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Title	Greasers, gringos and wetbacks: ventriloquizing the U.S. - Mexico borderlands in Gloria Anzaldúa's dramatic monologues
Authors	Alexander, Donna Maria
Publication date	2018-10-04
Original Citation	Alexander, D. M. (2018) 'Greasers, gringos and wetbacks: ventriloquizing the U.S. - Mexico borderlands in Gloria Anzaldúa's dramatic monologues', Forum for Modern Language Studies, 54(4), pp. 379-399. doi:10.1093/fmls/cqy063
Type of publication	Article (peer-reviewed)
Link to publisher's version	https://doi.org/10.1093/fmls/cqy063 - 10.1093/fmls/cqy063
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Download date	2026-11-15 02:09:14
Item downloaded from	https://hdl.handle.net/10468/7330



University College Cork, Ireland
Coláiste na hOllscoile Corcaigh

Greasers, Gringos and Wetbacks: Ventriloquising the U.S-Mexico Borderlands in Gloria Anzaldúa's Dramatic Monologues

Abstract

This article focuses on two dramatic monologues by Chicana writer, Gloria Anzaldúa. In "We Call Them Greasers" and "*sobre piedras con lagartijos*" Anzaldúa uses the voices of an Anglo male colonist and a male border crosser to ventriloquise the colonial legacy of the U.S.-Mexico Borderlands. Anzaldúa harnesses the oral possibilities of dramatic monologue to use other[ed] voices across race, gender and class divides to mediate the complex border identities produced in the U.S.-Mexico borderlands. Through close readings of the two poems, this article explores the ways in which Anzaldúa underscores the patriarchal, macho vocalities of her male speakers with her perspective as a Chicana feminist writer.

Keywords

Poetry, Chicana literature, postcolonial literature, Gloria Anzaldúa, dramatic monologue, Chiacan feminism, border studies, migration, displacement, coloniality, violence, gender.

Introduction

In an essay, "On the Process of Writing *Borderlands / La Frontera*" Gloria Anzaldúa states that she "wanted to write in a mestiza style, in [her] own vernacular, yet also use the knowledges and histories of the white cultures, of other ethnic cultures."[1] In the same essay she elaborates on this textual strategy: "Not only do I code-switch in language, but I jerk the reader around by also code-switching in genre: mixing genres, crossing genres from poetry to essay to narrative to a little bit of analysis and theory."[2] Within this, Anzaldúa invokes pre-colonial tropes, including Aztec language, religion, culture and mythology, while, at the same

time, unpacking the complexity of the postcolonial condition of Chicana/os in the U.S. through prose, theory and poetry. This stylistic play is the textual iteration of her theory of a new *mestiza* consciousness, a non-binary, braided way of thinking about *mestiza* identities. Anzaldúa's self-identification as a "border woman"[3] who saw herself as "straddling that *tejas*-Mexican border, and others, all [her] life" informed the development of her border theories including, and not limited to, *mestiza* consciousness. These borders that she straddles include her identity as a polylingual Chicana, lesbian, feminist, writer, and theorist.

Just as she blends fiction, *autohistoria*, theory and other narrative forms in the first section of *Borderlands / La Frontera*, the poetry section contains a plethora of narrative voices, often underpinned by poetic forms and genres. Hence, another border that Anzaldúa crosses textually on a number of occasions is that of vocality using the dramatic monologue as a vehicle. Given, as Jahan Ramazani notes in his examinations of dramatic monologue as a postcolonial genre, that "Dramatic monologue characteristically emphasises the subjectivity of the speaker",[4] the voices that Anzaldúa employs are portals dotted throughout her metaphorical and theoretical borderlands, allowing her to open up and navigate subjectivities that are distinct from her own as a Chicana, lesbian, feminist writer. For example, in two dramatic monologues, "We Call Them Greasers" and "*sobre piedras con lagartijos*", Anzaldúa appropriates the voices of an Anglo male colonist and a male border crosser to ventriloquise the colonial legacy of the U.S.-Mexico Borderlands. This article examines the ways in which Anzaldúa uses linguistic strategies and particular characterisations of two masculine stock characters of the borderlands, both representative of particular patriarchal institutions, albeit from different points of view in terms of race, ethnicity, class and coloniality, to inherently critique them from a distinct Chicana feminist perspective.

Dramatic Monologue and its Origins

A genre defined by a protagonist rather than by formal qualities, Cornelia D. Pearsall states that "the dramatic monologue ultimately may be characterized less by its technical elements than by the range of transformations it represents."[5] These poems do not conform to any particular meter, rhyme scheme or stanzaic structure. It is the speaker and the way in which s/he is defined as a distinct voice to that of the poet who creates a dramatic monologue. This article is interested in these transformative possibilities of dramatic monologues as they appear in Anzaldúa's *oeuvre*. Moreover, while Pearsall appears to downplay the role of technical aspects of dramatic monologues, I explore how linguistic, stylistic and other poetic elements are built into the vocality of Anzaldúa's "Greasers" and "*sobre piedras."*

Robert Browning is the poet most closely associated with this genre, and B. Ashton Nichols notes that his dramatic monologues are representative of an "emphasis on the subjective posture of the poem's voice, and a new element – impersonation" which has had significant influence on dramatic poetry thereafter.[6] Browning's method of revealing the complexity of his speakers' psychology through their language – evident in "My Last Duchess" for example – has had a profound impact on modern and contemporary poets including T.S. Eliot, Ai (born Florence Anthony), and Carol Ann Duffy.[7] A key unifying element evident in their work is that dramatic monologue is often used to give voice to tormented, despairing, and marginalised characters. Moreover, research by Cecilie Berg Myhre presents interesting evidence that, despite the dominance of Browning as a poet of dramatic monologues, Victorian women poets use the genre as a means of both constructing speakers whose words are psychologically revealing and critiquing social structures of the time.[8] Thus, this type of poetry has long been a prime vehicle for exploring speakers and topics that reside on the fringes of society.

The genre finds its origins in drama, in which monologues are used to "produce a complex semantic interplay between character and audience."[9] The foundation of this interplay

is language. Taking two key elements of the dramatic monologue, character and language, I investigate the ways in which these are used by Anzaldúa to construct other[ed] voices across race, gender and class divides to mediate the complex border identity produced in the U.S.-Mexico borderlands. The subtle piecing together of aspects of a speaker's narrative to reveal his or her true face, which originated in Browning's poetry, is appropriated by Anzaldúa in a specifically Chicana/o context. It must be noted that there is no explicit evidence to suggest that Anzaldúa was familiar with or interested in the Victorian literary traditions in which dramatic monologue originates. However, the flexible orality of this type of poetry certainly fits with the *mestiza* consciousness that she theorises in *Borderlands / La Frontera*. Hybridity, often only considered in terms of ethnicity, finds a unique vehicle in her poetry, as it is represented in her dramatic monologues through language and speaker. Dramatic monologue is therefore appropriated as a postcolonial subgenre that allows for local languages and vernacular voices, given that it mediates between orature and the written text. The protagonist's speech patterns and narrative constructs offer the reader a complex roadmap which charts Anzaldúa's vision of oppression in the U.S.-Mexico borderlands.

Dramatic Monologue in Chicano and South American Literature

Dramatic monologue is commonplace in much Chicano and South American male-authored poetry. José Hernández's "El Gaucho Martín Fierro / Martín Fierro the Gaucho" and Rodolfo "Corky" Gonzales's "Yo Soy Joaquín / I am Joaquín" are the best-known examples. In *Borderlands / la Frontera* Anzaldúa notes the significance of oral traditions like corridos, folk songs and oral storytelling as "ways that we internalize identification."[10] This deep connection with orality as a conduit for identity and culture resonates with the vocal possibilities of dramatic monologue. Therefore, Anzaldúa's engagement with this type of poetry is read less as a means of situating herself within a particular literary tradition. Instead,

it speaks to the roots of the border theory in relation to the significance of language, voice, gender, class and ethnicity. "Joaquín", a poem clearly influenced by oral traditions such as corridos, has long been considered the poetic cornerstone of *El plan espiritual de Aztlán,* and a definitive text of the Chicano Civil Rights Movement in the 1960s.

It can be argued that these oral possibilities of the dramatic monologue would have been clear to Anzaldúa when she encountered "Joaquín." Gonzales chooses a Whitmanesque Chicano everyman as the voice of his poem. As Joaquín recalls the centuries of oppression inflicted upon his people by the dominant culture, he invokes, for the most part, a distinctly male lineage of Aztec, Mexican and Chicano rulers, warriors and leaders referred to by the speaker as "My fathers."[11] For example, the speaker declares

> I am Cuauhtémoc, proud and noble,
> leader of men, king of an empire civilised
> beyond the dreams of the gauchupín Cortés,
> who is also the blood, the image of myself.[12]

In these lines, Joaquín imagines his embodiment of Cuauhtémoc, the last ruler of the Aztecs, and Hernán Cortés, the Spanish conquistador who captured Cuauhtémoc and eventually ordered his execution, overthrowing the Aztec empire. Thus, the fall of the Aztec hero followed by the rise of Cortés and European rule over Mexico detailed in these lines summon a masculine lineage or birth right for contemporary Chicano identity. Joaquín believes he shares his blood with both men, as well as others referenced in the poem.

Anzaldúa clearly recognises the importance of "Joaquín", stating in *Borderlands* that

> Chicanos did not know we were a people until 1965 when Cesar Chavez and the farmworkers united and *I am Joaquín* was published and *la Raza Unida* party was formed in Texas. With that recognition, we became a distinct people. Something momentous happened to the Chicano soul – we became aware of our reality and acquired a name and a language (Chicano Spanish) that reflected that reality. Now that we had a name, some of the fragmented pieces began to fall

> together – who we were, what we were, how we had evolved. We began to get glimpses of what we might eventually become.[13]

While its cultural and political importance is clear, "Joaquín" is, according to Anzaldúa, only the beginning, a fragmented and incomplete exploration of Chicana/o culture and history. In 1977, Anzaldúa spoke alongside Inéz Hernández Tovar on a radio programme called *The Mexican American Experience* in the University of Texas at Austin. At one point in the interview she explains that one of the key differences between Chicano and Chicana literature is that male writers do not explore the complexities of adult male characters' relationships and experiences in the world.[14] Various states of dis-empowerment resulting from colonialism are portrayed in Anzaldúa's dramatic monologues, from the fetishisation of Mesoamerican cultural artefacts in "Tihueque", which I discuss below, and land-grabbing, rape and lynching of Chicanas/os in "Greasers" and the deadly reality of crossing the U.S.-Mexico Border in "*sobre piedras*" examined later in this article.

Dramatic monologue has been central to Anzaldúa's poetry from her earliest writings. In 1976 she published her first poem, a dramatic monologue called "Tihueque", in a journal called *Tejidos*.[15] "Tihueque" features a ceremonial knife as its speaker, an unusual approach to the genre, personifying an inanimate object to voice its history from "The 12th month of the solar year Five rabbit" to its current location "in a musty museum."[16] The poem is one of transformation, from the speaker to the theme of historical losses and appropriation, in which the once active and important ritual object becomes defunct within the walls of a museum, only to be revived by the poet. Thus, Anzaldúa's first poem is characterised by change and experiment in a genre that is fluid enough to allow for such shifting generic and thematic trajectories. Writing out of the U.S.-Mexico borderlands, she describes the area as home to "the squint-eyed, the perverse, the queer, the troublesome, the mongrel, the mulato, the half-breed, the half dead; in short, those who cross over, pass over, or go through the confines of the 'normal'".[17] The poet's sense of cultural multiplicity calls for genres, styles and forms like the

dramatic monologue that develop with the flux of cultural, political and identity issues that Anzaldúa approaches in her poetry.

Anzaldúa uses the dramatic monologue to provide what Alan Sinfield describes as "an oblique mode of self-expression."[18] Sinfield states that "Fiction and self-expression are equally fundamental to art. By working on the border between them and conceding the entire territory to neither, dramatic monologue invites continuous reconsideration of their claims and capacities."[19] If the dramatic monologue is considered a border genre, one that allows of theoretical and metaphorical crossings, then its suitability to Anzaldúa's work is manifold. Her use of a poetic genre that can be manipulated, masked and refaced with different characters across different times, locations and backgrounds, a genre that bears no conformity to a particular meter, rhyme scheme or stanzaic order, proves an elastic fit for her expression of the multiple identities and overlapping cultures that constitute the U.S.-Mexico borderlands.

Language and Voice

This sense of cultural and poetic multiplicity is also evident in the linguistic approach that Anzaldúa takes in her writing. She uses English and Spanish, two languages introduced to the Americas through colonisation, as well as a sprinkling of other languages such as Nahuatl, Tex-Mex, Chicano Spanish and Spanglish to push linguistic boundaries for didactic purposes. Bill Ashcroft et al. state that "The crucial function of language as a medium of power demands that the post-colonial writing define itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonized place".[20] By relocating language within dramatic monologues, Anzaldúa is able to draw on linguistic power in a number of ways; as has been discussed in the previous section, the ventriloquial possibilities of the dramatic monologue allow her to vocalise language through a particular protagonist. In "How To Tame a Wild Tongue", a chapter in *Borderlands* that elaborates on Anzaldúa's theory regarding linguistic

mestizaje, she states that, "Ethnic identity is twin skin to linguistic identity".[21] Genre, language and audience are interpolated by Anzaldúa to re-imagine dramatic monologue as a form that flexes to the particular needs of the Chicana poet and the stories she wishes to engage with. "Greasers", an English-language poem that engages with mild code-switching throughout, is one example. This poem denies English the privilege it normally assumes as the dominant tongue of a colonised place. Instead, it is filtered through a *mestiza* lens to resist the abuse of language as a tool of colonial control.

"*Sobre piedras*" is a postcolonial dramatic monologue spoken in a *Mestiza/o* voice. This poem is written entirely in Spanish, forming a linguistic boundary between the Anglo and *mestiza/o* voices. Using the Spanish language and Latino speakers, Anzaldúa gives voice to the pain and impoverishment inflicted on Mexicans and Chicanas/os as they subsist on the margins of a dominant culture that continually stigmatises them. In "*sobre piedras*" the speaker is a male border crosser, a weakened protagonist, left destitute through his struggle to survive in an environment that poses constant threats to his safety and to that of his family. His pain is voiced only through Spanish, the language of the colonised, a language that finds no listener in the monolingual Anglo reader. These poems are as much an invitation for Spanish-speaking readers as they are a lesson in the relationship between linguistic, political and cultural barriers for non-Spanish-speaking readers.

Anzaldúa's use of language in these poems introduces questions of audience. In an interview with Ann E. Reuman, Anzaldúa states that she aims for inclusivity in her work, driven by the belief that "it's wrong to exclude people from other communities from the dialogue, from being characters in my work, or from being potential audiences for my work".[22] The type of inclusivity evident in her dramatic monologues is a critical one; an Anglo colonist is included in order to disempower his patriarchal actions, while her Spanish-speaking

protagonists talk in their mother tongue to deny non-Spanish speaking readers a means of knowing these stories.

Anzaldúa explains that

> Some poems if they're entirely in Spanish, like in *Borderlands* where there are about eleven poems that I didn't translate, that I just left in the Spanish – those have particular audiences: you know, Mexican and Chicano, Spanish-speakers, white people who can read Spanish.[23]

The poet actually indicates her desired audience for certain poems in their titles. In parenthesis after "*sobre piedras*" is "*para todos los mojaditos que han cruzado para este lado*."[24] It can be argued that the poet's use of Spanish in certain cases extends beyond issues of audience and readership. Spanish represents a highly complex colonial history, having been forced on the colonised by the Spanish conquistadors in the first wave of colonialism in the Southwest and Latin America, and then virtually stamped out in place of English across the American Southwest by Anglo colonists. Anzaldúa uses Spanish as well as English in her writing to represent the complicated linguistic inheritance of the Chicana/o community who are at once speakers of enforced and rejected colonial and postcolonial tongues. Anzaldúa believes that "There is no one Chicano language just as there is no one Chicano experience".[25] The spread of languages and locations and protagonists in Anzaldúa's dramatic monologues, and certainly across her entire *oeuvre,* is representative of this statement. From the voice of the oppressor to the voice of the oppressed, from the US to Mexico, the monologues discussed in this article provide glimpses into the many layers of colonial experience in the U.S.-Mexico borderlands. The property gains that the white colonist makes in his murder of the woman of colour in "Greasers", and the need to cross the U.S.-Mexico border in search of economic stability in "*sobre piedras"* are constructed through distinctive voices, identifiable by their speech patterns and the stories they have to tell. Thus, the dramatic monologue offers Anzaldúa a unique way of giving voice to hybridity in postcolonial literature that constructs race, gender and class

issues through language and character. In the next sections, I offer close readings of "Greasers" and "*sobre piedras*" to unfold the ways in which Anzaldúa utilises the vocal offerings of the dramatic monologue to offer Chicana feminist critiques of the speakers and the patriarchal standpoints they each represent as recognisable, or indeed as I noted earlier, stock male figures in the U.S.-Mexico borderlands.

"We Call Them Greasers"

"Greasers" infiltrates the white patriarchal consciousness of an Anglo land-grabber and details his harrowing rape and lynching of a Mexican woman during his seizure of her family's property. Lynchings of Mexicans and Mexican Americans, although largely undocumented, were prevalent in the American Southwest in the late nineteenth and first half of the twentieth centuries. According to William D. Carrigan and Clive Webb

> Well into the twentieth century the majority white culture continued to utilize extra-legal violence against Mexicans as a means of asserting its sovereignty over the region. The lynching of Mexicans was one of the mechanisms by which Anglos consolidated their colonial control of the American West. Mob violence contributed to the displacement of the Mexican population from the land, denial of access to natural resources, political disfranchisement, and economic dependency upon an Anglo controlled capitalist order.[26]

The layers of coloniality that Carrigan and Webb identify as central to the practise of lynching Mexicans are evident in the poem, from the displacement of a people from their homes for the colonist's own economic benefit to the use of rape and violence as a means of exercising power and control over the disenfranchised people.

The title of the poem is, as identified by Sonia Saldívar Hull, a reference to Arnoldo De León's history *They Called Them Greasers*.[27] He charts the history of race relations between Texan whites and Mexicans in the 19th century. Anzaldúa signals a shift from the objective voice of the historian in De León's book, to the subjective perspective of an Anglo racist

colonist. As Saldívar Hull states in her analysis of the poem, "Precisely because 'there is no way' for a nonfeminist historian to tell the history of the Chicana, it takes Anzaldúa's voice to articulate the violence against nineteenth century Chicanas."[28] In this article I advance Saldívar Hull's reading to take into account the specific effects of using dramatic monologue and it's particular reliance on vocality in terms of language and characterisation to construct a poetic narrative that problematizes and critiques the speaker. Anzaldúa's infiltration of the Anglo male mind reveals the violence and brutality of conquest and American expansionism. "Greasers" also points out dichtomies in terms of gender, race and class. The imposing voice of the Anglo colonist is compounded by the abject material and vocal minority characters in the poem, creating a monologue that critiques the speaker. Rather than maintaining or endorsing Anglo patriarchal domination, Anzaldúa uses the oppressor's voice as a means of subverting traditional roles and re-writing the perceived order of imperialism. The Anglo male colonist is not valorised or lauded for his actions against the original inhabitants of the place he seeks to control. Instead, Anzaldúa carries out a type of poetic sting operation that entraps the colonist in his brutal actions. As Jane Dowson states, "The dramatic monologue puts the male gaze and the male voice, emblems of constructed masculinity, under scrutiny".[29] In light of this statement, through the particular speaker in "Greasers", critical textual space is given to the oppressor. This, I argue, is linked to Anzaldúa's self-conscious method of portraying cultural identity in her writing. To reiterate an earlier point about the relationship between Anzaldúa's use of language and her identity, her expression of the Anglo male voice is indicative of her ability to cross identity boundaries, to bridge the gaps between opposing personhoods and to challenge the reader to consider the subversive criticism that lies beneath the surface image of Anglo patriarchal control. Anzaldúa's language, like her own identity, is multivalent, and the white male perpetrator voice that has played a part in her identity formation, as well as that of the Chicana/o community as a whole, is present in "Greasers."

Occupying this particular voice places the poet in a state of empowerment, as she uses him as a critical tool with which to expose the extra-legal violence and capitalist motives involved in subduing Chicanas/os in the U.S.-Mexico borderlands.

The speaker in "Greasers" immediately assumes a position of power over the native community. Even the title of the poem is a statement of ownership of the Chicana/o people of the Southwest, as the term "greaser" is an Anglo slang word for Mexicans. The "we" recalls the first essay in *Borderlands / La Frontera* in which Anzaldúa details the reasons why people and nations look to create borders between one place and another, one community and another. She states that borders are instigated to "distinguish *us* from *them*",[30] a dichotomy she proceeds to disrupt and deconstruct in her theories of borderlands and new *mestiza* consciousness. The opening stanza of "Greasers" sets the scene and outlines the speaker's sense of dominance:

> I found them here when I came.
> They were growing corn in their small *ranchos*
> raising cattle, horses
> smelling of woodsmoke and sweat.
> They knew their betters:
> took off their hats
> placed them over their hearts,
> lowered their eyes in my presence.[31]

The first line establishes "them" as being there before "I", and superiority is implicit in the statement "I came", with the speaker inserting himself fully into the location. The expression of his arrival in the very first line and the way in which it closes with a full stop indicates an assuredness about the speaker's perceived right to enter the land of the people he "found." Additionally, the way in which the Anglo man "finds" the original inhabitants points towards his sense of ownership, not only over the land but the people. This "finders-keepers" sense of control culminates in violence towards the end of the poem, as will be discussed later in this section. Immediately, the speaker expresses his sense of his own superiority over the Mexican

farmers. The agricultural smells of "woodsmoke and sweat" that stand out for the speaker define the Mexican inhabitants as unclean, menial labourers. The image of the farm workers raising animals and the descriptions of the smells associate these odours as much with the animals as well as the humans. The speaker also sets up a class distinction between himself and the Mexicans, evidently viewing himself as one of the "betters" in society, commanding authority and respect from the Chicana/o peons.

These are conventional colonial weapons; the image of the servile *campesino* and the ethnic and class differentiation is denoted through association with lowly animals and odours. Colonisers relied on such primeval distinctions as a way of preserving superiority over the colonised population. These strategies have been analysed by Anne McClintock who states that, "Nothing is inherently dirty; dirt expresses a relation to social value and social disorder."[32] For the speaker, the farmers are not simply dirty as a result of hard work; they are unclean due to the social stigma and racial difference that the Anglo colonist endorses. In their smoked and sweaty existence, the farm workers

> are the counterpart of the commodity; something is dirty precisely because it is void of commercial value or because it transgresses the 'normal' commercial market. Dirt is by definition useless, because it is that which belongs outside the commodity market.[33]

The speaker's focus on dirty odours is significant in underlining the relationship between coloniser and colonised. He uses such images to delineate his position of power over the farm workers, who are stereotyped as unclean and therefore worthless in the greater scheme of his seizure and commodification of the land.

He goes on to state that the farmers "Weren't interested in bettering themselves / why they didn't even own the land but shared it".[34] The Anglo speaker's paradoxical standpoint concerning land ownership is framed by the details he gives in the second stanza of the way in which he stole the farmland from the native community. He nonchalantly remarks that it

> Wasn't hard to drive them off,
> cowards, they were, no backbone.
> I showed 'em a piece of paper with some writing
> tole 'em they owed taxes
> had to pay right away or be gone by *mañana*.
> By the time me and my men had waved
> that same piece of paper to all the families
> it was all frayed at the ends.[35]

The Anglo compounds his economic, social and sexual abuse with linguistic mockery, tossing out the Spanish word "*mañana.*" In its use here "*mañana*" is a culturally loaded term because of the ingrained cultural stereotype of *mananismo* or procrastination, the notion that Mexicans are lazy and that everything can be put off until tomorrow. This stereotype has been ingrained into the cultural mindset of the U.S.-Mexico border inhabitants. As Anzaldúa notes,

> All cultures and their accompanying metaphors resist change. *All Mexicans are lazy and shiftless* is an example of a metaphor that resists change. This metaphor has endured as fact even though we all know it is a lie.[36]

Hence, Anzaldúa's use of this metaphor in "Greasers" can be read as a method of revealing the power of such a stereotype in shaping violent imperial actions as well as identities in the Southwest. The speaker's use of the Spanish word is significant in this way as it signals the white man's perceived infiltration into the stereotyped mind-set of the farming community. Through these Spanish utterances, the language of the Mexican community becomes a basilect, evidence of Anglo encroachment on their culture, and a sign of the speaker's need to insert Spanish words into his vocabulary in order to communicate. Despite his assumed position of power in terms of class, race, gender and language, the colonist is also forced to become involved in their linguistic culture in order to achieve his imperial goals of totalitarian control over the land and people. This could be seen as a reversal of Leela Gandhi's "Caliban paradigm": "'learning how to curse in the master's tongue'".[37] In "Greasers" it is the coloniser who is using the language of the colonised. This imitation can be interpreted, not as Gandhi's

idea of "anti-colonial self-differentiation", but pro-colonial appropriation of the colonised language.[38] This is complicated by the fact that the Anglo male speaker is written by a Chicana poet giving rise to more subversive constructions of the colonist's speech patterns.

The grammatical errors and the colloquialisms evident in the Anglo's speech are significant. The poet's production of the Anglo colonist's speech as a form of low redneck English is ironic given his assumed superiority over the Mexican community. His insertion of basic Spanish words and his manipulation of the Mexican farming community's inability to speak English is an admission of his need to use the language of the colonised people to communicate as well as being an attack on the colonised community. His ability to mix his predominantly English speech with the language of the colonised represents his assumed linguistic power over the farmers.

Additionally, the frayed piece of paper that the speaker uses to evict the famers may be interpreted as a reference to the Treaty of Guadalupe-Hidalgo (1848), a broken promise to the Mexican citizens that their land rights were guaranteed under the treaty, which was ignored wholesale subsequently. This reference to the treaty is a sardonic insertion on the part of the poet. The treaty has long been criticised for the imperial shift in power and the lack of autonomy it actually represents for Mexicans and Mexican Americans. Sergio D. Elizondo states that, "While the Treaty of Guadalupe guaranteed specifically the freedom of religion, it promised nothing concerning the integrity of language use or control of the roots of power, i.e., the economy".[39] Both of Elizondo's concerns are reiterated in "Greasers" through the conquest of the land as well as the colonist's appropriation of the Spanish language. The frayed page is not only worn from the mass eviction it has been used to instigate; it can be argued that it is symbolically tattered to highlight the Treaty's ineptitude in producing a more equal society.

The final stanza details the brutal violation of the innocent female by the Anglo land-grabber, who recalls how

She lay under me whimpering.
I plowed into her hard
kept thrusting and thrusting
felt him watching from the mesquite tree
heard him keening like a wild animal.[40]

Here, rape is construed as a symbol of the Anglo penetration of Mexican land in the Southwest. As María Herrera-Sobek states, Chicana writers "have utilized the rape-as-metaphor construct to critique the patriarchal system that oppresses them".[41] However, while Herrera-Sobek's study of this motif focuses on the "victim's perspective and from a feminist point of view",[42] Anzaldúa's use of the rape-as-metaphor comes from the perpetrator's point of view, a speaker who is ventriloquized by a feminist poet. It is through his language that rape is constructed as a metaphor for colonisation. The description of the man "plowing" into the female body suggests a language of agriculture. In the eyes of the white colonist the woman, like the land, must be dominated and subdued before bearing harvest. Both the woman and the crying man are likened to "wild animals." Her whimpers are animalistic and the man's helpless weeping as he watches both his land and his woman being raped and conquered by the Anglo coloniser underscores the emasculation of Chicano men as a result of colonialism. Thus, the rape is not just a direct attack on the woman, but also an indirect attack on the colonised man, who is an immobile, helpless onlooker.

The woman's ethnic facial features fill the land-grabber with murderous anger and he feels the need to crush her body beneath his and squash her face into the earth upon which he raped her:

in that instant I felt such contempt for her
round face and beady black eyes like an Indian's.
Afterwards I sat on her face until
her arms stopped flailing
didn't want to waste a bullet on her.[43]

The woman's face pushed into the earth is like a seed planted in violence and degradation. The man's need to cover her face is also symbolic of her loss of identity. The speaker is fixated on her face and his desire to obscure it from view emphasises his absolute revulsion for her and the "Indian" culture she reminds him of. Here, the poet uses the speaker's racist descriptions to demonstrate the ways in which Anglo colonists compounded race and ethnicity under the umbrellas of "other" and "savage." His gaze fragments her into a "round face and beady black eyes" and these features are not sexualised by the speaker, but are viewed as markers that allow him to assume racial superiority over her. He pushes not just her face but her ethnicity into the ground, objectifying her on the basis of her race, gender and class.

This subjugation of land and woman is sanctioned in the colonist's eyes by Manifest Destiny, the white man's vocation to expand westward across the Americas. Hence, the land and the Chicana body are imbricated with each other in "Greasers" under imperial actions. The metaphorical feminising of the pastoral landscape by the colonist is a traditional imperial method of subduing and dominating mysterious, foreign lands and people. To quote McClintock, gender "is not simply a question of sexuality but also a question of subdued labor and imperial plunder; race is not simply a question of skin colour but also a question of labor power, cross-hatched by gender."[44] In "Greasers" the Anglo colonist's violence is not only a matter of imperial dominance, but also a matter of perceived superiority in terms of gender, race and class. Anzaldúa's use of the dramatic monologue as a vehicle for the expression of these ideas and stereotypes that have permeated the Southwest since the early instances of imperialism is successful because of the voice she chooses to adopt. Using the white male voice allows her as a Chicana feminist poet to unpack the speaker's expression in order to reveal the intimate, taut and frayed threads that knit the region, not only with the legacy of colonialism, but also with the issues of race, gender and class that are bound up with it.

"sobre piedras"

"*Sobre piedras*" is told through the voice of a Mexican border crosser as he describes the traumatic details of his journey until the moment he is caught by the border patrol. As such, it can be argued that the border crosser represents a figure that is at odds with the positive and imaginative iterations of nomadism deliberated by critics such as Rosi Braidotti. She states that "Nomadic shifts designate [...] a creative sort of becoming; a performative metaphor that allows for otherwise unlikely encounters and unsuspected sources of interaction of experience and of knowledge".[45] Yet the shift that the border crosser experiences in this poem is not one of creative becoming, but of demise. In this way, he is emblematic of what Anzaldúa calls "the Coatlicue state" in which a person is imprisoned by mental, emotional and physical barriers that impede creativity and other kinds of progress.[46] A close analysis of the poem expands on the ways in which Anzaldúa uses the linguistic and characterisation properties of dramatic monologue as well as symbolism to produce this kind of narrative.

The poem is written in a type of Spanish that is characteristic of South Texas. Anzaldúa explains this as the result of geography, given that "Chicanos from the Valley of South Texas were cut off linguistically from other Spanish speakers" and "tend to use words brought over from Medieval Spain".[47] She gives the example of "the 'archaic' *j*, as in *jalar*, that derives from an earlier *h*" and the absorption of certain consonants by adjacent vowels, for example, "*tirado* becomes *tirao.*"[48] This imparts a texture of orality to the poem, as the low redneck English of the speaker does in "Greasers." In "*sobre piedras*" Anzaldúa "takes the favourite media phrase, of the 'flood of immigrants,' and gives it a human face".[49] The poet uses the voice of a border crosser to realise more fully the political issues, as well as amplifying the pathos; giving the reader a first person narrative told in the present tense, fragmented with flashbacks of the man's destitute family, lends immediacy to a situation that has been embedded in the U.S.-Mexico borderlands since it was partitioned. "*sobre piedras*" is a classic case of a desperate immigrant,

containing images of a displaced head of house, an absent and dependent family, and grinding poverty. While lifting the lid on the reality of border crossing, the poet also critiques the system of control that determines who gets in and who gets caught. Paul Giles states that

> the Immigration and Naturalization Service sought to prevent free travel not only across but also within U.S. borders, especially in the American Southwest, and to construct the kind of defensive mechanisms against a perceived threat of mass migration and 'illegal aliens' that anticipated the current fetish of "homeland security"[50]

The speaker in "*sobre piedras*" is representative of this "perceived threat" to American politics, economics, culture and security. Through her use of this speaker, Anzaldúa reveals the ways in which the rights of border crossers are violated in order to keep migrants in an economic and socially underprivileged position due to racial and cultural status. The U.S.-Mexico border can be viewed as a method of national privatisation that keeps immigrants like the speaker and his absentee family dependent on, and at the mercy of, the dominant, patriarchal, capitalist order of North America.

Using the technique of *in medias res* to begin "*sobre piedras*" mid-action, Anzaldúa strips the poem of linearity, indicating that there is no way forward for the speaker. "*sobre piedras*" opens with the exclamation:

> *Pst!*
> *ese ruido rumbo al Norte, muchachos,*
> *párense, aquí nos separamos*.[51]

From the poem's opening the speaker is isolated. The terror of border crossing is immediately evoked in these lines, with the troupe of immigrants scattering upon hearing the mysterious and unexplained noise that startles them. The use of the imperative tense, "*párense*", is significant. Assigning Spanish language space to characters such as this enables them to articulate in their own language what is absent from the previous poem, where we are given the opposite point of view. In this regard, it is important to note the use of imperatives and

verbs that denote action and authority, actions that cannot be voiced by these characters in English because of the different subject position they occupy on the other side of the border. The order to "stop" is one that stems from fear of being caught by the authorities. Thus, even when the speaker assumes a commanding voice, it is in fearful response to the dominant system of control set in place in the U.S.

Images of premature ageing and tiredness appear in the poem to emphasise the taxing nature of crossing over on the bodies and minds of *los mojaditos,* and this is braided with the poem's non-linear formal structure. The Chicano states, "*Tengo que descanzar, / Ay que tierra tan dura como piedra*."[52] In these lines the speaker's exhaustion is clear and his desire to rest on the hard earth emphasises this. His discomfort appears to be endless; since the Chicano can remember, "*ha sido mi cama, / mi vida.*"[53] This image of rock as a bed strengthens the sense of hardship along with a sense of dislocation that heightens his nomadic identity.

The poem's tone shifts from exhaustion to exasperation when the speaker exclaims, "*Maldito fue el día / que me atreví a cruzar*."[54] The notion of the American dream that guides so many to cross the border is damned in these lines as a false hope that is divorced from the reality of thirst, starvation and exhaustion that this man experiences in his bid to go north. The speaker continues to vent his frustrations, stating:

> *Dicen que norteamericanos son puros jijos*
> *Bueno, pues, yo puedo trabajar como un burro.*
> *Lo único que me falta es el buír*
> *porque hasta sus dientes tengo.*[55]

The speaker likens himself to a donkey, an animal associated with manual agricultural labour. This animalistic stereotype, also evident in "Greasers", has long been associated with Mexicans, Chicanas/os and slaves who are considered to be suited only to hard, often agricultural, labour. Anzaldúa discusses her experience of this stereotype in her prose writing, describing the debilitating sense of self that it encourages:

> That kind of labor was so horrendous, supposedly fit only for Mexicans and Indians. We were dumb, we were lazy; all we were good for was stoop labor, and we did it from the time we got up in the morning at four or five o'clock until the sun went down at eight – as much as fifteen hours a day. After a few months, a few years, a few decades, a few centuries . . . you started feeling like an animal: You were nothing and possessed no dignity.[56]

In these words, Anzaldúa brings together two tropes that recur in her poetry, often in direct connection: human-animal comparisons, and stereotypes of Chicanas/os and Mexicans. The speaker's resignation to a life of hard labour is reinforced by his statement that all he needs to do is bray like a donkey to be fully complicit with the animal stereotype. Moreover, this statement indicates the replacement of native languages as part of colonial practices in order to completely detach the oppressed from their cultural identities. The desolation and hopelessness of the speaker, paired with his docile acceptance of his fate as a dumb animal, displays the power of such colonial stereotypes over people of colour in the U.S.-Mexico borderlands. The dramatic monologue genre with its focus on the speaker's first-person voice lends immediacy to this issue, as it is in his own words that this colonial discourse of the subjugated person as animalistic other is articulated.

The last line of the second stanza, *"¿Cómo la estará pasando mi vieja?*" introduces the speaker's wretched memories of his family.[57] Throughout the poem, the speaker is plagued by flashbacks of his family languishing without him to provide for them. He states

> *Ayá la dejé con los seis chiquíos.*
> *Tuve que dejarlos,*
> *dejar ese pinche pedazo de tierra*.[58]

The desolation in these lines is interposed with the landscape that the border crosser has left behind, as well as the terrain he now languishes upon. The "*pinche pedazo de tierra*" that the man owns in Mexico is barren: "*El maiz no levantaba cabeza / ni llegaba hasta mi rodilla*."[59] The speaker curses his homeland, just as he views his journey north as cursed. Thus, he is caught up in a fraught crossing in which both directions bear little hope of positive change.

Anzaldúa's reference to barren cornfields here is interesting, given the metaphorical significance of corn throughout her theoretical writings. She frequently uses corn as a metaphor for indigenous identity, stating,

> Indigenous like corn, like corn the *mestiza* is a product of crossbreeding, designed for preservation under a variety of conditions. Like an ear of corn – a female seed-bearing organ – the *mestiza* is tenacious, tightly wrapped in the husks of her culture. Like kernels she clings to the cob; with thick stalks and strong brace roots, she holds tight to the earth – she will survive the crossroads.[60]

While Anzaldúa cites corn symbolic of Chicana/o identity, she genders the corn as specifically female: pregnant, reproductive and enduring. In the poem, corn is the core of the border crosser's existence, his only livelihood, and an impediment to his survival. Thus, the border crosser's incapacity to grow and sustain his crop can be viewed as symbolic of his emasculation, unable to provide for his family, and unable to survive in the desert. The barren land is therefore connected with the speaker's impoverished existence, both economically and emotionally, and his current location in the inhospitable desert is a greater reflection of his lost identity.

The speaker then states:

> *Por mis hijos estoy aquí echado con animal*
> *en el regazo de la madre tierra.*
> *Ojalá que la Santísima virgen me tenga en sus manos*.[61]

As the speaker's anthropomorphic self-image continues to develop, a juxtaposition is set up between Mother Earth on whom he toils, and a divine mother who can care for him. This cry for mercy and self/bestial imagery is reiterated in the fourth stanza:

> *¡Qué sol tan miserable!*
> *y el nopal por todos rumbos.*
> *Ni un árbol ni nada, ay madrecita,*
> *los lagartijos y yo – tenemos el mismo cuero*
> *pero yo ya no soy ligero*.[62]

The speaker conveys an image of Mother Earth's unrelenting landscape that provides no respite from the heat, hunger and exhaustion of the journey north. His weather-beaten skin is like that of a lizard, but his agility and freedom of movement has suffered from the unrelenting turmoil of border crossing. Mermann-Jozwiak makes the point that lizards are earth-bound creatures, which strengthens the relationship between the animal-man symbolism and the speaker's turmoil as, like the lizard, he is tied to the desert that drains him.[63]

Furthermore, the Mexican crosser contemplates his life of labour and the endless exertion he experienced in order to subsist:

> *Los trozos de leña que cargaba al mercado*
> *los costales de maíz, empinado desde niño*
> *tratando de sacarle algo verde*
> *al caliche que era mi parcela*.[64]

This section juxtaposes images of fuel and food with the barren landscape that gives little comfort in the form of basic provisions such as wood and corn. The speaker ends this meditation with the four-line stanza:

> *La vida me ha jorobado,*
> *ando como anciano*
> *ladiando de un lado al otro.*
> *Ya casi ni veo.*[65]

The man's body, like the arid landscape, has become desiccated from a lifetime of toil and poverty. Like the ever-diminishing supply of food and fuel in the previous stanza, the man's life is stunted by poverty and his strength and senses are drained. This wasted existence is extended to the border crosser's family; the sixth stanza comprises a reflection on the starving and distressed family that he left behind:

> *La niña le estará preguntando*
> *¿Cuándo viene mi papi?*
> *y los chiquillos chillando*
> *sus manitas estirándole falda*

bocas chupando sus chiches-secas
pobre vieja.[66]

The child's plaintive question in the first two lines of this quote evokes the vulnerability of women and young girls in such circumstances. The "chi" in the words "*chiquillas chillando*" produces sharp sounds, followed by the long "y" sound of Spanish the *"ll"* that echoes the strained cries of the children and enduring pain of the absence of their father, bread-maker and protector. This alliteration continues in the words "*chupando*" and "*chiches*" explicitly aligning femininity, pain and breasts. It can be argued that the speaker perceives women as incapable of surviving without the presence of a patriarchal head. His wife's inability to produce breast milk and his children's cries of hunger are the painful images the border crosser conjures as he attempts to cross the vicious terrain. Therefore, the man is not only at the mercy of the desert elements, but has also failed to fulfil the traditionally masculine duty of providing for his family. Without his presence, he views his wife's role as nurturer, child-bearer and comforter as defunct. As his miserable nomadic existence continues, his family becomes a static image of perpetual torment. As the desert consumes him his culturally-coded role as head of the family ceases to exist.

The final three stanzas detail the lead-up to the man's capture by the border patrol. In the seventh stanza the man describes his actions as the border patrol begins to close in on him:

Yo me hice bola y me metí
Debajo de un chollo
Allí estuve atorado en una cuevita
Que algun animalito había hecho.[67]

The speaker becomes an inanimate object, out of place in a habitat suited to desert mammals and reptiles. His hiding place, a cactus, heightens the trauma of crossing as well as the menacing nature of the landscape. The speaker states that "*no pude aguantar los piquetes – madrotas, / todavia las siento remolineándose debajo de mi piel*."[68] The landscape is gendered

and the cactus is figured as *vagina dentata* as the speaker, in a cinematic hallucination, sees the cactus transformed into "*una víbora me estaba velando*."[69] According to Anzaldúa

> In pre-Columbian America the most notable symbol was the serpent. The Olmecs associated womanhood with the Serpent's mouth which was guarded by rows of dangerous teeth, a sort of *vagina dentata*. They considered it the most sacred place on earth, a place of refuge, the creative womb from which all things were born and to which all things returned.[70]

The snake is a recognisable Mexican national symbol: hence its place on the Mexican flag. However, given Anzaldúa's description of the *vagina dentata*, the snake and cave are most symbolic of a womb, dichotomous in its protective as well as ominous meanings. Moreover, Anzaldúa generally associates the serpent with "*Cihuacoatl,* Serpent Woman, ancient Aztec goddess of the earth, of war and birth".[71] She groups Cihuacoatl with Coatlicue and Tlazolteotl as a symbolic trinity in her theory of the Coatlicue state.[72] Cihuacoatl's connection with both the procreation of birth and the destruction of war highlights the ambivalence of her presence in this poem and emphasises preconceived notions of woman as most dangerous "in relation to her mothering and reproductive functions."[73] By giving the Goddess the monstrous face of *vagina dentata,* the man reveals underlying fears about motherhood which link to his attitudes towards his wife, and towards the female deities he turns to for guidance. His failure to survive is thus imbricated with the failure of divine motherhood to guide him to safety.

The speaker's infantilised foetal position is representative of his returning to the "creative womb" of Mother Earth, as well as his regressed masculinity. It seems his prayers to earthly and heavenly Madres/Mothers for protection from the blistering heat of the desert have been answered. At the same time the protective nature of the womb and the snake/goddess that watches him is indicative of his impending death. Thus, femininity, here, is associated with both maternal guardianship and the dangerous territory of the desert in which the man is languishing. While Cihuacoatl provided protection for mothers and women in labour, she carries very different connotations for men. Both pre and post-conquest iterations

> of Cihuacoatl suggest that Nahuas, the indigenous peoples of central Mexico, greatly feared her. Cihuacoatl, the dreaded serpent woman, presented Nahua men with a challenge: she forced them into a life of drudgery. She also could take their lives away; she could present them with certain death as she feasted on their hearts, for 'she had a huge, open mouth and ferocious teeth.'[74]

Anzaldúa opens a window into the patriarchal mind-set of Mexican and Chicano men: namely, their negative perceptions of their female counterparts. By braiding this speaker's narrative with her own invocation of these Aztec Goddesses in her Chicana feminist theory of the Coatlicue state, a means of thinking about creative and discursive blockages, Anzaldúa inherently critiques the speaker's inability to move beyond limiting attitudes towards gender. Taking the speaker as representative of a particular brand of Mexican and Chicano masculinity, while offering sympathetic narrative space to his experience of border crossing, she uses him as a case in point for the wider ramifications of machismo culture and traditional approaches to male-female relations.

Folowing the speaker's meditations on his family and current state of desperation, the monologue draws to an ominous close:

> *Mira como los lagartijos se alejan*
> *Aventando piedritas por todos lados*
> *Oy, ¿Qué es ese ruído*
> *Que arrebata a mi corazón, que me para el aliento y*
> *Seca más mi boca?*
> *De quién son esas botas*
> *Lujísimas que andan*
> *Hacia mi cara?*[75]

The reptiles, that in some ways represent the border crosser, disperse leaving the speaker alone in the arid desert, surrounded by dry pebbles and a noise that soaks up the remaining moisture in the man's mouth. The protective forces of nature give way to the "*botas / lujísimas*" of the border patrol. The dominant power from the north takes control and the speaker's heart-stopping, breath-taking, thirst-aggravating fear ends the poem on a note which suggests no

sense of reprieve. The final couplet is taken over by the movement of the border patrol boots and their sense of superiority, as the officer's feet are level with the speaker's head.

The encounter that occurs in the last stanza between the diminished border crosser and the authority figure is not unlikely, but a frequent occurrence in the U.S.-Mexico borderlands, a recoil action sprung from the colonial history embedded in the American Southwest. The border crosser is not only a victim of poverty and his desperation to survive, but also of the residual coloniality that defines the stigmas, stereotypes and cultural coding that underpin the tactics of border control along the U.S.-Mexico Border. Anzaldúa conveys both the physical and emotional fracture of living in the U.S.-Mexico borderlands. The split in the Southwest that the border crosser attempts to cross is also a psychic splintering of the man's gender, class and racial consciousness. The man's final position as a diminished, foetal body looking up at the unidentified wearer of "luxurious boots" reinforces the post-conquest position of indigenous and *mestizo* inhabitants. He is subservient in the triad of race, gender and class issues, which are inextricable from the globalised capitalist order in the U.S. that dictates the social, political and economic positions occupied by minorities.

Furthermore, the notion of the border crosser as nomad provides an apt fit with Liam Hilton's extrapolation of transient and migrant bodies as ghosts. Using "Gordon's conception of the 'ghost' as a sociological haunting" Hilton claims that "it is difficult for illegal immigrants to move past the loss of their former selves creating an apparition of what was lost leaving their identities torn, split in two, and severed."[76] In light of Hilton's statement, one can view the border crosser's preoccupation with the past, that of his family, his former life, and his mythological iterations of pre- and post-conquest attitudes to women as exemplifying the splitting and splicing of his self in the desert. This desert stands as both a literal space and a psychic terrain, defined by suffocating solitude, hunger and lack of direction. This is, as has been noted earlier, at odds with Braidotti's espousal of "areas of transit", such as the desert, as

spaces of "alienating solitude" as well as being "heavily marked by signs and boards indicating a multitude of possible directions, to which the artist adds her own, unexpected and disruptive one."[77] Anzaldúa does not signpost the transient spaces of her poems for her nomadic subject, but creates a space in which the nomadic male body becomes immobilised, caught between clashing cultures. Layering this dramatic monologue with symbolic manifestations of the poet's own theory of the coatlicue state

Conclusion

"Greasers" and "*sobre piedras*" are told from very different points of view. When read together, they unveil a narrative made up of mobilities and barriers, resulting in clashes between Anglo and *mestizo*, colonist and colonised, patriarchal control, and mythological femininities, violence and subjugation. As has been noted earlier, these two men are stock characters of the U.S.-Mexico borderlands. The Anglo land-grabber typically exists in a sphere of entitlement, corruption and aggression towards border inhabitants like the Mexican border crosser. While "Greasers" indicates corrupt progression for the white man, from conquest to complete ownership and control, the border crosser in "*sobre piedras*" inhabits a sense of life-long, never-ending economic struggle to subsist in a site of dislocation, ambivalence and unrest. Both poems reveal the prejudices, stereotypes and identities resulting from colonialism and its aftermath**.** All of this is ventriloquized by a Chicana feminist writer whose linguistic strategy uses the speakers' own words as a means of problematizing their patriarchal, macho and racial standpoints.

Even long-standing poetic traditions, such as the dramatic monologue, may be reinvented when produced in certain times and spaces, and within particular traditions. Anzaldúa adopts and adapts dramatic monologue as a border genre, using a mixture of speakers, a blend of languages and a crosshatching of narratives, from conquest to border

crossing. Her use of this type of poetry is rooted in its connection with orality. It has been established that Anzaldúa's use of language, while pertinent to audience, is also a means of giving voice to minority figures, giving them a linguistic mode that is conducive to and representative of their cultural identity. Anzaldúa demonstrates the layers of power structures that exist in the Americas and the ways in which these shape negative perceptions of Chicanas/os. The use of recognisable borderland characters to ventriloquise particular situations makes the issues raised in the monologues tangible, due to the immediacy of the speakers' experiences, and their proximity to the events that they describe.

[1] "On the Process of Writing *Borderlands / La Frontera*" in The Gloria Anzaldúa Reader, ed. By AnaLouise Keating (Durham: Duke UP, 2009) pp. 189.

[2] Ibid pp. 189-190.

[3] *Borderlands / La Frontera: The New Mestiza* (SF: Aunt Lute, 2007) p. 19.

[4] *The Hybrid Muse: Postcolonial Poetry in English* (Chicago: U of Chicago P, 2001) pp. 159.

[5] Cornelia D. Pearsall, *Tennyson's Rapture: Transformation in the Victorian Dramatic Monologue* (Oxford: Oxford UP, 2008) p. 3.

[6] B. Ashton Nichols, "Monologue", in *The New Princeton Encyclopedia of Poetry and Poetics*, ed. by Alex Preminger and others (NY: MJF, 1993) pp. 798-800 (p.799).

[7] Robert Browning, *The Poems of Robert Browning* (Hertfordshire, UK: Wordsworth, 1994)

[8] *Quiet is hell, I say: The Role of Women Poets in the Development of the Victorian Dramatic Monologue* (unpublished master's thesis, University of Oslo, 2016) p. 4.

[9] Nichols, "Monologue", p. 799

[10] *Borderlands / la Frontera*, p. 83

[11] "I am Joaquín" in *Message to Aztlán: Selected Writings*, ed. By Antonio Esquibel (Houston, TX: Arte Público) p. 16.

[12] Ibid p. 17.

[13] *Borderlands / La Frontera*, p.85.

[14] "Chicanas and Literature" in *The Mexican American Experience* (Onda Latina, 2009) < http://www.laits.utexas.edu/onda_latina/program?sernum=000510981&theme=Literature> [Accessed 18 March 2017].

[15] "Tihueque" in *The Gloria Anzaldúa Reader*, ed. by AnaLouise Keating (Durham: Duke UP, 2009) pp. 19.

[16] Ibid.

[17] *Borderlands / La Frontera*, p. 27.

[18] *Dramatic Monologue* (London: Metheun, 1977) p.76

[19] Ibid.

[20] *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (London: Routledge, 1994) p. 38.

[21] p. 81.

[22] "Coming into Play: An Interview with Gloria Anzaldúa." *MELUS,* 25.2 (2000), 3-45 <http://www.jstor.org/stable/468217> [accessed 10 May 2012] p.9.

[23] Ibid p.10.

[24] *Borderlands / La Frontera*, p.143.

[25] *Borderlands / La Frontera,*, p. 80.

[26] "The Lynching of Persons of Mexican Origin or Descent in the United States, 1848 to 1928." *Journal of Social History*, 37.2 (2003), 411-438 < http://www.jstor.org/stable/3790404?origin=JSTOR-pdf> [12 January 2012] p. 418.

[27] *Feminism on the Border: Chicana Gender Politics and Literature* (Berkeley: U of California P, 2000) pp. 74-75.

[28] Ibid p. 75.

[29] "'Older Sisters Are Very Sobering Things': Contemporary Women Poets and the Female Affiliation Complex", *Feminist Review*, 62 (1999), 6-20 http://www.jstor.org/stable/1395641 [04 May 2012] p. 16.

[30] *Borderlands / La Frontera*, p. 25.

[31] *Borderlands / La Frontera*, p. 156.

[32] *Imperial Leather: Race, Gender and Sexuality in the Colonial Conquest* (NY: Routledge, 1995) pp. 152-153.

[33] Ibid, p. 153-154.

[34] *Borderlands / La Frontera,* p.156.

[35] Ibid.

[36] "Metaphors in the Tradition of the Shaman" in *The Gloria Anzaldúa Reader*, ed. by AnaLouise Keating (NY: Routledge, 2000.) pp. 121-123 (p. 122).

[37] *Postcolonial Theory: A Critical Introduction*, (New York: Columbia UP, 1998) p. 148.

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[40] *Borderlands / La Frontera*, pp. 156-157.

[41] "The Politics of Rape: Sexual Transgression in Chicana Fiction" in *Chicana Creativity and Criticism: Charting New Frontiers in American Literature*, ed. By María Herrera-Sobek and Helena María Viramontes (Houston, TX: Arte Publico, 1988) pp. 171-181 (p. 171).

[42] Ibid, p. 171.

[43] *Borderlands / La Frontera,* p. 157.

[44] *Imperial Leather*, p. 5.

[45] *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory,* (NY: Columbia UP, 1994), p. 6.

[46] *Borderlands / La Frontera,* p. 64

[47] *Borderlands / La Frontera,* p. 79.

[48] Ibid.

[49] Elisabeth Mermann-Jozwiak, *Postmodern Vernaculars: Chicana Literature and Postmodern Rhetoric* (NY: Peter Lang, 2005) p. 37.

[50] "The Deterritorialization of American Literature", in *Shades of the Planet: American Literature as World Literature*. ed. by Wai Chee Dimock and Lawrence Buell, (Princeton: Princeton UP, 2007) 39-61 (p. 54).

[51] *Borderlands / La Frontera,* p. 143.

[52] Ibid.

[53] Ibid.

[54] Ibid.

[55] Ibid.

[56] "Creativity and Switching Modes of Consciousness", in *The Gloria Anzaldúa Reader*, ed. by AnaLouise Keating (NY: Routledge, 2000) 103-110 (pp. 104-105).

[57] *Borderlands / La Frontera,* p. 143.

[58] Ibid.

[59] Ibid.

[60] Ibid, p. 103.

[61] Ibid, p. 143.

[62] Ibid.

[63] *Postmodern Vernaculars*, p. 38

[64] *Borderlands / La Frontera,* p. 143.

[65] Ibid p. 144.

[66] Ibid.

[67] Ibid.

[68] Ibid.

[69] Ibid.

[70] Ibid, p. 56.

[71] Ibid, p. 57

[72] Ibid, p. 64

[73] Barbara Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (London: Routledge, 1993) p. 6.

[74] Pete Sigal, "Imagining Cihuacoatl: Masculine Rituals, Nahua Goddesses and the texts of the Tlacuilos", in *Historicing Gender and Sexuality*, ed. by Kevin P. Murphy and Jennifer M. Spear (Chichester: Wiley-Blackwell, 2011) p. 12.

[75] *Borderlands / La Frontera*, pp. 144-145.

[76] "Peripherealities: Porous Bodies; Porous Borders. The 'Crisis' of the Transient in a Borderland of Lost Ghosts" *Graduate Journal of Social Science* 8.2 (2011), 97-113 (p. 105).

[77] *Nomadic Subjects*, p. 20.