

## The Analysis of Gloria E. Anzaldúa's *Borderlands/ La Frontera*

Gamze AR<sup>15</sup>

### Abstract

### Research Paper

The actual physical borderland that I'm dealing with in this book is the Texas- U.S Southwest/Mexican border. The psychological borderlands, the sexual borderlands and the spiritual borderlands are not particular to the Southwest. In fact, the Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy. I am a border woman. I grew up between two cultures, the Mexican and the Anglo. (Anzaldúa, 1987, preface)

Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza* (1987) manifests the life of the author herself. She expresses her personal experiences and she also tells the history of Chicano Movement. It plays a critical role in the maintenance of presenting the ethnic and identity problems because the writer Anzaldúa, like many Mexican Americans, suffers from otherness on the border. This feeling creates some themes, in the book, such as belongingness, otherness, the concept of home, becoming rather than being, ethnic mosaic, sexist discourses and consciousness. The background of Gloria Anzaldúa's psychological mood and the concept of border in her mind are two significant elements for understanding and looking with the critical eye. Anzaldúa is suffering from being an identity, and she is continuously on the path and she is in the manner of becoming rather than being. She is living the in-betweenness in the book *Borderlands*. Anzaldúa came from the Rio Grande Valley of south Texas in 1942, and her heritage was based on the mixture of Mexican and American cultures as she "grew up between two cultures." (from the preface of *Borderlands*) Because of this dilemma she was seen as alien and she also felt like a stranger in the question of existence. In which space did she belong to? Was she Mexican or American in terms of ethnicity? Why did Anzaldúa use shifting coded language in *Borderlands*? From which perspectives is this book considered as a diasporic study? How did she deal with identity, gender and ethnicity in the book? This paper attempts to show that Gloria Anzaldúa has a hybrid identity, and *Borderlands* will be examined in terms of these aspects in a detailed way.

**Key words:** Mexican-American; Identity; Gender; Race; Border; Gloria Anzaldúa.

### Gloria Anzaldúa'nın Borderland/ La Frontera Kitabının Analizi

### Öz

### Araştırma Makalesi

Bu kitapta asıl uğraştığım gerçek fiziksel sınır Teksas ve Amerikanın Güneybatısı/ Meksikan sınırınıdır. Psikolojik, cinsel ve ruhani sınırlar yalnızca Güneybatı ile ilgili değildir. Aslında, sınırlar fiziksel olarak iki kültürün birbiriyle kesiştiği yerdedir. Farklı ırklardan insanların aynı bölgede yaşaması ve alt, orta ya da üst sınıf farkı olmadan her kesimden insanın dokunabildiği, iki bireyin samimiyetle sınırları azalttığı yerdir. Ben sınır kadınıyım. Meksikan ve Anglo kültürleri arasında büyümüş biri. (Anzaldúa, 1987, Önsöz)

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Gloria Anzaldúa'nın kitabı *Borderlands / La Frontera: The New Mestiza (Sınırlar / Sınırlar: Yeni Melez Kadın)* (1987) Chicano<sup>16</sup> Akımı ile birlikte, yazarın kendi hayatını kişisel tecrübeleriyle anlatmaktadır. Bu çalışma, etnik ve kimliksel problemleri ortaya çıkarma konusunda önemli bir rol oynamaktadır, çünkü yazar Anzaldúa, pek çok Meksikalı Amerikalı gibi, sınırda ötekileşme problemi yaşamıştır. Bu his kitapta da incelenecek aitlik, ötekileşme, ev kavramı, olmaktan çok oluşma, etnik mozaik, cinsiyetçi söylem ve bilinç gibi bazı temaları ortaya çıkarmıştır. Gloria Anzaldúa'nın psikolojik durumunun temeli ve zihnindeki sınır kavramı, bu diasporal çalışmayı daha iyi anlamamızı sağlayan iki önemli etken olacaktır. Anzaldúa kimliğiyle ilgili sıkıntı çekmektedir ve sürekli olmaktan çok oluşum süreci içinde bulunur. Yani bu durum onun için bir süreçtir. *Borderlands (Sınırlar)* kitabında kendisi arada kalmışlığın örneğini gösterir. Anzaldúa 1942 yılında Güney Teksas'ın Rio Grande Vadisi'nde dünyaya gelmiştir ve onun kültürel mirası "iki kültür arasında büyümüş" (*Borderlands (Sınırlar)* kitabının önsözünden alınmıştır.) Meksikalı Amerikan karışımına dayanmaktadır. Bu ikilemden dolayı, o tuhaf olarak görülmüş ve varlığını sorgularken yabancı gibi hissetmiştir. Anzaldúa hangi alana aitti? Etnik olarak Meksikalı mıydı, yoksa Amerikan mı? *Borderlands (Sınırlar)* kitabında niçin iki dili birlikte kullandı? Hangi yönlerden kitap diasporal çalışma olarak görülür? Anzaldúa kitapta kimlik, cinsiyet ve etnik kavramlarını nasıl kullandı? Bu çalışma Gloria Anzaldúa'nın karışık kimliğini cinsiyet, ırk ve kimlik açısından inceleyecektir ve *Borderlands (Sınırlar)* kitabı bağlamında ayrıntılı bir şekilde açıklayacaktır.

**Anahtar Kelimeler:** Meksikalı-Amerikalı; Kimlik; Cinsiyet; Irk; Sınır; Gloria Anzaldúa.

#### **Makale Bilgileri / Article Info**

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## **Introduction**

Gloria E. Anzaldúa is a quite important writer and she experiences doubleness in her life from different aspects. She "grew up between two cultures" (from the preface of *Borderlands*) and because of this reason she does not belong to any space in her life. This complexity pushes her to write *Borderlands* which gives voice to the voiceless like Mexican Americans who are living these kinds of hardships in their lives. *Borderlands* was also written in both languages such as English and Spanish. It is so significant to understand how Anzaldúa is in-between situation and she states her new creation as follows: "the switching of "codes" in this book from English to Castillian Spanish to the North Mexican dialect to Tex-Mex to a sprinkling of Nahuatl to a mixture of all of these, reflects my language, a new language-the language of the *Borderlands*" (from the preface of *Borderlands*). This changeable state of mind exemplifies with the idea of new language and it acquires a special character to the book itself. Unlike other books, *Borderlands* is a great projection of diasporic cultures awakening in the new spirit. Even the title *Borderlands/La Frontera: The New Mestiza* contains both English and Spanish words and it emphasizes the crossing borders. Besides her search of identity, she also suffers from gendered and racial problems and each will be exemplified in this study.

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<sup>16</sup> Meksika kökenli Amerikalılara veya kültürlerine ait. (tureng.com kelime anlamı.)

The process of being and becoming are two crucial issues and Mexican-American border causes becoming rather than being for the people living on this line. These people are in-between with their Americanized and Mexican traditions together. Therefore, Anzaldúa perfectly narrates appropriated issues with her personal experiences. This study aims to contribute to explore identity, gender and ethnicity while considering the cultural terms such as belongingness, otherness, marginalized, hybridity, the concept of home and in-betweenness in the context of Anzaldúa's *Borderlands*. Borders in history are huge fragmentary events because many cross-bordering people like Mexican Americans suffer from difficult hardships and problems in their lives. They create their own home with some iconographies such as old photos, foods or decorative things. The Mexican American writer is also the great projection of being other in that she is not embraced from two different cultures. Thus, *Borderlands* gives many personal records from her life and so it can be a memorial diary that is written in a sincere and close manner. All the chapters in the book reveal the idea of mestizo's culture, identity, gender and immigration. Each issue is analyzed with various theorists like Stuart Hall, Homi Bhababa, Deleuze and Guttari, and these themes attribute the expanded analyzations to readers. Therefore, this study makes a major contribution to the research on identity, ethnicity, race and gender which will be examined with the examples of Anzaldúa throughout this paper.

## 1. Identity

Identity has various meanings, involving class, gender and ethnicity factors, throughout the history. For Stuart Hall (1996), identity is stated as follows:

It has to go through the eye of the needle of the other before it can construct itself.' Identity is always a temporary and unstable effect of relations which define identities by marking differences. Thus, the emphasis here is on the multiplicity of identities and differences rather than on a singular identity and on the connections or articulations between the fragments or differences. (Hall and Gay, 1996: 89)

Hall emphasizes the unstable nature of identity and it constructs the idea of Gloria Anzaldúa's identity in *Borderlands*. Gloria Anzaldúa is a Mexican American, lesbian writer and so she has multiple choices which make her marginalized in the white heterosexual dominant world. In the beginning of the first chapter, she starts with a poem that is mainly about her visibility:

Across the border in Mexico  
stark silhouette of houses gutted by waves,  
diffs crumbling into the sea,  
silver waves marbled with spume  
gashing a hole under the border fence. (Anzaldúa,1987: 1)

This poem was originally written in this pattern that reflects her irregular life style on the border, and she also mentions 'silhouette of houses' identifying the ambiguity of houses, and homes, indeed. For Anzaldúa, the land creates the belongingness for people and home plays an important role for constructing the identity as it gives the feeling of belongingness and sense of self. However, the history marginalized *Chicanos* which the author addressed for Mexican Americans in her book and she defines what border is for Anzaldúa:

[...] the lifeblood of two worlds merging to form a third country-a border culture. Borders are set up to define the places that are safe and unsafe, to distinguish us from them. A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants. (Anzaldúa, 1987: 3)

Borders can play an important role in addressing the issue of identity and ethnic problems because they are the separative preventions physically and psychologically in that people feel trapped under restrictions carried out by white men. She also refers to the significance of history such as the treaty of Guadalupe Hidalgo or the border crossings because in history these events are the turning points especially understanding these kinds of terms for Mexican-Americans. She narrates the history in this way and these statements enriches the historical side of *Borderlands*:

In 1846, the U.S incited Mexico to war. U.S. troops invaded and occupied Mexico, forcing her to give up almost half of her nation, what is now Texas, New Mexico, Arizona, Colorado and California. With the victory of the U.S. forces over the Mexican in the U.S.-Mexican War, *los norteamericanos* pushed the Texas border down 100 miles, from *el rio Nueces to el rio Grande*. South Texas ceased to be part of the Mexican state of Tamaulipas. Separated from Mexico, the Native Mexican-Texan no longer looked toward Mexico as home; the Southwest became our homeland once more. The border fence that divides the Mexican people was born on February 2, 1848 with the signing of the Treaty of Guadalupe-Hidalgo. It left 100,000 Mexican citizens on this side, annexed by conquest along with the land. The land established by the treaty as belonging to Mexicans was soon swindled away from its owners. The treaty was never honored and restitution, to this day, has never been made. (Anzaldúa, 1987: 7)

Anzaldúa's historical references in the quotation reveal the background of her multiple identities as history shapes perspectives of people. The displacement of Mexican Americans separates their identities and forced them to be alienated in the society. There are many different factors to construct the identities of these people. Sometimes one photograph makes alive all the memories, sometimes one film gets

the experiences from history. Anzaldúa concerns about her memory after the moment that she sees the old photo:

I have a vivid memory of an old photograph: I am six years old. I stand between my father and mother, head cocked to the right, the toes of my flat feet gripping the ground. I hold my mother's hand. To this day I'm not sure where I found the strength to leave the source, the mother, disengage from my family, *mi tierra, mi gente*, and all that picture stood for. I had to leave home so I could find myself, find my own intrinsic nature, buried under the personality that had been imposed on me. (Anzaldúa, 1987, p. 15-16)

Memories explore the process of *becoming* rather than being in terms of recognizing her identity. The author tries to find her own *self* while going far away from home that prevents her to see her real self as she really does not know anything about home. Where is home for her? The place which she grew up or lived or loved or had acquaintances. This question is always in her mind and she cannot answer throughout her book. Anzaldúa is also Chicana and her Chicana identity lies down the history of Indian women. She explains this issue in *Borderlands* as follows:

My Chicana identity is grounded in the Indian woman's history of resistance. The Aztec female rites of mourning were rites of defiance protesting the cultural changes which disrupted the equality and balance between female and male, and protesting their demotion to a lesser status, their denigration. Like *la Llarona*, the Indian woman's only means of protest was wailing. (Anzaldúa, 1987: 21)

Chicana is a Mexican-American female who grew up in the United States. La Chicana “has minority status in her own land even though she is, in part, indigenous to the Americas and a member of one of the largest (majority) ethnic groups in the United States. She is a woman whose life is too often characterized by poverty, racism, and sexism, not only in the dominant culture, but also within her own culture.” (Blea, 1997: 15) Therefore, Chicana embraces the Mexican American women in terms of providing them with the social, cultural and political identities.

## 2. Ethnicity and Race

The term race has a wide array of definitions commonly used to describe a group of people who share certain morphological characteristics. Most authors have learned that race is an unscientific term, which can only have a biological meaning. (Santos, 2010: 122) Historically, the word ethnicity stems from the Greek adjective *Ethnikos* and means “heathen.” The adjective is derived from the noun *ethnos*, which means foreign people or nation. It is a multifaceted concept, which builds the identity of an individual through: kinship, religion, language, shared territory and nationality, and physical appearance. (Santos, 2010: 122)

Gloria Anzaldúa approaches the race and ethnicity with her personal life experiences in *Borderlands*. According to her, ethnicity and race construct the background information for people. If you are white and man, then the power is in your hands. Others are seen as marginalized and alienated in society. For instance, the writer reveals the stereotypical understanding system as a result of ethnic and racial diversities in America. She states:

They are inferior because they have indigenous blood, believe in the supernatural and speak a deficient language. Now she eats herself over the head for her "inactivity," a stage that is as necessary as breathing. But that means being Mexican. All her life she's been told that Mexicans are lazy. She has had to work twice as hard as others to meet the standards of the dominant culture which have, in part, become her standards. (Anzaldúa, 1987: 48-49)

These statements are so important to show how Mexican Americans are seen in the eyes of dominant culture. These misconceptions cause the psychological tiredness like the expressions of Anzaldúa 'she eats herself.' Other racial references given in the chapter '*La conciencia de la mestiza/ Towards a New Consciousness*' summarizes the concept of race in *Borderlands*:

*Por la mujer de mi raza*

*hablara el espiritu*

Jose Vasconcelos, Mexican philosopher, envisaged *una raza mestiza, una mezcla de razas afines, una raza de color- la primera raza sintesis del globo*. He called it a cosmic race, *la raza cosmica*, a fifth race embracing the four major races or the world. Opposite to the theory of the pure Aryan, and to the policy of racial purity that white America practices., his theory is one of inclusivity. At the confluence of two or more genetic streams, with chromosomes constantly "crossing over," this mixture of races, rather than resulting in an inferior being, provides hybrid progeny, a mutable, more malleable species with a rich gene pool. From this racial, ideological, cultural and biological cross-pollinization, an "alien" consciousness is presently in the making-a new *mestiza* consciousness, *una conciencia de mujer*. It is a consciousness of the Borderlands. (Anzaldúa, 1987: 77)

Anzaldúa tells about the mixture of race that implies the biological cross matchings with Mexican and American together. Thus, the new racial group such as mestizas appears and these people are in-between. As a result of it, they are continuously in the state of becoming. The heterogeneous structure of mestizas has a pivotal role in understanding both racial and ethnic discrimination as the physical appearance is always a determinative factor in the social injustice and inequality.

As an ethnic identity Anzaldúa is defined herself as Chicana and in the book, she reflects this issue while revealing how they are labelled as *others* and in the following quotation she presents her ethnic group as “as a person, I, as a people, we, Chicanos, blame ourselves, hate ourselves, terrorize ourselves. Most of this goes on unconsciously; we only know that we are hurting, we suspect that there is something "wrong" with us, something fundamentally ‘wrong’.” (Anzaldúa, 1987: 45) Chicana appears as the result from the regional diversities and Mexican American women create this group for establishing social, cultural, and political identities for themselves in America. Language is another determinative element for ethnic identity and Anzaldúa is in dilemma about using languages because in *Borderlands*. She uses both English and Spanish, and while she is narrating her memory about the discrimination in language, she states: “I remember being sent to the corner of the classroom for "talking back" to the Anglo teacher when all I was trying to do was tell her how to pronounce my name. If you want to be American, speak 'American.' If you don't like it, go back to Mexico where you belong” (Anzaldúa, 1987: 53). This quotation expresses the writer’s name, which is her personal identity, is tried to be changed with the white American dominant system. For instance, at school Anzaldúa’s teacher insisted on the regulation of her name and it is an interruption for her state of being. Thus, Anzaldúa’s complexities in her life cause her to belong to neither.

### 3. Gender

Gender has become a critical issue throughout history and it shows “something about socialized behavior patterns. So when we read about gender differences, we may assume that the authors are focusing on social behaviors and psychological aspects of their participants. But when people are grouped into gender categories based on their sex, the study is just as likely to be about sex differences—perhaps more likely” (Pryzgodna, 200: 554). Anzaldúa is not involved in any constructed gender groups such as female and male. Instead, she creates her gendered choice such as lesbian, but hegemonic instructions of masculinity force her being in society. Her identities from every aspect are in-between situations, and Anzaldúa explains it as the state of fluidity:

My "awakened dreams" are about shifts. Thought shifts, reality shifts, gender shifts: one person metamorphoses into another in a world where people fly through the air, heal from mortal wounds. I am playing with my Self, I am playing with the world's soul, I am the dialogue between my Self and *el espíritu del mundo*. I change myself, I change the world. (Anzaldúa, 1987: 70)

These lines reflect the resistance of Anzaldúa because she is still in eternal discussion with herself. Psychologically, Anzaldúa’s belongingness is always in process and it makes her existence put on the border. Feelings of uncertainty and becoming create the third space which was coined by Homi Bhababa as follows: “[i]t is that Third Space, though unrepresentable in itself, which constitutes the discursive

conditions of enunciation that ensure the meaning and the symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (Bhababa, 1994: 55). These expressions reveal the idea of fluidity rather than static ones. *Third space* also offers new possibilities and so it can be said that it is a productive space. Anzaldúa is a lesbian and she narrates: "something was 'wrong' with me" (Anzaldúa, 1987: 16). It is a hurting statement at that point because she lives under the dominance of white male society. According to this dominance, her gendered identity is not accepted.

Another significant aspect of gender is gendered roles in society. Anzaldúa states these roles in her book in that they show how Mexican American culture is a patriarchal society. She highlights the society's inequality and injustice:

Culture forms our beliefs. We perceive the version of reality that it communicates. Dominant paradigms, predefined concepts that exist as unquestionable, unchallengeable, are transmitted to us through the culture. Culture is made by those in power-men. Males make the rules and laws; women transmit them. How many times have I heard mothers and mothers-in-law tell their sons to beat their wives for not obeying them, for being *hociconas* (big mouths), for being *callajeras* (going to visit and gossip with neighbors), for expecting their husbands to help with the rearing of children and the housework, for wanting to be something other than housewives? (Anzaldúa, 1987: 16)

Culture is so important to determinate people's belief systems, and as she mentioned dominant thoughts are culturally unchangeable like the men power. In many culture systems, patriarchal society is dominant like *machismo* in Mexican American culture. It makes women be submissive and obedient beings; on the other side, men are seen as breadwinner and powerful characters in society. This misconception constructs some categories in life and people are trying to live according to these categories and rules. Anzaldúa cannot achieve the sense of being and she is still on the road because of dilemmas in her life. At that point, the most significant symbol in Mexican culture is the Virgin of Guadalupe who is "a powerful symbol of Mexican identity and faith, and her image is associated with everything from motherhood to feminism to social justice" (Reyes, 2016: par. 4). It creates resistance with her spiritual support for women. In *Borderlands*, Anzaldúa states: "*La Virgen de Guadalupe's* Indian name is *Coatlalopeuh*. She is the central deity connecting us to our Indian ancestry" (27). Anzaldúa here uses the integrative pronoun 'we' in order to indicate how the Virgin of Guadalupe is a connective figure among Mexican women. The author Anzaldúa also mentions the males as eagles which is the representation of strength and superiority.

Anzaldúa mentions another female figure *la Llorona* which demonstrates the weakness of women in Mexican society. *La Llorona* was created for pushing women into homes and it highlights the gendered positions such as women at home and men as the breadwinners. The writer strengthens these gender roles in society while stating



the story of *Cihuacoatl* with the references of *la Llorona* in *Borderlands* and she narrates this story with the memories from her life:

She appeared in white, garbed in white,  
standing white, pure white.

-Bernardino de Sahagun

On the gulf where I was raised, *en el Valle del Rio Grande* in South Texas-that triangular piece of land wedged between the river *y el golfo* which serves as the Texas-U.S./ Mexican border- is a Mexican *pueblito* called Hargill (at one time in the history of this one-grocery-store, two-service-stations town there were thirteen churches and thirteen cantinas). Down the road, a little ways from our house, was a deserted church. It was known among the *mexicanos* that if you walked down the road late at night you would see a woman dressed in white floating about, peering out the church window. She would follow those who had done something bad or who were afraid. Los *mexicanos* called her *la Jila*. Some thought she was *la Llorona*. She was, I think, *Cihuacoatl*, Serpent Woman, ancient Aztec goddess of the earth, of war and birth, patron of midwives, and antecedent of *la Llorona*. Covered with chalk *Cihuacoatl* wears a white dress with a decoration half red and half black. Her hair forms two little horns (which the Aztecs depicted as knives) crossed on her forehead. The lower part of her face is a bare jawbone, signifying death. On her back she carries a cradle, the knife of sacrifice swaddled as if it were her papoose, her child. Like *la Llorona*, *Cihuacoatl* howls and weeps in the night, screams as if demented. She brings mental depression and sorrow. Long before it takes place, she is the first to predict something is to happen. (Anzaldúa, 1987: 35-36)

The white color symbolizes the virginity of woman which is the indicator of purity in patriarchal society. It is an interesting point that *Cihuacoatl* like *la Llorona* is represented with the horrifying and depressive characters and from the gendered point these features threaten the womanhood.

## Conclusion

Mexican American culture is always in the process of becoming rather than being because they are in-between nation. In addition to their historical background, their customs and traditions are seen as the outcast in America and it makes them marginalize in society. The Mexican American War causes the loss of Mexicans' cultures because "Under the Treaty of Guadalupe Hidalgo, which settled the Mexican-American War, the United States gained more than 500,000 square miles of land, expanding U.S. territory by about one-third" (from *Encyclopædia Britannica*). The home concept continuously changes in the minds of Mexicans because of the

changes in their ancestral lands. Border crossings and immigration memories construct the field of diaspora studying. Throughout the paper, the historical and cultural backgrounds open a path for the analysis of Gloria Anzaldúa's *Borderlands*.

The early Mexican American history and other policies such as The Braceros and Operation Wetback construct the background information in order to understand better the context of Anzaldúa's immigration history and ethnic identity searches. Moreover, the Mexican American culture such as its language, family issues and gendered roles provide the readers to comprehend how Mexicans are patriarchally regulated and their systems are traditionally constructed. All these kinds of background information are necessary to analyze Gloria Anzaldúa's *Borderlands*.

*Borderlands/La Frontera: The New Mestiza* presents many diverse themes such as ethnicity, gender and identity. Anzaldúa always emphasizes the hybridity and multiplicity. In the article of Melina Pereira Savi this fluid process of being is mentioned as follows: "Donna Haraway's theory of the cyborg to argue that Anzaldúa is herself a cyborg writer, as she devises technologies of engagement with both the Mexican and the American side of her, perhaps because she understands that there is no one pure identity after all: there is no one pure object (be it a subject, an idea, an identity, a representation, even matter) unaffected by its surroundings." (Anzaldúa, 1987, p.182) At that point, the belongingness is a dynamic process as these kinds of people who live on the border resemble the *rhizome*, defined by Deleuze and Guattari, rooting in many places. The mass of roots points out the dynamic process and so Anzaldúa studies transnationalism in her book. "Transnationalism concerns individuals' and civil society's movements across borders" (Kearney, 1995) and in *Borderlands* Anzaldúa is constantly in motion in terms of psychological and memorial aspects. She is suffering from not only the identity problem but also gender issues in herself. At that point, Anzaldúa is in the situation of in-betweenness and she explains it in *Borderlands* in this way: "I Sit between warmth and cold never knowing which is my territory, domesticated as I am. by human warmth and the peck of my keyboard. Having lived my whole life in an ignorant shadow, under the sight of hunger shuffling its little child feet whimpering, lost. Pain is the way of life." (Anzaldúa, 1987: 50) In *Borderlands*, Gloria Anzaldúa tries to create her home with her memorial old photos or stories. In these ways she reminds her culture. However, the patriarchal Mexican culture does not embrace her gendered choices. In terms of this aspect, she is seen as outcast and, in her book, she presents her alienation in society but she also resists the discriminative situations. Cultural awareness is a significant point in order to understand the background of Mexican Americans here like Anzaldúa.

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