

Dedé as a Feminist in Julia Alvarez's *In the Time of the Butterflies*

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Abstract

In Julia Alvarez's *Time of the Butterflies* (1994), the author humanizes the four Mirabal sisters by chronicling their lives from childhood through adulthood. In accomplishing this feat of humanizing the Mirabal sisters, the novel is told in five different voices: the older Dedé, the younger Dedé, Patria, Minerva, and Mate. In this article the story of Dedé will be analyzed, for not much attention has been devoted to her. In analyzing Dedé and how she uses the concept of voice to become a feminist, I will use the theory of the voice and presence of the subaltern.

Keywords

Subaltern, multiple narrators, Julia Alvarez, Dominican Republic, feminism

In 1994, upon the publication of *In the Time of the Butterflies* by Julia Alvarez, English speaking audiences around the world were introduced to the Mirabal sisters, or *Las Mariposas* [The Butterflies]. The four Mirabal sisters — Patria, Dedé, Minerva, and Mate — are remembered as the women who openly resisted the dictator of the Dominican Republic, Rafael Leonidas Trujillo. 25 November, the day on which three of the sisters — Patria, Minerva, and Mate — were murdered by Trujillo's henchmen, is now recognized as the International Day for the Elimination of Violence against Women. This date, and some of the stories and reports surrounding the Mirabal sisters, has mythologized the Mirabal sisters, morphing them from women into heroines, even mythological figures for the Dominican Republic.

Julia Alvarez sets out to humanize these women by chronicling their lives from childhood through adulthood. In accomplishing this

feat of humanizing the Mirabal sisters, the novel is told in five different voices: the older Dedé, the younger Dedé, Patria, Minerva, and Mate. One may even argue for a sixth narrative voice present through the *gringa dominicana* (Americanized Dominican woman) who is representative of — yet not a reflection of — the author herself, Julia Alvarez. As the *gringa dominicana* (she remains unnamed throughout the novel) asks the older Dedé questions about her life and the lives of her sisters, Dedé intertwines hindsight with memories of the past and her sisters' lives. Each sister retells her part of the story in her own voice. Indeed, Mate, the youngest of the Mirabal sisters, provides her story in diary form. As the sisters mature into adults, they become aware of the injustice of Trujillo's dictatorship, the resistance forming against him, and the danger to their own lives and the lives of Dominicans as a whole. The stories of Patria, Minerva, and Mate are each fascinating and different in their own rights. The story of Dedé will be analyzed, for not much attention has been devoted to her.

Dedé is different from her three sisters because she is the sister who survives. She is not in the car on the trip back from visiting the husbands in jail when Trujillo's henchmen murder her three sisters. Some readers may feel that because Dedé is not openly involved with the resistance movement and because she was not murdered with her sisters, that she is in fact not a *mariposa* or butterfly like her sisters — that she is not a feminist, like her sisters. However, by examining Dedé's actions and thoughts, it is obvious that she is a feminist, and just as much a *mariposa* as her sisters. It is because of Dedé that the deceased Mirabal sisters live on and are remembered. Dedé keeps her sisters' memories alive by telling their story and by creating the museum dedicated to their lives.

In analyzing Dedé and how she uses the concept of voice to become a feminist, I will use the theory of the voice and presence of the subaltern. In "Can the Subaltern Speak?" Gayatri Chakravorty Spivak analyzes the voice and presence of the subaltern in the colonial and post-colonial setting, with a focus on gender. Spivak observes that "For the 'figure' of woman, the relationship between woman and silence can be plotted by women themselves" (82). Spivak asserts that only women can point out to the audience how women have been kept silent. Indeed, this is certainly the case with Dedé and the identity of her sisters. Although the Mirabal sisters have been regarded as mythological figures in the Dominican Republic, the sisters have not spoken for themselves. In the midst of their rebellion,

different people force them to be silent: in the beginning, their father tries to silence them, particularly Minerva; when the sisters ask Dedé to join them, her husband silences her; Trujillo silences Minerva and Mate by imprisoning them for several months; and ultimately Trujillo silences the three most outspoken sisters by having his men kill them.

Even Dedé, after her sisters' deaths, is silenced by the people who visit her because they tell her their stories and she listens for a long time, she does not speak. Steve Criniti notes that "Dedé becomes a kind of crucible into which the community members deposit their contributions to the collective memory and in which the variety of those memories is transformed into a relatable story" (47). As a crucible, Dedé is the receptacle of their stories. Within her own memory she contains their own memories, which for a time keeps her from speaking with her own voice and sharing her own memories. When Dedé eventually speaks, she says what the audience expects to hear. The story she has traditionally related is laden with the memories and contributions from the community members — it does not have any of her own account within it. She does not tell them the intimate details of her sisters' lives and relationships. Instead, she tells them about the mythological "Las Mariposas" that they want to hear. In the afterword to her novel, *In the Time of the Butterflies*, Julia Alvarez describes her perspective of myth and how it affects the Mirabal sisters:

And so it is that what you find in these pages are not the Mirabal sisters of fact, or even the Mirabal sisters of legend. The actual sisters I never knew, nor did I have access to enough information or the talents and inclinations of a biographer to be able to adequately record them. As for the sisters of legend, wrapped in superlatives and ascended into myth, they were finally also inaccessible to me. I realized, too, that such deification was dangerous, the same god-making impulse that had created our tyrant [Trujillo]. And ironically, by making them myth, we lost the Mirabals once more, dismissing the challenge of their courage as impossible for us, ordinary men and women (324).

Alvarez herself notes that by researching and hearing popular stories about the Mirabal sisters that they had been mythologized: they were given superlatives and statuses of goddesses, which is reminiscent in the code name of “the butterflies.” As legends or myths, the Mirabal sisters were seen as set apart and different from typical men and women. As a woman, Dedé is made realistic, not mythological and not objectified. Alvarez accomplishes this by providing chapters from Dedé’s three main points of view: Dedé as an older woman, Dedé as an older woman reminiscing on her younger self, and the younger Dedé. Alvarez, by having multiple narrators, turns the sisters back into human beings and into women; she demythologizes them. However, in analyzing identity, Lynn Chun Ink holds that “The story assumes mythic proportions because of its rendering of the women into larger-than-life ideals. Rather than humanizing them, the text succeeds in making them more abstract” (795). The view of interpreting the women as more abstract and larger-than-life is also echoed in Isabel Zakrzewski Brown’s assertions about historiographic metafiction and about the stereotypes presented in the sisters: Patria is pious, Dedé is pragmatic, Minerva is rebellious, and Mate is innocent. Brown believes that these stereotypes turn the Mirabal sisters into legends and mythical figures of women (110).

While the sisters can be described through such stereotypes, they also break away from these stereotypes: this is seen throughout their own chapters. Patria is pious, yet she questions her faith. Minerva is rebellious, yet even she falters in her strength and courage. Mate is innocent, though she engages in the resistance, instead noting that she does what she believes to be correct. And Dedé is pragmatic, yet she is also irrational by allowing her fears to determine her actions. More importantly for Dedé, her pragmatism aids her in applying reason and logic to the situations her sisters present to her. She shows that she embodies the reasoning and logic that actually contribute to the success and survival of her sister’s voices, since she thinks through the implications of her sisters traveling on dangerous mountain roads to visit their husbands in prison. Dedé recognizes the value in remaining at home, because it is through this action that enables her to later embody the voices and memories of her deceased sisters.

Alvarez, and Dedé herself, by noting the different attitudes and conflicting thoughts of the sisters, turns the sisters into humans: reflecting the everyday occurrences of people changing their minds. Luz Angelica

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Kirschner, however, views the portrayal of the Mirabal sisters as I do, that their different personalities and characteristics illustrate that the sisters cannot and should not be mythologized (5). What Kirschner believes, and what Alvarez accomplishes in her novel, is that the differences of opinions and actions of the sisters reveal that the sisters were indeed four different women and not a single Mirabal entity that can be worshipped or mythologized.

In the beginning of the novel, Dedé participates in silencing herself and silencing her sisters by catering to the audience's expectations of myth. Because she silences herself, she does not fully embody feminist actions, though she does give voice to the community's collective memories, which is a large step in moving toward speaking of her own memories. During her interview with the *gringa dominicana* she finally imbues her actions with more of a feminist ideal, and she does so by speaking specifically about herself and her sisters.

It is not until she is interviewed by the *gringa dominicana* that she is free to voice what really happens and include her own thoughts on the events. By telling the interviewer her version of the story, she finally breaks her silence. She is a woman speaking as a woman and not as a mythological creature, for a mythological creature would not reveal embarrassing, weak facts about herself. A mythological woman would remain apart from other women, yet Dedé shows just how human she is by revealing her doubts, weaknesses, and regrets. Also, she is a woman now speaking for her sisters as the women that they were, not as the mythological figures that they have been conjured to be. She reveals the very human and womanly concerns and feelings that her sisters had as they discovered how they would live with husbands and children and how they would participate in the resistance. When Dedé reveals the personal details of their lives, she demythologizes them and makes them human and relatable for the audience. Then the Mirabal sisters point to the silences in their lives, and the ways in which they — all four of them — break their silences, risking their lives to speak out for their freedoms as women and citizens of the Dominican Republic.

In conjunction with speaking about women's freedoms, the sisters also make great strides in gender equality for themselves and for other women. Traditionally, women were not supposed to aid in a resistance, or participate in politics, or achieve an education, yet the sisters engaged

in these actions. Minerva and Mate went to university, though Trujillo kept Minerva from being able to use her degree. All of the sisters actually participated in politics because of their roles in the resistance. The Mirabal sisters broke through the confining restraints of womanhood and motherhood to also capture for themselves more fluidity in gender performance, which includes the fighting and resistance traits viewed as traditionally more masculine.

Years later, when Dedé speaks with the *gringa dominicana*, she once again ascribes to her sisters and herself a gender that combines both the feminine and the masculine because of their actions. Bados Ciria observes that fiction and testimony in the literature of the Dominican Republic has a patriarchal tone to it. Yet, Bados Ciria also notes that the Mirabal sisters, and the author Julia Alvarez, revise the tone of Dominican literature because the women speak for themselves: they view themselves as capable of bringing about change in their country, and they even share their private lives and thoughts (410). By writing feminine, these women take back the feminine gender for their own and give the feminine and the female, power that she previously lacked. The Mirabal sisters as the narrators, protagonists, and agents of this novel draw attention to their role in the history of their country, pointing to the importance of their female gender and combinations of feminine and masculine genders in challenging the male domination within Dominican culture as well as the dictatorship of Trujillo. Because *Butterflies* fits into the Dominican novels of the *trujillato*, Alvarez and her female characters introduce into the canon of Dominican novels the voices of the Mirabal sisters and Dominican women — making readers aware of the power within women’s voices to alter gender norms and politics.

Dedé is a feminist by challenging gender norms, using her voice to speak out against oppression, and giving her sisters a voice even in their death. Dedé also continues her sisters’ feminist actions and legacy by acting as their memory keeper. She has not forgotten her sisters, nor has she neglected or refused to tell others about them, although she admits that sometimes seeing and speaking with the reporters and visitors becomes tiresome: “But the thing was, I just couldn’t take one more story” (Alvarez 304). She becomes tired of the people speaking to her, not because she is forced to remember, but because she hears another version of the story and the same questions, which tend to continue the dominant perspectives of male gender and the remnants of colonization. The visitors, also, tell her

their own stories during the time of Trujillo: “They would come with their stories of that afternoon” (301); “they all wanted to give me something of the girls’ last moments. Each visitor would break my heart all over again” (301); and “he said I might want to know this” (302). Many of the visitors use similar phrases, and these stories weigh on Dedé’s conscience, and she becomes not only the memory keeper for her sisters, but for the Dominican Republic as well. Emily Robbins states that “Alvarez sets up a layering of testimony, for she uses the framework of the Dominicans’ testimonies to Dedé, Dedé’s testimony to those who come to listen, Dedé’s testimony to the *gringa dominicana*, and Alvarez’s testimony to her readers” (138). The layer of testimony of the time of the trujillato builds upon itself, and reinforces the various storytellers’ experiences since so many of the testimonies share similar stories. The truth and strength of these testimonies enhances the story of Dedé and her sisters. Prior to the *gringa dominicana* interviewing Dedé who shares the Mirabal story, Dedé is one of few people who knows these stories. When the *gringa dominicana* writes and publishes these stories, then others in the Dominican Republic and around the world will now learn of other experiences during the *trujillato*.

Dedé successfully accomplishes her role as memory keeper by turning their family home into a museum where people can walk through the rooms of her sisters and see their photographs. Museums are generally made for people if they are important and influential; thus, Dedé acknowledges the significance of her sisters’ lives and deaths and the roles they played in resisting Trujillo. Already, Dedé is providing a way for the sisters to speak past the silence that has been forced upon them. Lisa M. Ortiz observes that, at first, Dedé did not want to be her sisters’ storyteller, probably because it gives her the power to decide which details and characteristics to include about them (241). One can ascertain that perhaps for years, Dedé does not relish the idea of being the authority on her sisters’ characteristics. However, when she speaks with the *gringa dominicana*, she finally becomes comfortable in her role as storyteller, perhaps because the interviewer asks for a story, for a memory — letting Dedé direct the flow of the interview. Now, Dedé is more comfortable as the authority figure on her sisters, and as she becomes comfortable, she is more willing to share some characteristics about herself, and about her sisters, that she normally would not share with others. This willingness to reveal characteristics becomes more apparent when Dedé admits to the

gringa dominicana that she was afraid of rebelling. Dedé is finally able to share her true thoughts about her sisters and about the ways her sisters were idolized by other writers and anniversary events.

The blunt sharing of feelings poses a problem for Shara McCallum, who describes the writing style of Julia Alvarez as incomplete and actually unreliable because of Dedé's voice framing the story, and to McCallum, Dedé is an unreliable narrator (113). Dedé is not an unreliable narrator; instead, Dedé admits her true feelings about her sisters and her own actions in the resistance movement, asserting that in telling her story to the *gringa dominicana*, she is actually providing a more accurate account of her sisters. Alvarez, or the *gringa dominicana*, instead of focusing on the sisters' and Dedé's limitations, focuses instead on their strengths in conjunction with their limitations, making them more human. Dedé provides her story, giving voice to herself and to her sisters in the process — something which prior to the interview has yet to be provided.

By telling others about her sisters, particularly the *gringa dominicana* who interviews her in *Butterflies*, Dedé is not simply using her own voice to tell their story. Instead, she provides a voice for her sisters by using their voices and actions, revealing how they rebelled against Trujillo and his regime. Minerva's voice sounds militant and strong; Patria's voice conveys her loyalty to the church; and Mate's diary captures her often childlike and innocent voice. By capturing her sisters' voices in her storytelling, she not only keeps the memory of them alive, she continues their voices. Being deceased, the sisters can no longer speak about Trujillo, his dictatorship, and his henchmen. However, Dedé, because she is still alive, brings together all of their voices, as well as her own, to remind Dominicans of the past, while thinking about the present situation in the Dominican Republic, and anticipating the future for their country. Dedé remedies the problem of silence that Spivak notices. Although her sisters cannot speak for themselves, she manages to overcome their silence by giving them back their voices, sometimes speaking for them and sometimes imagining how they would speak for themselves.

Most importantly, she finally breaks her own silence, encouraged by the *gringa dominicana* who asks: "Where is your picture?" and "Tell me a memory, a story." By telling the story of her sisters, she provides a voice and story for herself as well. Jacqueline Stefanko notes this occurrence for

Dedé as well: “Yet, Dedé, the sister who survives, speaks through a third-person character-specific narrator until the end of the text when, after her sisters’ memories have been narrated, her own voice emerges to articulate ‘I’” (52). Only by articulating these stories is she able to discover her own story, realizing that she performs a more influential role in her sisters’ lives than she originally thought. The act of telling her own story is an important step in becoming more of a feminist and in asserting her own participation in the resistance. Dedé reminds herself and the audience that she was not passive, as some had originally thought, but instead that she was actually influential in helping her sisters in their efforts against Trujillo. She is influential because she continues to live and seize opportunities for public speaking that present themselves to her after the death of her sisters. She acknowledges that there is a reason her life was spared and that she is fulfilling her continuous role by remembering her sisters. Maya Socolovsky continues this vein of Dedé coming into her own as a storyteller and by using her own voice, also noting, like Stefanko, that Dedé switches to first person narrative at the end of the novel (8). Dedé has listened to her sisters’ stories and to the stories told by the visitors to the museum. Although she has been telling pieces of her story scattered throughout that of her sisters, she starts to finally narrate more of her own story and life. When Dedé tells more about herself, she becomes a feminist by asserting herself and her past actions; she lets the reader know that she too has fulfilled her part in the resistance against Trujillo. One of the strongest ways in which Dedé could be labeled a feminist was not necessarily by others, but through the verification she gives herself, for she has recognized her self-worth.

The practice that coincides with Dedé finding her own voice and providing a voice for her sisters includes physical space. Dedé provides the space for herself to create a voice and a physical presence. It is not enough to have a voice, she needs to have a space as well. Virginia Woolf, in her definitive work *A Room of One’s Own* (1929), attests to the fact that a woman, in order to make her voice heard, must have a room of her own in which to write and express herself. The same holds true for Dedé and her sisters, even across cultures from British to Dominican. When Dedé uses the room and house for her own story and for the memories of her sisters, she allows her voice to be heard. The voices of these women are heard in spite of the voices of the men surrounding them. Male critics and historians may have ignored the Mirabal sisters or given them only a

small amount of attention, yet Dedé and the *gringa dominicana* solve this problem by focusing the story of resistance against Trujillo around the Mirabal sisters. When the sisters are alive, they suffer from the corrupt dictatorship of Trujillo as do their father and husbands. The sisters use their physical bodies to advocate for the recognition of women; the sisters create their own physical space for themselves. However, after the sisters' deaths, the space for them shifts. Dedé, as the remaining sister, becomes responsible for providing her sisters with a physical space so their voices can continue to be heard, and so their voices can be heard even better. Dedé, by providing a space for her sisters, consequently provides a physical space for herself. This physical space is not only a physical space for them, but it is also a physical presence of the sisters' voices.

The space is the museum where she preserves the rooms and pictures of her sisters. Although her sisters no longer take up the physical space that their bodies would (if they were still living) their memory takes up physical space in the museum and in the articles, and now books, that have been written about them. The museum, however, provides a space that belongs more to Dedé and the sisters than the books, movies, and pictures of them ever could. The space of the house and the backyard provides Dedé and the *gringa dominicana* with the ideal setting for remembering the deceased sisters. Here, Dedé is at home. This space that is hers allows her to reminisce at her own leisure and in the comfort of her own home. Indeed, the *gringa dominicana* does not press Dedé for too many details and does not ask her too many questions, instead she encourages Dedé to resurrect the memories as they come to her.

Dedé also recognizes the physical space of the ghosts of the Mirabal sisters: the small shed on her property that Fela uses when performing her spells and contacting the deceased, such as Minou's mother, Minerva. Dedé describes the area: "Fela had set up an altar with pictures of the girls cut out from the popular posters that appeared each November" (Alvarez 64). When Dedé forces Fela to stop using the shed, Dedé demonstrates her strength in asserting the proper space and voice for her sisters, which foreshadows her later strength in asserting the humanity and voices of her sisters to a larger audience. Although Dedé forces Fela to stop using the shed, Dedé recognizes that Fela and Minou have moved their efforts elsewhere, still providing the spirits of the sisters with a place where they can connect with the living. Even other Dominicans benefit from the spiritual

presence of the girls: "People were coming from as far away as Barahona to talk 'through' this ebony black sibyl [Fela] with the Mirabal sisters. Cures had begun to be attributed to Patria; Marie Teresa [Mate] was great on love woes; and as for Minerva, she was competing with the Virgencita as Patroness of Impossible Causes" (Alvarez 63). This awareness — that Fela has moved her spirit work elsewhere — at one point no longer bothers Dedé, because she realizes that the spirits of her sisters are present and need someone to listen to and communicate with them. Fela and Minou, two other women who are deeply affected and influenced by the deceased Mirabal sisters are doing exactly what Dedé would do through the use of the museum. Fela and Minou use the spirit world to appeal to the audience consisting of the poor and superstitious, whereas Dedé appeals to a wider, larger audience that needs a more tangible re-memory of the sisters. Thus, the physical space provided for the deceased sisters enables memories of them to be recalled, and their voices to be heard.

Although many critics have focused on Dedé's presence in the novel during the novel's present time of 1994, not too many focus on Dedé during the 1940s and 1950s. Dedé's chapters that occur during the past may be shorter than her sisters', but they are still present throughout the novel. They provide the reader insight into the younger Dedé's actions, while her sisters are still living, comprehending the politics in their country and forming a resistance. In the past, one notices that Dedé reflects feminist thinking. When she meets Lio and learns that some people view him as a communist because he is challenging Trujillo, Dedé explores her emotions of fear and bravery. "Dedé was scared, and angry at herself for being so. She was growing more and more confused about what she wanted. And uncertainty was not something Dedé could live with easily. She started to doubt everything" (Alvarez 77). She is ready to begin the resistance, yet Lio and Minerva and others appear to be talking and not doing anything. It appears that Dedé loses her chance to join the resistance when she is ready simply because it seems no one else is doing anything yet.

It is not until she is older — when Minerva and others are actually meeting, travelling, storing guns, and building bombs — that Dedé becomes frightened, the fear taking hold of her since it has had several years to build within her. At this time, Dedé does not join her sisters in their rebellion. Gomez-Vega even argues that "Dedé fears for her sisters, but she chooses to ignore what she knows is happening in her country.

She never goes beyond the role of observer” (“Metaphors of Entrapment,” 241). In fact, Dedé moves from observer to participator when her sisters are in jail by helping to raise their children and by providing the care packages for Minerva and Mate. Once Dedé realizes that her loyalty to her family does not allow her much choice, she chooses to help them, but on her own terms. She recognizes that she is too afraid to transport guns and openly fight, but she finds other ways in which she can help. Although Dedé does not transport guns and engage in the extremely dangerous actions, she asserts herself and her abilities, which is a form of feminist agency, especially when she is surrounded by those who would dictate her actions for her. If Minerva had her way, she would persuade Dedé to be on the ground with them in the dangerous situations, yet Dedé does not allow Minerva to talk her into actions that she knows she would not be able to perform. Instead, she realizes her own abilities, which include keeping the children and her sisters safe when they are home, and she asserts these talents of hers by putting them into practice in order to aid Minerva. By finding what she can do for the resistance without allowing her sisters to determine her actions, Dedé is then able to join the resistance on her own terms, and, like her sisters, come to embody more feminist agency.

Dedé helps in her own way and is a feminist because she realizes that aiding in the revolution can be accomplished subtly through changing her definitions and performance of gender. One way Dedé breaks with gender roles is by finally rebelling against her husband, although Stefanko does not see it this way by asserting that “Although Dedé similarly experiences the growth of consciousness, she chooses to remain loyal to tradition, standing by her husband and his decision to remain disengaged from the political sedition” (65). At first, Dedé defers to her husband, but that is because she is scared and because this is the practice of her culture. Nevertheless, she challenges her husband by seeking advice from the priest and her sisters, and by helping her sisters when they are imprisoned. She continues this aid and subtle form of resistance, which is also a form of feminist agency, especially as it occurs against her husband, who is the patriarchal head of the family and the head of the house in the view of society. She even makes one of her strongest stands against her husband and patriarchy by divorcing him, and then raising her sisters’ children as her own, protecting them from the implications of their mothers’ actions and histories (Behar 6). Divorcing the dominant Jaimito is her choice which is related to her

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role in the resistance, especially since he restrained her from becoming more involved. Raising her sister's children also should not be overlooked as a form of Dedé's characteristics that point to her being a revolutionary and feminist in her own way, for she does not resent raising her sisters' children. It is a way of supporting the resistance. Dedé attempts to shelter the children from the impact of their mothers' executions and their status as heroines of the revolution. By bringing her sisters care packages when they are imprisoned and by raising their children, Dedé actually bases her feminist resistance on home and nation, because the actions she takes within the home extend outside the home to impact the nation.

Dedé continues her sister's legacy by fulfilling the role of memory keeper by giving herself and her sisters a voice and a space. She also performs the important task of removing her sisters from the unattainable world of myth to the tangible world of language and humanity. Dedé, as the sister recounting the story, provides everyone with a revealing glimpse into the lives of her sisters, persuading readers that the Mirabal sisters are real women who gave their lives for a cause in which they believed. After telling the story of the Mirabal sisters, Dedé looks ahead to the future, and inspires the reader to do the same. Now that she has told the truth about her sisters, people must remember them and their sacrifices, yet look ahead to the future, honoring the memory and legacy of the Mirabal sisters even as they make their own decisions. By being her sisters' voice and memory keeper, Dedé exhibits feminist agency. As a feminist, Dedé records their memories, uses her voice to share her sister's voices, and recovers a physical space for her deceased sisters. Although Dedé did not die in the heroic death with her sisters, she becomes a strong feminist in her own right, contributing her efforts to those of her sisters.

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