

Linguistic Hybridity in Gloria Anzaldua's Borderlands/La Frontera : The New Mestiza

ملاحح التهجين اللساني في كتاب "المناطق الحدودية : الميستيزا الجديدة" لـ "غلوريا أنزالدوا"

*Djawida REBAA

Université d'Oran 1 (Algérie) djawidarebaa@gmail.com
Laboratoire de Linguistique et Analyse du Discours

Received 12/12/2020 Accepted 07/04/2021 Published. 01/06/2021

Abstract:

The present study is principally intended to examine one of the pertinent issues that constitutes some of the innovative concepts in Western thought . It seeks to cast light on one of the most influential and widely read literary creations produced by a border writer . As a Mexican American writer , Gloria Anzaldua (1942-2004) is a product of two bordering cultures and linguistic backgrounds , she made a fantastic use of a powerful instrument to voice the marginalized individuals torn between two worlds .As a matter of fact, Anzaldua's style is one of a medley of genres . Indeed Gloria Anzaldua's book of *Borderlands/La Frontera : The New Mestiza* moves between different types of written expression adding a level of hybrid complexity . This study explores the strategic use of blending different languages together in one single piece of art .

Keywords: Bilingualism -Borderlands -Dividing lines --Gloria Anzaldua – Hybridity .

ملخص:

تهدف هذه الدراسة بشكل أساسي إلى تقديم قراءة واعية، نسعى من خلالها إلى الوقوف على ملاحح التهجين اللساني، الذي أبرزته " غلوريا أنزالدوا" في كتابها " المناطق الحدودية: الميستيزا الجديدة "، الذي يعد أحد أكثر الإبداعات الأدبية نفوذا وتأثيرا في المتلقي، كونها ترتبط ارتباطا جوهريا بالمفاهيم المبتكرة في الفكر الغربي، كما أنها تعكس خصوصية الكتابة العابرة للحدود، التي أنتجتها غلوريا أنزالدوا (1942-2004) بوصفها كاتبة أمريكية مكسيكية، زاوجت بين ثقافتين متجاورتين جغرافيا ، وخلفتين لغويتين متباعدتين ، لتكون بذلك قد استخدمت اللغة استخداما رائعا، يعكس قوتها الأدائية للتعبير عن الأفراد المهمشين الممزقين بين العالمين.

ويعد كتاب غلوريا أنزالدوا " المناطق الحدودية: الميستيزا الجديدة "، نوعا أدبيا، يضم أنواعا مختلفة من أساليب التعبير المكتوب، مضيئا مستوى من التعقيد المختلط، الذي سنحرص على رصد آليات استخدامه الاستراتيجي، القائم على المزج بين لغات مختلفة في قطعة فنية واحدة.

الكلمات المتاحية: ثنائية اللغة - المناطق الحدودية — خطوط فاصلة — غلوريا أنزالدوا- التهجين

1. Introduction:

It is no coincidence that the United States has produced Gloria Anzaldua , a great mind of a great merit and talent whose influence is felt throughout the world . One of Anzaldua's most pertinent and complex challenges was the need to find a critical vocabulary and appropriate methodology to portray the experiences and histories of particular individuals and social groups living in a context heavily marked by displacements , transgression and confusion .

Gloria Anzaldua's *Borderlands/La Frontera : The New Mestiza* is written by and from the perspective of a Chicana woman . In this hybrid literary composition , the authoress provides powerful insights on Chicano/a identity . The language she uses is neither English nor Spanish , pretty much like her identity which is not either American or Mexican . In addition to constructing a book that blends styles and languages , weaving between divergent forms of expression , Anzaldua's figurative language crystallizes her homeland through painful imagery and symbolism .

From the outset , Anzaldua explicitly states that she is dealing with the US Mexican border . The latter provides a particularly fertile arena in which to examine the tensions between border people who are caught in the paradox of being born in a third space where they are not recognized as legitimate or where they are categorized as different and marginal. In the preface to the *Borderlands* , Anzaldua affirms " I am a border woman" , by defining herself as a border woman implies that she has decided to reside in a place filled with with ambiguity and confusion .

From a border position , Gloria Anzaldua offers a symbolic portrait packed with vivid images in an attempt to explore her cultural and linguistic heritage . Heavily symbolic and thoroughly described , Gloria's representations crystallize her autobiography as an individual and which can be interpreted at the same time as a portrayal of the collective story of Chicano people . In light of this , the authoress argues " ... the literature that [I] write is not just about [my] experience ; it is a cultural representation ... in *Borderlands* I'm representing the *mestiza* , the Chicana culture . I'm self-representing it." (*Borderlands* 1987 : 47)

2. *Borderlands'* Background

Every innovative writer is the product of his circumstances , family , atmosphere , society and cultural inheritance . Understanding the writer's background is quite essential to understand his-her fiction . Settings such as time , place , physical characteristics of the surroundings and social circumstances provide essential information about a story's background and enable readers to better imagine how a story unfolds by relating the necessary physical details of each scene . Of all the settings , place is particularly crucial for creating a mental picture of a literary work .

For the past few decades , the field of border studies with its own notable canon of writers has extended the concept of border and the phenomenon of border-crossing to a variety of identity paradigms such as class , race , ethnicity , gender and sexual orientation . With these hybrid dislocated subjectivities , border studies is mainly directed to unveil those complicated crossroads . In a similar spirit , it can be argued that the border phenomenon takes as its primary concern to tackle the issues of displacements and hybridity .

Correspondingly , Gloria Anzaldua is considered as the flagship of border writings . To a degree perhaps unmatched by any other Chicano/a writer , Gloria made a fantastic use of the surrounding material to explore her own heritage . Departing from her native soil and homeland : the 'Rio Grande Valley' a borderland and a place packed with hybridity and transgression , Gloria painted a captivating portrait characterized by heavy symbolism and

filled with vivid images. As a Chicana member and writer , Gloria was deeply and strongly rooted in Mexican landscapes , heritage , images and symbols . She was born in the Rio Grande Valley to Spanish-American and American-Indian parents who worked as migrant farmers and ranchers. Her childhood was shaped by the agony of cultural displacement due to her cultural heritage . A good clarification for this subject matter is delivered by Anzaldua , she asserts : “ ‘Don’t go out in the sun’ , my mother would tell me when I wanted to play outside . ‘If you get any darker they’ll mistake you for an Indian . And don’t get dirt on your clothes . You don’t want people to say you’re a dirty Mexican’ ”. (Anzaldua 2002 : 205)

As a Chicana who challenged the patriarchal principles of the Chicano community , she rejected the socially agreed gender roles transmitted to her by her family and community . Instead , she devoted her time pursuing an education . In 1969 , she was earned her bachelor degree from the university of Pan American University of Texas . After earning a master degree , she worked as a lecturer teaching creative writing , feminist studies and Chicano studies.

Gloria Anzaldua was one of the leading Chicano feminist authors in the United States . Her masterpiece of *Borderlands/La Frontera : The New Mestiza* can be studied under the umbrella term ‘ life writing’ since it draws upon personal experiences , conveying her inner struggles in a hybrid way in an attempt to disclose her multifarious identity . The harmonious unity of different forms of expression : prose and poetic narratives as well as the hybrid construction is a reflection of a multicultural , flexible and innovative perspective Anzaldua refers to as a ‘ new *mestiza* consciousness’ the latter came into existence as a result of identity conflict of those living in an ever-changing space. She expresses the state of being both/and/neither the border existence of the new *mestiza* , a culturally specific , complex and self-conscious articulation of identity poetics . In an oft-quoted passage from *Borderlands* , Anzaldua declares the *mestiza* a transgressor of boundaries and a creator of a new culture based on elements of the old ones , on components of her identity and on interpersonal relationships both actual and potential , she asserts :

As a *mestiza* I have no country , my homeland cast me out ; yet all countries are mine because I am every woman’s sister or potential lover .(As a lesbian I have no race , my own people disclaim me ; but I am all races because there is the queer of me in all races .) I am cultureless because , as a feminist , I challenge the collective cultural /religious male-derived beliefs of Indo-Hispanics and Anglos ; yet I am cultured because I am participating in the creation of yet another culture , a new story to explain the world and our participation in it, a new value system with images and symbols that connect us to each other and to the planet . (*Borderlands* 102-03)

Moreover , the in-between spaces provide the terrain for elaborating strategies of selfhood bringing to the surface new understandings of identity . A point worth mentioning is that the ‘border’ does not only refer to a typical geographical area – like the US Mexico border – more than this , the border compromises all kinds of cultural , linguistic and psychological variables as well as a feeling of ambiguity . *Borderlands*’ inhabitants have no clear-cut image about sense of belonging since they are very often rejected by both sides , in addition to this , they find life to be tough , risky and full of contradictions .

In light of this and according to Chicanos , the image of border takes on a different meaning as verbalized by Gloria Anzaldua who elaborates in *Borderlands/La Frontera : The*

Linguistic Hybridity in Gloria Anzaldua's *Borderlands/La Frontera : The New Mestiza* Djawida REBAA

New Mestiza that the US Mexican border is “*una herrida abierta*” (*Borderlands* 1987: 25) meaning an ‘open wound’. In point of fact, this image hints at the hidden realities of border culture and the physical harm done to Mexicans who venture to cross the border. An important reality about Anzaldua's *Borderlands/La Frontera : The New Mestiza* is that it is built around the symbol of the borderland as a psychological and cultural binary, an in-between space where not only cultures but also languages meet.

Departing from her hometown, the writer has taken in charge to voice the matter of those who live in the borderlands by unveiling the marginalized individuals caught between two worlds and their struggle. Gloria provides a comprehensive description of this situation as such: “*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...” (*Borderlands* 1987 : 19)

From the outset, Gloria Anzaldua identifies herself as a border woman having grown up amidst the clash of two cultures. According to her, the concept of the border refers to psychic, mental, spiritual, sexual and physical borderlands that emerge where various cultures face each other whereby people from different social backgrounds occupy the same territory. Living somewhere in an in-between space, in a place packed with contradictions enables the inhabitant to discover a new way of life, more than this, a new cultural space of existence. Anzaldua exemplifies the crossroads she inhabits as a place of struggle, to this end she asserts:

Una lucha de fronteras / A Struggle of Borders

Because I am a mestiza, continually walk out of one culture and into one another, because I am in all cultures at the same time, *alma entre dos mundos, tres, cuatro me zumba la cabeza con lo contradictorio. Estoy norteadada por todas las voces que me hablan simultaneamente.* [soul in between two, three, four, my head rings with the contradictory. I am disoriented by all the voices that speak to me simultaneously. (*Borderlands* 1987 : 99)

In her preface to the *Borderlands/La Frontera : The New Mestiza*, Anzaldua specifies in a thoughtful and artful manner that she is dealing with the border between the United States and Mexico in Texas. Accordingly, she asserts that borderlands are not unique to this particular territory, they are there whenever two peoples occupy the same territory. The following lines provide a thoughtful clarification of this subject matter whereby the writer unveils her approach to the borderlands:

The actual physical borderland that I'm dealing with in this book is the Texas-US 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 whenever two or more cultures edge... (Preface to the *Borderlands/La Frontera : The New Mestiza*)

As a Chicana born in the Rio Grande Valley, Anzaldua has an acute awareness of her belonging to a community whose historical existence is due to the migration of the US/Mexican border as pointed out by Joshua Gonzalez during a panel at the Los Angeles

Conference on Bilingual Education in 1981. Indeed , history indicates that it was not them who crossed the border first , the border crossed them .

From the outset , Gloria as both a Chicana and a writer admits openly that she like any other border people grew up in an atmosphere of frustration , ambiguity and confusion . In light of this , she notes “ It is not a comfortable place to live in this place of contradictions” , more than this , she adds “ Hatred , anger and exploitation are the prominent features of this landscape” (Preface to the *Borderlands/La Frontera : The New Mestiza*)

Furthermore , it becomes apparent that the author is less interested in the physical border per se , that “ dividing line set up to define the places that are safe and unsafe , to distinguish *us* from *them*” (*Borderlands 1987 : 03*) since she knows that split to be artificial. As a product of two bordering cultures and linguistic environments , Gloria’s identity has been shaped on both sides : the Mexican , Indian and Anglo-American. It is this typical space that the author has selected to light up .

3. On Anzaldua’s Hybrid Style

Gloria Anzaldua’s *Borderlands* is a life writing literary composition that deserves a significant consideration . The book derives its strength not only from its authenticity , but mainly from its composition and the combinatory features which have been used to crystallize the hybrid identity and culture .

Correspondingly , the term hybridity has recently become one of the most persistent and pre-eminent concepts that is unswervingly related to identity formation . Undoubtedly , Homi K. Bhabha is a pioneer in contemporary cultural discourse , more importantly , he is notably known for his theory of cultural difference . He describes hybridity as a process when two or more existing cultures fuse , he improves the concept of hybridity and brings to the surface his notion of the ‘Third Space’ that results the perplexity and the confusion of the two conflicting cultures . According to him ‘ this ambivalent space’ results in the ‘Third Space’.

Following the same pattern , Aschcroft Griffiths and Tiffin provide a thoughtful understanding of hybridity , they assert that “ it (hybridity) is one of the most widely employed and most disputed terms in post-colonial theory , [which] commonly refers to the creation of new transcultural forms within the contact zone produced by colonization” (Aschcroft Griffiths and Tiffin 1998 : 118)

By adopting a hybrid style , Gloria could find a proper instrument by which she could voice the harm caused by historical , social , political, cultural and linguistic oppression and at the same time would embody the language which would perfectly fit her multiple –hybrid identity that of a new *mestiza* . In a typically Anzalduan manner and spirit and in an attempt to meet her goal in the reader , Anzaldua utilizes a hybrid style and grants her book a special composition . The writing floats above two main languages as well as above the styles used . Prose mingles with poetry , history with myth , English with Spanish.

Furthermore , in *Borderlands* , Anzaldua did not illuminate her theory in a linear form. Instead and intentionally , she constructed meaning in a ‘ hybrid way’ , more specifically the narrative employed there fuses theory , memoir , fiction , history , myth , poetry , storytelling and music to voice in between spaces symbols , contradictions and ambiguities. This hybrid style is also pervasive in the way she introduces the topic since *Borderlands* does ring to the surface any straightforward definition of theory , nor does she provide a defined sequence of the different levels put together in the theory ; rather one knows that *Borderlands* is a theory composed of many different processes by looking at several

different sources. A good way to point out this reality is to consider what Anzaldua affirms in the fifth chapter of her book :

This product [of writing] seems an assemblage , a montage, a beaded work with several leitmotifs and with a central core , now appearing , now disappearing in a crazy dance. The whole thing has had a kind of its own , escaping me and insisting on putting together the pieces of its own puzzle with minimal direction from my will . It is a rebellious , wilful entity ... for me it is alive infused with spirit . I talk to it , it talks to me .(*Borderlands* 1987 : 89)

As highlighted formerly , Anzaldua's *Borderlands* shifts not only in genres but also languages . A good clarification for the authoress hybrid style is elucidated in the introductory chapter of the book . Indeed the opening chapter begins with a Mexican poem followed by an extensive poem written in both English and Spanish illuminating the ambiguities of life in the US Mexican border .

As a matter of fact , the use of divergent languages constitute a compositional strategy of Gloria's book . In a similar spirit , Diane Freedman argues that Anzaldua's writing on borderlands " results in an unbounded fecundity , a powerful poetic hybrid where the personal poetic and political are joined ... It is a self-expressive literature of mosaics and margins [which] defy dominant cultures' voice of order" (*Freedman Diane* 1992 , 211)

It is worthy of note to state that Anzaldua -as a Chicana writer- has challenged monolingual conventions of literature . Her hybrid style goes beyond the standard conventions of literary production . In doing so , Gloria defeats in an artful manner the limitations set by literary theory in her arduous exploration for ideal means of expression and conveyance of her borderland theory . Lois Zamora is highly supportive of Anzaldua's blending style that contributes enormously to the perfection of borderlands' message . To provide evidence for this subject matter , Zamora asserts :

[Anzaldua] con/fuses the complementary impulses to record and to imagine , creating brilliant mixtures of myth history and the remembered past ...[where] autobiography and fiction naturally overlap and invade each other's usual territory... It is a matter of finding a voice or style that does not violate one's several components of identity .
(*Zamora* 1998 : 06)

4. *Borderlands*' Linguistic Hybridity

In addition to constructing a hybrid text that weaves between different types of written expression , Gloria's book of *Borderlands* adds a level of complex linguistic hybridity . As a fruit of a mixed identity , Anzaldua has taken an advantage of her placement between borders so that to investigate her selfhood and culture by voicing the marginalized Chicana experience . Alongside the surrounding material , the authoress possesses a capacity of innovative interpretation of her immediate reality .

One of the powerful instruments employed to pursuit her aims , Anzaldua deploys code-switching besides variations in genres . This strategy involves the writer's switching between English and Spanish . Anzaldua insists that her language is fluid and influenced by

English and Spanish yet being fully neither . More than this , she lists the various languages she is required to know in order to exist between communities . Indeed , for people like Gloria Anzaldua who live in the border , language must be flexible enough so that to accommodate all sides .

In point of fact , it is plainly evident to state that much has been explored about the employment of code-switching which is widely perceived as the alteration of two languages in verbal or written text . With regard to literature , the practice of code-switching is not a recent development since it dates back to the sixteenth century when Mexican poets used both Spanish and Nahuatl in their literary productions . By the passage of time , the use of code-switching has become increasingly common in writings published by Chicano/a writers . Undoubtedly , the act of melting languages together in a single piece of art has received a widespread scholarly attention in the past few decades . A good clarification for this subject matter is delivered by Holly Cashman as follows :

It is not the practice of code-switching , but rather its study which has flourished over the past quarter of a century . Previously considered a kind of deviant linguistic behaviour which indicated the speaker's ability to manipulate the grammar and lexicon of two languages at the same time . (*Cashman 1999 : 132*)

As far as Mexican writers are concerned , the use of mixed language is both a artistic and political statement . In light of this , Torres Lourdes in his essay entitled ' In the Contact zone: Code-Switching Strategies by Latino/a Writers ' provides a thoughtful illumination of this point as such :

Using Spanish in an English text serves to legitimize the much-marginalized practice of mixing codes in vernacular speech . In the United States , the presence of large and small Latino/ a communities across the country , increasing number of Latino/a immigrants , and the US Mexican border means that code-switching in literature is not only metaphorical , but represents a reality where segments of the population are living between cultures and language ; literary language actualizes the discourse of the border and bilingual /bicultural communities . (*Torres 2007 : 76*)

For a marginalized mestiza living in a dividing line , the ability to speak in many tongues becomes an essential requirement to survive . A pertinent way to validate this point is to examine Linda Nelson's words , she affirms " Switching codes , switching languages is necessary when the dominant culture insists on one language , one colour , two genders , one sexuality" (*Nelson 1989 : 95*) Accordingly , Anzaldua mixes between English , Spanish and Tex Mex. She frequently shifts between these languages even in the middle of a sentence or a poem . Thus , claiming all languages to be equal .

At the heart of her challenge , Anzaldua uses each language in a given context whereby each refers to a particular culture . Anzaldua elaborates in the preface to the section edition " The switching of codes in this book from English to Castilian 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 Borderlands . There at the juncture of

Linguistic Hybridity in Gloria Anzaldua's *Borderlands/La Frontera : The New Mestiza* Djawida REBAA

cultures , languages cross-pollinate and are revitalized : they die and are born . (*Preface to the Borderlands*)

A closer look at Gloria Anzaldua's book of *Borderlands* reveals that it breaks down the boundaries between languages while retaining the flavour of their difference . She keeps weaving together various linguistic voices , a mixture that she further elucidates in the chapter entitled ' How To Tame a Wild Tongue ' as containing eight distinct linguistic strands . This reality is highly pervasive in her following words :

For a people who are neither Spanish nor live in a country in which Spanish is the first language ; for a people who live in a country in which English is the reigning tongue but who are not Anglo ; for a people who cannot entirely identify with either standard Spanish or standard English , what recourse is left for them but to create their own language ? A language which they can connect their identity to , one capable of communicating the realities and values true to themselves – a language with terms that are neither *espanol ni ingles* , bt both . We speak a patois , a forked tongue , a variation of two languages.
(*Borderlands* 1987 : 77)

By the same token , it can be argued that the bilingual nature of Anzaldua's book is pervasive within the title of the work - *Borderlands : La Frontera* elaborated in both English and Spanish whereby the Spanish is italicized . A point worth highlighting is that Anzaldua does not always provide English definitions for the Spanish that appears in the text. In doing so , Spanish speakers are invited to feel more at home in the text ; whereas English speakers experience the sense of alienation that Chicanos face on regular basis .

But Chicano Spanish is a border tongue which developed naturally . Change , revolution , *enriquecimiento de palabras nuevas por invencion o adopcion* have created variants of Chicano Spanish , *un Nuevo lenguaje* . Un lenguaje que corresponde a un modo de vivir . Chicano Spanish is not incorrect . it is a living language .
(*Borderlands* 1987 : 77)

The quote embodies Chicano Spanish while at the same time describing it. Switching seamlessly between English and Spanish , it ebbs and flows poetically between the two languages to create ' *un Nuevo lenguaje* ' , Anzaldua subtly links the evolution of this border tongue to nature , highlighting the close relationship between borderland and language .

In a similar vein , Anzaldua writes entire sentences and stanzas in Spanish whereby she will often switch between English and Spanish mid-sentence . By way of illustration , the following stanza from the poetry highlighted in the opening of the work can be a good case in point .

*Mira el mar atacar
La cerca en Border Field Park
Con sus buchones de agua,*

An Easter Sunday resurrection
of the brown blood in my veins

In the above mentioned lines , Anzaldua switches back and forth between Spanish and English making a great employment of Spanish that a monolingual reader whose is not acquainted with Spanish would not be able to comfortably understand without looking for a significant translation of the Spanish words . In doing so , Anzaldua offers a serious challenge to her readers ; whoever wants to read her book is invited to learn her language .

Deslenguadas . Somos los del español deficiente . We are your linguistic nightmare , your linguistic aberration , your linguistic mestizaje , the subject of your burla . Because we speak with tongues of fire we are culturally crucified . Racially , culturally and linguistically somos huérfanos – we speak an orphan tongue. (*Borderlands* 1987 : 80)

In this quote , Anzaldua directly addresses the English speaking reader , positioning herself and Chicanos as ‘foul-mouthed’ speakers of a deficient Spanish . Chicano Spanish speakers are deslenguadas- foul mouthed . Even when it comes to speaking with other Chicanos , language appears to be a source of discomfort . They often use English as a neutral territory . Additionally , her tone is defiant and proud , making reference to religious imagery to link this linguistic defiance to the persecution of indigenous Mexicans by Spanish colonizers and religious institutions.

As she further demonstrates in the final chapter of the book entitled ‘ How To Tame a Wild Tongue’ , Anzaldua asserts that “Ethnic identity is twin skin to linguistic identity –I am my language . Until I can take pride in my language . I cannot take pride in myself” (*Borderlands* 1987 : 81) In this quote , Anzaldua intentionally and explicitly links language and ethnicity , positioning language as a defining feature of the existential self . While this is an idea she alludes to throughout the text in this way , she states that Chicano language is Chicano identity . As white culture attempts to silence Spanish speakers among Chicanos in the United States , this notion of language as identity is even more important.

An essential reality about the use of Chicano Spanish in *Borderlands* is that it is mostly used in the portrayal of emotional sorrow or when a special emphasis is put on historical facts . By way of illustration , in the opening chapter , the authoress provides a vivid image of the US Mexican border as ‘*una herida abierta*’ (an open wound) that demonstrates a “ third-country- a border culture” (*Borderlands* 1987 : 23) This image hints at the material realities of border culture and the physical harm done to Mexicans who venture to cross the border .

Correspondingly , The ‘*una herida abierta*’ image evoking an endless harm that has not yet been healed appears to be a recurrent image in Gloria’s literary composition . That pain is strongly associated with the loss of the land . It is still there and is deeply pictured in the collective memory of the community . Along the same line , Anzaldua like many Chicano/a artists feels that she lives in frustration torn between two worlds where the border is echoed as not only a separate line that distinguishes them from the others .

For a better understanding of the writer’s utilization of a medley of languages and the hidden meaning these language can unveil , it is therefore quite essential to illustrate an example traced in the second chapter of the book which commences with a lengthy passage written in un-translated Chicano Spanish . In a purely Anzalduan spirit , the writer intentionally writes in Spanish in an attempt to address the Chicano community that still sticks to the oppressive traditions that circulate continually and have no value or importance

in the present time . By using her mother tongue , Gloria Anzaldua's true light becomes apparent , which is to voice a speech to the tribes 'elders who possess the power adjust the rules of her community and who might comprehend the authoress concerns in their native language – Chicano Spanish -

5. Conclusion:

Gloria Anzaldua's literary composition of *Borderlands* is marked by a hybrid style in an attempt to embody the contradictions of the identity which are usually castigated . The authoress deployed a powerful strategy in this piece of art ; whereby she made a great use of code-switching aiming at unveiling the bicultural identities . The bilingual nature of the book is evidenced not only within the text yet also within the title of the book which is written in both English and Spanish , suggesting a notion of a third space . Both the book and its language consists of a medley of opposites and ambiguities .

To his end , it can be argued that the act of blending two different languages together fulfils aesthetic , artistic and literary purposes , providing an additional flavour to the book that reinforces and enriches its meaning. The language the authoress uses is neither English nor Spanish , pretty much like her identity which is not only either American or Mexican .All in all , it becomes obvious that in order to read *Borderlands* , Anzaldua challenges her readers to read three languages and different literatures at the same time .

6 List of references:

- Anzaldua Gloria (1987). *Borderlands/La Frontera* : *The New Mestiza*. San Francisco : Spinsters/ Ant Lute Book Company .
- Ashcroft , Bill , Gareth Griffiths and Helen Tiffin (1998). *Post Colonia Studies : The Key Concepts*. London : Routledge .
- Cashman , Holly R (1999). Language Choice in US Latina First Person Narrative : The Effects of Language Standardization and Subordination .*Discourse* , Vol 3, 132-150. JSTOR , www.jstor.org/stable/41389549
- Freedman Diane (1992). *Writing in Borderlands : The Poetic Prose of Gloria Anzaldua and Susan Griffin*. Albany State : University of New York Press .
- Nelson Linda (1989). *After Reading Borderlands* . Trivia: New Amherst .
- Torres , Lourdes (2007) . In the Context Zone : Code-Switching Strategies by Latina Writers. *MELUS* , Vol32 , no1 , 75-96 , JSTOR, www.jstor.org/stable/30029707
- Zamora Lois (1998). *Contemporary American Women Writers : Gender , Class , Ethnicity* . New York : Longman.