

Hybrid Selves, Hybrid Narratives: The Case of Caribbean Latina Fiction

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[Abstract](#) [Resumen](#)

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In the last twenty years, a new literature written in English by female ethnic writers of Hispanic descent (the so-called Latina writers) has emerged developing successfully within the boundaries of U.S. contemporary literature catching critics' and readers' attention to the extent that major publishing houses such as Penguin Books, Algonquin Books or Picador have started publishing their literary works, which clearly reveals their growing importance in the literary scope. A fact that is also corroborated by several nominations for such a prestigious literary award as the *National Book Award* that several of these works have received in recent years; for example, Cristina García's well known first book *Dreaming in Cuban*, which a few months after its publication in 1992 was granted such an important and influential award.

My purpose with this essay is to present an overview of the main features that characterize U.S. contemporary Latina fiction by analyzing the different, and most innovative, narrative trends found within this literature growing by moments in importance so as to prove that their hybrid narratives are the creative outlets of a hybrid existence in-between cultures. Due to space restrictions, I have just concentrated on the narratives of Latinas from the Caribbean, leaving aside the most traditional line of remembering through autobiography of

Esmeralda Santiago's *When I Was Puerto Rican* (1994), in order to make the most innovative trends the main object of study. I consider that the narratives of Latinas from the Hispanic Caribbean, such as Cuba or the Dominican Republic, are the best ones to illustrate this essay, since these Latina authors are linked by the common experiences of being an exiled woman in the U.S., living in the hybrid borderlands of the Latino and Anglo-American cultures.

I will exclusively concentrate on the analysis of the content¹ of the Cuban-American Cristina García's *Dreaming in Cuban* (1992) and the Dominican-American Julia Álvarez's *How the García Girls Lost their Accents* (1991) and *¡Yo!* (1997). Their personal cultural hybridity, resulting from years of living in exile, pervades throughout their writings. Álvarez's words as regards this are very illuminating:

One of my theories [. . .] is that there is not such thing as straight-up fiction. There are just levels of distance from our own life experience, the thing that drives us to write in the first place. In spite of our caution and precaution, bits of our lives will get into what we write [. . .] (1998: 275)

The act of writing in itself is used as an instrument to explore and come to terms with their hybrid selves: it is a way of exorcising their demons. Their works, accordingly, bring forth a whole series of ideological and cultural issues, which concern them greatly, and which “come out of being in worlds [the Latino and the Anglo-American] that sometimes clash and sometimes combine” (Rosario-Sievert, 1997: 33). Thus, these writings deal with a variety of topics such as hybrid identity, integration and assimilation, racial discrimination, Latino values and culture and the rewriting of history from a female point of view among many others that emerge from analyzing their literary creations. These writers' narratives will never be simple or linear narratives as “they will always be complex spirals pulling in and twisting

together the conflicts of the [authors'] present lives in the U.S. and the fragments of their island pasts" (Barak, 1998: 176).

As regards form, these narratives prove to be a good example of postmodern textual hybridity; however, the most technical stylistic devices employed in their narratives, so as to show their hybridity, should be analyzed somewhere else, since just on their own they would deserve special attention in an essay exclusively dedicated to them. Those would include: experimentation with form (a hybrid genre of the novel: autobiography and short story), experimentation with language (word plays and code-switching thanks to their bicultural condition), alteration of the temporal linearity, polyphonic narration (fragmentation), and use of fictionalized memory (reinvention of their history as women) are among their most distinguishable features.

Therefore, the analysis proposed is aimed at revealing how hybridity dominates not only these authors' lives but also their literary productions, emerging as the cornerstone to the understanding of these writers' narratives as well as their selves. Consequently, their literary works (both in content and form) should be conceived as the creative outlet of such hybridity in which their lives constantly evolve. Their exilic experience in the United States did not only brand their lives forever—making them liminal beings trapped between two cultures (the Latino and the Anglo-American)—but also strongly influenced the way of expressing themselves through literature. Without an understanding of their lives, their narratives will never be fully comprehended.

It is imperative to give a brief description of the context that surrounds these authors' lives before moving deeper into an analysis of their works. This is essential in order to understand their motivations for writing as well as the topics and forms employed in their narratives. Although Cristina García and Julia Álvarez have their origins in two different countries—Cuba and the Dominican Republic respectively—, both are the daughters of exiles

who leave their island of origin for political reasons in the 1960s. They came to live in North America to wait for the dictatorships established at that time in Cuba by Castro and in the Dominican Republic by Trujillo to come to an end. But that transitory waiting becomes permanent, which aggravates the families' pain of "displacement" or "dislocation" (Ashcroft et al., 1999: 9) due to the process of transculturation,² that is, of readjusting and relocating to a new space as well as a system of values: new language, customs, etc without exactly knowing what to do with one's own, which will obviously cause an identity crisis that will remain with them for many years.

But, at this stage, it is important to establish a distinction between one author and the other as regards their diasporic experience. Thus, whereas Julia Álvarez had already lived in the Dominican Republic the first ten years of her life before going into exile, and accordingly, retains vivid images of her island, Cristina García was just two years old, and for this reason, she has no memories of her homeland except for those that their parents inculcated on her. From that we can deduce that the cultural shock between her Cuban culture and the North American one was not as acute (since she has always lived in the U.S.) as the one suffered by Julia Álvarez, who at the age of ten was unexpectedly *transplanted* to another culture when her father suddenly had to escape from Santo Domingo due to political persecution.

As Álvarez confesses in one of her many interviews "[their] departure [. . .] was abrupt and [they] were not prepared as children [. . .] it was one of the most traumatic experiences of [her] life" (Heredia, 2000: 21). On the other hand, Cristina García in an already emblematic interview, given after being nominated for the *National Book Award* for her first novel *Dreaming in Cuban*, describes her own exilic experience which differs slightly from Álvarez's:

I was so young when I left that I had no memories of Cuba [. . .] I was simply in the wake of this dislocation of my parents. I grew up very

Americanized and was too young to remember the trauma of moving. For me, a larger effect was that my family was split up. All my mother's side of the family stayed in Cuba [. . .] and all my father's family came here. (Vorda, 1993: 64)

Moreover, the generational terminology used to define both writers also corroborates the slight difference pointed out above. Álvarez is considered a one-and-a-halfer, that is, a member of the one-and-a-half generation, a term used by the critic Pérez Firmat³ (but originally coined by the Cuban sociologist Rubén Rumbaut) to refer to “an intermediate immigrant generation whose members spent their childhood or adolescence abroad but grew into adults in America” (1994: 4). Cristina García, on the other hand, going into exile with her family when she was two years old, fully belongs to the second generation, since she has been living in the United States her whole life, and hardly had a first hand knowledge of Cuba, as she herself states: “I have no memories of Cuba prior to going back in 1984. The only memories I have of Cuba are the two weeks I spent there in 1984 whereupon I learned a lot of my family history” (Vorda, 1993: 65).

The different details in these authors' exilic lives have been specified to show how such experiences have had a deep impact on their lives to the extent of determining even the topics of their narratives. Accordingly, due to the strong clash of cultures she suffered, described earlier, it is easy to discern how Julia Álvarez has dedicated more essays, novels and poems to the analysis of her own double cultural identity than Cristina García; to be named: *Something to Declare* (1998), *¡Yo!* (1997), *The Other Side/El Otro Lado* (1995) and *How the García Girls Lost Their Accents* (1991). The Cuban-American writer, for her part, has especially concentrated on the analysis of families separated by exile, as hers is, in her only two novels *Dreaming in Cuban* (1992) and *The Agüero Sisters* (1997). Although also

dealing with hybridity in her texts, García does not plunge herself into the topic as deeply as the Dominican-American does, probably because, unlike Álvarez who suffered a traumatic experience by being uprooted from her homeland at the age of ten, she spent her whole life in the United States, as the daughter of exiles, not suffering the clash of cultures as strongly as Álvarez did.

In any case, it is important to highlight the consequences exile brought to their lives. Hurlled to exilic condition by circumstances beyond their control, these two women's existence is altered from the very first moment of exile, writhing in the borderlands of cultural in-betweenness, trapped between two apparently opposite cultures. As Hoffman points out, "not only do they have dual memories [although one more than the other], but also dual languages and dual cultures to negotiate along the way" (21) of their not-so-easy hybrid existence.

However, despite all that turmoil and chaos as well as many self doubts and subsequent insecurities Álvarez and García have gone through, which sprang forth from their own culturally split selves—resulting from straddling between cultures, and their inability to decide which culture to pay allegiance to—in the end, both authors have managed to make sense of their hybridity, eradicating any negative connotations it may have ever had. Thus, they have eventually conceived it as an enriching way of living from which they can benefit. In fact, according to Alonso Gallo, these women's "cultural doubleness [. . .] has conferred on them a wider sense of the self, a meaningful substance to their hyphen" (2000: 137) to the extent that they have achieved "a balance that makes it difficult to determine which is the dominant and which is the subordinate culture" (Pérez Firmat, 1994: 6).

While reflecting on her own identity, Álvarez points out:

I am a Dominican, hyphen, American [. . .] I find that the most exciting things happen in the realm of the hyphen—the place where two worlds

collide or blend together [. . .] What I've discovered then, is that this in-between place is not just one of friction and tension but one that offers unique perspectives, visions, energy, choices [. . .] [it is] crucial for understanding ourselves, for validating ourselves as individuals and as members of communities that happen to be neither of one world nor another [. . .] (Augenbraum et al., 1993: 60-62)

On the other hand, the Cuban American Cristina García also openly talks about her cultural doubleness as “a schizophrenic situation without the negativity that this implies” (López, 1994: 606). Fortunately, her childhood was unlike that of many other Latino children, since “she didn't grow up sensing that [she] was inferior or that Spanish wasn't as good as English” (López, 1994: 606). The main reason being that García's mother forced her to speak Spanish, “instill[ing] in [her] a sense of tremendous pride” (López, 1994: 606) and therefore, a feeling of balanced doubleness, as she became an adult. In fact, to be bicultural is to be culturally balanced, as the critic Pérez Firmat makes clear, when defining *biculturation* as “the equilibrium, however tense or precarious, between the two contributing cultures” (1994: 6). Biculturation subsequently is to be understood as a source of enrichment and, because of this, bicultural beings should give both ends of the hyphen their due; that is, they should treat the two cultures that have come to dominate their lives equally without submitting one to the other. The author herself comments on the maintenance of her Cuban identity in the U.S., as follows: “For me, being Cuban was very much a family affair. My life was bifurcated in that sense. At home I felt very Cuban and that identity was very much instilled in me. Culturally and temperamentally and in every way I felt very Cuban. This element was a very strong part of my identity” (López, 1994: 606).

The way Cristina García defines, in the quotation above, what it is for her to be Cuban is highly significant. As a member of the second generation of exiles (that is, a child

of Cuban exiles brought up in the United States and having lived in North America her whole life), she becomes acquainted with Cuban values and culture through her family, since she has never lived in Cuba, and accordingly, lacks first hand contact with the life on the island. Everything she knows has been transmitted through her familial nucleus, which made sure that she did not lose the link with her Cuban origin in the new land where they went into exile. For people like García, Cuba thus becomes like a story retold thousands of times by their families.

Taking into account both authors' personal exilic experience (traumatic to some extent) and their resulting hybridity, it is more than expected that their creative outlets would be framed within this same context of cultural in-betweenness. As a result, their writing is going to evolve as a "space of translation, neither the one nor the Other, a third space of flux and negotiation between colonized and colonizer" (Bhabha, 1994: 38), that is to say, between their cultural Latin heritage and their Americanized self. This is a space where subjects speak from a multiplicity of positions, complementing and contradicting each other in clear resemblance to what hybridity implies. Moreover, their writing has become for these writers the path to move and travel freely between cultural spaces, as the critic Ellen C. Mayock points out: "Writing has become both the author's existence in and travel to cultural locations [. . .]" (1998: 229). Consequently, it is the border space where their in-betweenness is negotiated.

Their diasporic experience is precisely the seed of these writers' narratives that moves them to artistic creation, and which flowers into "not an exercise of identity [. . .] searching, but [into] a manifestation and expression of such an identity" (Alonso Gallo, 2000: 228).⁴ This is also corroborated by the critics Ortega and Sternbach in *Breaking Boundaries* when stating that "rather than this supposed search for identity [these writings] specify a paradigm of self-affirmation in the Latina writer, a self-perception and a self-definition that stems from

her rootedness in her heritage and in her historical circumstances” (1989: 3). Therefore, the authors after having already come to terms with their biculturalism in their real lives, decide to celebrate it in their narratives.

For these Caribbean women, writing becomes the space where they can celebrate themselves, their two cultures, and their doubleness, as Julia Álvarez highlights in the following quotation extracted from one of her various interviews:

I discovered that the act of writing was a way of bringing together those two worlds that would often clash in my own head, driving me in different directions. A way of reconciling two cultures that mixed together in such odd combinations. At my desk, I could sort out and understand those combinations. (Augenbraum et al., 1993: 61)

In a similar way, Cristina García also classifies her writing as “to some extent, an act of reconciliation [. . .]” (Vorda, 1993: 71). It is highly significant that in their quotations, both authors coincide in using a word that is certainly a key term for the understanding of their narratives: reconciliation. Consequently, their novels are to be conceived as a means of *reconciliation*. But reconciliation with what? The answers to this question could be various although we can deduce from their writings that there seem to be two main ones: with their own hybridity and their own history. In fact, those two major issues (the reconciliation with their own cultural doubleness and their historical legacy) become central to the development of their literary works.

In spite of the fact that Julia Álvarez and Cristina García do not write autobiographies as such, and their works are classified as fiction, it is evident that their narratives are full of autobiographical or semi-autobiographical data, as they write from their own experience as bicultural beings, which will become another main trait of this literature. Even though they have based their fictional works on their life experience as exile hybrid selves in the United

States, the authors themselves tend to be reluctant to identify their works with mere autobiographies, since what they do is to “consciously fictionalize some of their autobiographical material as an attempt to understand themselves better” (Alonso Gallo, 2000: 139). Álvarez comments on this subject as follows:

A lot of the *García Girls* was based on my own experience—first novels usually are [. . .] But there is a lot of fictionalizing, using the material of your life but being primarily interested in making a good story. It’s the combining, the exaggeration, the redoing, the adding on, that makes it original rather than autobiographical. (Rosario-Sievert, 1997: 35)

In another interview, Álvarez even rejects giving the label “semi-autobiographical” to her first novel, claiming that “it [would] get [her] in trouble with [her] family” (Heredia, 2000: 25). In her collection of essays, entitled *Something to Declare*, Álvarez further elaborates on the troublesome relation of her creative art and her family. As a Latina she is supposed to keep family matters in the private sphere never daring to make them public, as she actually partly does through her writing, since it is inspired in her own life experience:

‘My mother told me never ever to repeat this story,’ Maxine Hong Kingston begins her memoir, *The Woman Warrior*. And those same words could have been spoken to me by any number of women and men in my family. I had transgressed an unspoken rule of la familia. By opening my mouth, I had disobeyed. By opening my mouth on paper, I had done even worse. I had broadcast my disobedience. (1998: 123)

In a similar way, García also seems to avoid the label of “autobiography” to refer to her first novel *Dreaming in Cuban*.< She rather prefers to call it “emotionally autobiographical”

making it clear that “a lot of the seeds for the characters were based on people [she] know[s], but in writing they became quite transformed” (López, 1994: 16).

The fact that many critics have considered most of Julia Álvarez's and Cristina García's novels autobiographical, has also led some others to consider the main characters of their narratives the authors' alter-egos. <Thus, Yolanda, from the *García Girls*, also short-named Yo⁵, in her third novel, entitled *¡Yo!*, would be Álvarez's alter-ego and Pilar from *Dreaming in Cuban* would correspond to García's. Putting into question the label “alter-ego,” García declares that “maybe alter ego is not quite accurate. [She] thinks[s] [she] identif[ies] to some degree with everyone, from Pilar Puente, to the worst excesses of Lourdes and even Heberto from *The Agüero Sisters*. [She] think[s] there is something of [her] in all of them” (Heredia and Kevane, 2000: 75).

All the confusion as regards the autobiographical quality of these Latinas' works emerges from the fact that the material presented in their novels is similar to that of their lives, which certainly does favor the identification. Furthermore, the fact that they use hybrid technical devices such as first person accounts (i.e. through diaries, letters, etc) mixed with the rest of the narration in third person has also contributed to some characters being considered as the authors' alter-egos. Their writing thus becomes an “interaction of fact and fiction, of memory and imagination, of lived and imagined ethnicity” (Domínguez, 2000: 203). Accordingly, it can be stated that although García's and Álvarez's novels are not “a faithful account of true events and experiences [. . .] [they] provide an identity that is emotionally truthful for the writing subject” (Domínguez, 2000: 204).

As hybrid selves placed in cultural liminality due to their personal experience as Latina exiles in North America, García and Álvarez, when facing literary creation, cannot avoid that such hibrydity seeps into their writings, which they express in content and form. There are several common issues these novelists seem to pay special attention to when giving

expression to their cultural hybridity that thus become characteristic of their narrations. One of the most common ones is the issue of language loss that is a major concern for these women living in the borderlands of cultural spaces. The importance of this subject is unquestionable in a work such as *How the Garcia Girls Lost their Accents*, in which the very title is already evidence of the significance Julia Álvarez confers to it. The novel is basically the story of four young sisters from the Dominican Republic who go into exile with their parents to the United States to escape political turmoil. The narrative mainly focuses on the third sister Yolanda and the losses and gains which are encountered when a person leaves one's homeland to move to a new country.

But the thematic issue of language loss is legitimate. It is frequently the biggest sacrifice immigrants make since language is often lost in the immigrant's assimilation into the new culture. At the beginning of her exile, Yolanda starts learning English as "Sister Zoe tutor[ed] [her] enunciating the new words [she] was to repeat: [. . .] *cornflakes, subway, snow*" (166). At that stage, "English was [. . .] still a party favor for [her]—crack open the dictionary, find out if I'd just been insulted, praised, admonished, criticized" (1991: 87), that is to say, English was not yet a language intrinsic to her being, as it would become with the years. Once an adult, her linguistic mastery has changed so much that it is now her Spanish the one that is described as "halting" and hence, constantly "revert[ing] to English" (1991: 7).

In *Dreaming in Cuban*, García describes three generations of Cuban women who have been deeply affected by the 1959 Revolution of their mother country. Pilar Puente, member of the third generation (born in Cuba but reared in the U.S. as García also was) is the character chosen by García to reflect on the issue of language loss. Her Spanish is described as being no longer hers [. . .] speak[ing] the hard-edged lexicon of bygone tourists [. . .]" (1992: 7). Pilar herself resents her language loss as "[she] env[ies] [her] mother her Spanish curses [since]

they make [her] English collapse in a heap” (1992: 59). Therefore, both quotations reveal that one of the losses incurred by exile is clearly expressed through the metaphor of language loss.

Apart from what has already been analyzed, another topic worth mentioning because of being constantly dealt with in these women’s narratives is the reconciliation they achieve with their own historical legacy. As the diasporic experience broke many of the familial as well as historical ties, these women see themselves forced to some extent to reconstruct all their family history in order to come to an understanding of their true selves. Without a proper account of their past the authors are lost and totally uprooted in their new country; which they will perfectly portray in literary form through the main protagonists of their books.

Both Cristina García’s and Julia Álvarez’s narratives become the path to recuperate the history and stories left behind because of exile. In this way, they will not only rewrite their own personal family history but also the official one, giving their own and very personal versions. Accordingly, Cristina García in *Dreaming in Cuban* and *The Agüero Sisters* presents a new perspective of the Cuban revolution: that of how three generations of Cuban women were affected by it. Furthermore, Julia Álvarez in the same way presents in *How the Garcia Girls Lost their Accents* and *¡Yo!* her personal views on the exilic condition, leaving for her second novel, entitled *In the Time of the Butterflies* (1994), her own interpretation of a relevant and recent part of the history of the country where she was born: the life and death of the Mirabal Sisters.

The importance of remembering is crucial in ethnic literatures, above all, if we take into account that these writers “who kind of straddle both cultures are in a unique position to tell our stories, to tell our family stories” (López, 1993: 15). Álvarez, aware of the danger of being hybrid because of the possible losses it may bring, considers that “there is a danger lurking behind us: to transform ourselves into rootless beings, without memory, to lose

ourselves in a world without any kind of ties. I think it is important to know the language, the history and the traditions from which we come from [. . .]”(Nuño, 1999: 15).⁶ Similarly, García considers that remembering through writing “becomes a way of salvaging what’s meaningful to [Latinas]: their history, their identity [. . .]” (López, 1994: 609).

Álvarez and García give major relevance to the existence of a fictional female storyteller in the family, who is able to record their stories and history so that the Latino heritage is not forgotten and thus, lost in exile. The presence of this fictional female storyteller in their writings becomes indispensable for both authors, since through this character, they convey their hybrid narratives. Accordingly, both writers single out their protagonists Yolanda and Pilar, in *¡Yo!* and *Dreaming in Cuban* respectively, as the ones responsible for remembering and recording. Yolanda’s father’s words highlight the importance of her role in her family:

My daughter, the future has come and we were in such a rush to get here. We left everything behind and forgot so much. Ours is now an orphan family. My grandchildren and great grandchildren will not know the way back unless they have a story. Tell them of our journey. My Yo, embrace your destino. You have my blessing, pass it on. (Álvarez, 1997: 309)

In the same way as Yolanda’s father passes on to her the responsibility of remembering everything, in *Dreaming in Cuban*, the Abuela Celia also decides to pass on the torch of knowledge and remembrance to her granddaughter Pilar: “ My granddaughter, Pilar Puente del Pino, was born today [. . .] I will no longer write to you [. . .] She will remember everything” (1992: 245).

As a conclusion, I would like to highlight once again how the works of Caribbean Latina authors writing in exile in the U.S. emerge from the wreckage of their personal

histories. Regardless of the circumstances that force them into exile, these women must face the chaos hurled at them by circumstances beyond their control. They may be one-and-a-half or second generation exiles, the offspring of people who made the decision to go into exile, but their sense of displacement within mainstream American culture marks their lives as well as their literary creations, not only in content but also in form, as has been analyzed throughout this essay. Hybridity thus become a key concept in order to understand their lives and their creative outlets, such as their writing.

These writers have made use of their personal experience as hybrids to create literature, which has led them to produce a hybrid narrative discourse. The themes presented in their narratives constitute an analysis of their own hybridity, with which they have tried to come to terms. Issues such as cultural doubleness, reconciliation, language loss, historical legacy or remembering dominate their narratives in the same way as they dominate their lives. Consequently, any attempt to analyze these hybrid narratives without a previous study of the authors' hybrid existence will be fruitless, since without a thorough understanding of their hybrid condition originated because of exile, the literature produced by these liminal women will never be fully understood. Therefore, hybridity pervades throughout their lives as it does throughout their writings.

Notes

¹ The well known critic of Latino Studies Ellen McCracken was one of the pioneers in the studies of hybridity in Latina narratives with her work *New Latina Narrative. The Feminine Space of Postmodern Ethnicity*. Tucson: University of Arizona Press, 1999.

² A concept defined by Fernando Ortiz as follows:

Entendemos que el vocablo *transculturación* expresa mejor las diferentes fases del proceso transitivo de una cultura a otra, porque éste no consiste solamente en adquirir una nueva y distinta cultura, que es lo en rigor indicado por la voz inglesa *aculturación*, sino que el proceso implica también necesariamente la pérdida o desarraigo de una cultura precedente, lo que pudiera decirse una *desculturación*, además, significa la consiguiente creación de nuevos fenómenos culturales que pudieran denominarse de *neoculturación*. Al fin [. . .] en todo abrazo de culturas sucede lo que en la cópula genética de los individuos: la criatura siempre tiene algo de ambos progenitores, pero también siempre es distinta de cada uno de los dos. En conjunto, el proceso es una *transculturación* [. . .] (Ortiz, 1946: 278).

³ Although Pérez Firmat uses the term “one-and-a-halfer” in his study of the Cuban-American experience, *Life on the Hyphen*, I also consider it appropriate to be applied to the Dominican-American experience, since both cases share many similarities. In both countries, the arrival of dictatorships to power made many families go into exile taking

with them their children, whose lives would be forever split between a childhood or adolescence in the Caribbean and an adulthood in the United States.

⁴ All the translations in this essay are mine. The original text reads as: “no son un ejercicio de búsqueda de identidad [. . .], sino una manifestación y expresión de tal identidad.”

⁵ *¡Yo!* is a very significant title for her novel since she is playing with the different meanings the word “Yo” has in the narration. It is clearly the shortening of “Yolanda”, who is the protagonist of the book. Moreover, it is also the Spanish first person pronoun equivalent to the English “I.” Since “Yo” is presented between two exclamation marks as Spanish grammar requires, it suggests that the title is celebratory of her Latino self.

⁶ The original text reads as: “Un peligro nos acecha: convertirnos en seres sin raíces, sin memoria, perdernos en un mundo sin ataduras. Pienso que es importante conocer la lengua, la historia, las tradiciones de donde provenimos.”

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