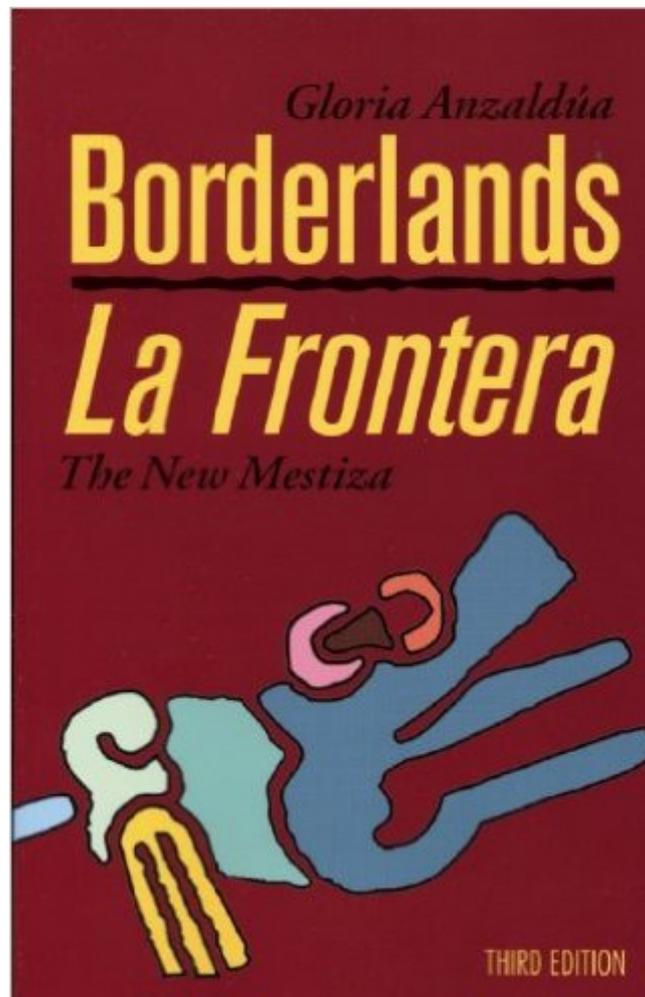


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# Borderlands/La Frontera: The New Mestiza



## Synopsis

Cultural Writing. Essays. Latino/Latina Studies. Rooted in Gloria Anzaldua's experience as a Chicana, a lesbian, an activist, and a writer, the groundbreaking essays and poems in this volume profoundly challenged how we think about identity. *BORDERLANDS/LA FRONTERA* remapped our understanding of what a "border" is, seeing it not as a simple divide between here and there, us and them, but as a psychic, social, and cultural terrain that we inhabit, and that inhabits all of us. This twentieth-anniversary edition features new commentaries from prominent activists, artists, and teachers on the legacy of Gloria Anzaldua's visionary work.

## Book Information

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## Customer Reviews

Gloria Anzaldua's 1987 book *Borderlands La Frontera: The New Mestiza* is a place of conflicting voices that all belong to one person. She plays with language, identity, and genre by using Spanish, Nahuatl, and English to consider her background as "a border woman" between two cultures "Mexican (with a heavy Indian influence) and the Anglo (as a member of a colonized people in our own territory) (Anzaldua, preface). The book is both autobiographical and theoretical. She employs both prose and poetry to consider what it is to live between borders. The borders to which Anzaldua refer are between nations, identities, and languages. It is a liminal space that she explores, which means that it has elements of conflict and complexity. In this book Anzaldua is first a theorist and then a poet. Anzaldua offers a place where stories meet and recombine to help readers consider alternative realities that might have been foreign to them. She disrupts and addresses

autocolonization of hegemonic discursive practices and actions against and within herself and beyond. Although it is one text, the book contains two separate works that work in systemic harmony, not in binary opposition. The first half is entitled *Atravesando Fronteras / Crossing Borders* and consists of seven chapters and endnotes. This portion of the text is based on the author's experiences in synthesis with historic events and Nahuatl guidance that is at once spiritual and practical. Anzaldua leads the reader through a fragmented landscape, explains the way she views the world from her multiple perspectives, and offers this as a source of strength and resistance to colonizing rhetoric that silences voices of difference (Anzaldua, 54-56). The second half of the text is entitled *Un Agitado Viento / Ehecatl, The Wind*.

Gloria Anzaldúa (1942-2004) also wrote/edited *This Bridge Called My Back: Writings by Radical Women of Color*, *This Bridge We Call Home: Radical Visions for Transformation*, *Interviews/Entrevistas*, *Making Face, Making Soul/Haciendo Caras: Creative and Critical Perspectives by Feminists of Color*, *The Reader*, etc. She wrote in the Preface to this 1987 book, "The psychological borderlands, the sexual borderlands and the spiritual borderlands are not particular to the Southwest. In fact, the borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy. I am a border woman. I grew up between two cultures, the Mexican (with a heavy Indian influence) and the Anglo (as a member of a colonized people in our own territory). I have been straddling that | border, and others, all my life.

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