

PATHWAYS

A JOURNAL OF HUMANISTIC AND SOCIAL INQUIRY



VOLUME 1, ISSUE 3

Published February 2021

RUTGERS
Graduate School of Education



THE
ANDREW W.
MELLON
FOUNDATION

Establishing a Fixed Home: The Attempt at Identity Completion in Julia Alvarez's "Antojos" and Ana Menéndez's "Her Mother's House"

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Abstract: Immigrant experiences are often characterized by identity anxiety and a corresponding longing to identify a single place to call "home." In Julia Alvarez's "Antojos" and Ana Menéndez's "Her Mother's House," the main characters return to their native or ancestral land in search of a space to claim as home, and relatedly, a permanent location for a fixed identity in the Caribbean. This paper examines how in these works, typically unbeknownst to the protagonists themselves, establishing a home regularly takes the form of securing what they perceive to be "wholeness" and "completion." I argue that the texts reveal that the protagonists' search for a fixed and static place to call home, derived from desires of identity completion, cannot be found, and rather their place of arrival can solely exist in the ambiguity of language and memory. As such, eventually, the reader is prompted to understand that not having a traditional essentialized notion of home to guide the protagonists frees them and allows them to embrace rather than reject their linguistic and spatial multiplicities.

Immigrant experiences are often characterized by identity anxiety and a corresponding longing to identify a single place to call "home." In Julia Alvarez's *How the Garcia Girls Lost Their Accents* and Ana Menéndez's *In Cuba I was a German Shepherd*, the main characters search for a space to claim as home, and relatedly, a permanent location for a fixed identity in the Caribbean. In these works, often unbeknownst to the protagonists themselves, establishing a home regularly takes the form of attempting to secure what they perceive to be "wholeness" and "completion." The desire to obtain "identity completion" is evident in Alvarez's first chapter, "Antojos," with Yolanda's preoccupation with determining a fixed and single language, either Spanish or English. Menéndez's story "Her Mother's House" presents a protagonist, Lisette, who wishes to establish a cohesive and linear narrative of her mother's house and therein fully understand herself. I draw from scholars such as Stuart Hall, Jacques Derrida, Gloria Anzaldúa, and María Lugones, whose interrogations of identity, multiplicity, and meanings of home, are herein instructive. All of them invite us to examine and challenge the idea of a fixed identity. At the same time, they encourage necessary conversations about the experiential consequences of adopting distinct understandings of identity. This essay thus traces the process and consequences of adopting various notions of home and identity for the protagonists Yolanda

and Lisette. Ultimately, we witness the careful crafting of potentially liberating and multi-faceted Caribbean immigrant identities.

“Antojos” introduces a Dominican native who lived in the United States and returns to the Dominican Republic after five years. While the entirety of the narrative unfolds in the DR, the text reveals the cultural, class, and social complexities that exist for a diasporic character. Yolanda struggles with her feelings of belonging and the differences between herself and her Dominican relatives. On the other hand, in “Her Mother’s House,” Lisette is the American-born daughter of Cuban immigrants. Our protagonist deals with her mother’s nostalgic experiences of exile. The text is replete with temporal shifts as Lisette navigates her feelings of groundlessness vis a vis her cultural, linguistic, and national “home.” In some ways, the main characters in both stories perceive their being as insufficient because they have not established clear and identifiable ownership of a single language, memory, or geography, that corresponds to an easy and uncomplicated experience of home. Yolanda and Lisette find the uncertainty that continues to exist in their lives unacceptable. Yolanda needs clarification vis-a-vis her own proper linguistic and geographical home and Lisette desires a geographical origin. These desires lead them to cling to their ancestral land, where they have a conceptual understanding of a home origin as a place where they can potentially obtain such completion.

But when they return to (or visit as in the case with Lisette) the Caribbean, they realize that home is not a simple point of arrival. A sense of displacement and trauma continues to prevail in their lives, regardless of the geographical location they inhabit. The protagonists, now living in more than one place, are constantly experiencing changes within their identities. The history of the Caribbean, the characters’ dual “homes,” or multiple linguistic and geographical locations, and the corresponding identities that they have developed, cannot be erased and continue to influence their lives. In the story and chapter, “Antojos” and “Her Mother’s House,” from the two texts, the immigrant experiences of non-arrival, groundlessness, and homelessness are foregrounded. I argue that the texts reveal that the protagonists’ search for a fixed and static place to call home, derived from desires of identity completion, cannot be found, and rather their place of arrival can solely exist in the ambiguity of language and memory. As such, eventually, the reader is prompted to understand that not having a traditional essentialized notion of home to guide the protagonists frees them and allows them to embrace rather than reject their linguistic and spatial multiplicities.

Both protagonists desperately seek to embody totality. Such a desire is impossible to fulfill. It is indicative of the pitfalls of embracing colonial master narratives of completion and wholeness so central to colonial efforts. From the moment European settlers arrived in what is now called Latin America, a problematic assumption of what the indigenous inhabitants were missing was already conceptualized by the colonizers. They crafted and disseminated discourses that sought to reinforce dominant and oppressive notions of what it means to be human. They instituted these ideas based on the premise of subject/other dichotomies in which alterity was perceived as a lack, rather than a fundamental part of existence for and between all humans. Their narratives established themselves as “civilized” and the “other” as “barbaric.” Such narratives have arguably developed in such a way as to designate colonized groups as insufficient in attempts to reach European models of fixed identity and racial “purity.” Responding to these

violent understandings and initiatives of the colonial enterprise, the works of cultural theorist Stuart Hall, expose the notion of identity completion as a mere myth rooted in colonization. In this context, Yolanda and Lisette's longings for completion are reflective of colonial sensibilities and values that are not only oppressive but additionally are impossible to achieve.

In his essay "Cultural Identity and Diaspora," Stuart Hall explains how identity ought to be conceived. He states, "Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production,' which is never complete, always in process, and always constituted within, not outside, representation" (222). Hall invites us to steer away from establishing our identity as a set, unchanging entity. Alternatively, Hall offers the readers a different notion of identity, one which does not align with traditional Western ideologies. Here, everyone is urged, especially Caribbean immigrants, to view their identity as a "production." In another article, "Fantasy, Identity, Politics," Hall states, "I understand identities as points of suture, points of temporary attachment, as a way of understanding the constant transformation of who one is or as Foucault put it, 'who one is to become'... Identities also have histories, within the discourses which construct or narrate them, and they are going to be transformed" (65). Hall reminds us that identities suggest brief connections between numerous factors. Identities have "histories" and exist within "discourses," which constitute people's being. Identity is "suture," indicating the process of being woven and repeatedly created within language or discourse.

Similarly, prominent French philosopher and literary theorist, Jacques Derrida, finds troubling the notions of "univocal classifications and fixed identities" (Kearney 114) derived from Western metaphysical thought. Richard Kearney notes that Derrida recognized these concepts as "... symptomatic of the logocentric bias of Western thinking - the compulsion to have a central place for everything and to reduce everything to this central place" (114). These concepts suggest that humans must identify with a permanent position. Due to the mixture and multiplicity that constitute all human beings, these notions are impossible to actualize. The notion of a "fixed identity" proposes that humans overlook the mutable nature of existence and the everchanging manner in which their cultural contexts constitute them. This idea becomes even more problematic for Caribbean people whose lineage is explicitly hybrid. Their plantation lineages (colonial histories and constitution based on the trans-Atlantic slave trade and the corresponding 'plantation machine') make this idea of wholeness plainly unattainable.

Caribbean immigrants' nations were birthed out of plantations and various cultural intersections. This inception was complex and chaotic and left Caribbean people with many unanswered questions about their origins and identities. Cuban critic Antonio Benítez-Rojo reveals what springing out of the plantation signifies for him and, arguably, all Caribbean people:

The plantation is my old and paradoxical homeland. It is the machine that Las Casas described, but it is also much more: the hollow center of the minuscule galaxy that gives shape to my identity. There are no organized history or family trees in that center; its tremendous and prolonged explosion has projected everything outward. There, as a

child of the plantation, I am a mere fragment, or an idea that spins around my own absence, just as a drop of rain spins around the empty eye of the hurricane that set it going (54).

Benítez-Rojo, a Cuban native, discusses the plantation as a place of groundlessness, contradictions, and confusion for its people. The line, “no organized history or family trees in that center,” underlines the constitution of the Caribbean. It does not possess a single lineage but multiple, unknown, and unsystematic ones.

Unfortunately, for considerable portions of their respective narratives, the protagonists in the texts of Alvarez and Menendez, noted above, do not embrace their fragmented past as constitutive parts of their existence. Instead, they conceive of their ruptured pasts, and lack of a single identity and home, as flawed and incomplete. Such a perspective causes them to experience non-arrival, groundlessness, and homelessness. The narratives underscore the sense of instability and dissatisfaction that Yolanda and Lisette encounter from their failure to arrive.

Permanence, Authority, and Language

In “Antojos” (“cravings” in English) Alvarez’s first chapter of *How the Garcia Girls Lost Their Accents*, the text reveals Yolanda’s unsettled state and yearning for a permanent home. Alvarez writes, “She [Yolanda] and her sisters have led such turbulent lives—so many husbands, homes, jobs, wrong turns among them. But look at her cousins, women with households and authority in their voices. Let this turn out to be my home, Yolanda wishes” (11). This explicitly articulated desire for home reveals Yolanda’s admiration for her female Dominican relatives and the sense of certainty they appear to have in their lives because of what Yolanda perceives as a permanent home. The sentence, “She and her sisters have led such turbulent lives—so many husbands, homes, jobs, wrong turns among them,” indicates the adversities, and complexities, that prevent Yolanda from embracing the States as her home. She desires to feel settled and fixed, which she appears to understand as elements of home. The word, “turbulent,” also exposes the unsteadiness and lack of permanence that prevails in Yolanda’s life; most importantly, it alludes to Yolanda’s discomfort with uncertainty. She rejects the ambiguity because it has led her and her sisters to “wrong turns.” These “wrong turns” propel Yolanda to seek home in an environment that she views as stable. The words, “many” and “homes,” indicating plurality, further demonstrate that, as an immigrant, she has lived in various spaces in search of her set “home,” and it discloses how she has been unable to settle in a fixed location. Moreover, Yolanda also indicates that the women in her family in the Dominican Republic have “*households and authority in their voices*” (Alvarez 11, italics mine). Yolanda constructs her idea of home in connection to power. She sees this “authority” represented in the way her Dominican family treat their servants. Earlier in the narrative, the readers can recognize that her relatives’ “authority” originates from their domination and subjugation of others. Alvarez notes, “‘*Por Dios, Iluminada [the maid],’ Tia Carmen [Yolanda’s aunt] scolds, ‘you’ve had all day.’ The maid stares down at the interlaced hands she holds before her, a gesture that Yolanda remembers seeing*

illustrated in a book for Renaissance actors. These clasped hands were on a page of classic gestures. *The gesture of pleading*, the caption had read” (4). Iluminada’s *pleading gesture* denotes her posture of subordination and her helplessness. It is this misguided notion of “authority,” where those that are in power can rule over others, that Yolanda unknowingly longs for and associates with both stability and home. It is Tia Carmen’s status, and oppressive behavior, that Yolanda appears to connect with a sense of stability and arrival.

Corresponding to Yolanda’s search for a permanent home, the text reveals her desire to possess and inhabit one specific “mother tongue” or language. At the same time, the work shows that for bilinguals, this condition is unattainable. To illustrate, Alvarez describes this notion with Yolanda’s hesitation in deciding in which language to communicate:

The radio is all static—like the sound of the crunching metal of a car; the faint, blurry voice on the airwaves her own, trapped inside a wreck, calling for help. In English or Spanish? she wonders. That poet she met at Lucinda’s party the night before argued that no matter how much of it one lost, in the midst of some profound emotion, one would revert to one’s mother tongue. He put Yolanda through a series of situations. What language, he asked, looking pointedly into her eyes, did she love in? (13)

Here, the text reveals Yolanda’s interest in, as well as the poet’s preoccupation with, identifying a single “original” language. Her inclination, once again, betrays her need for certainty. Yolanda wishes, “In English or Spanish?” to decide to exist solely in one language, which is not a comfortable position for her. In describing the sound of the radio, the text denotes the disruption of language that Yolanda experiences. For instance, words such as “all static,” “faint,” and “blurry” suggest that language for immigrants does not occur in a single state. It is unclear and perplexing. The muffled sound of the radio insinuates this lack of simplicity. Gloria Anzaldúa describes best why remaining in one language becomes impossible for Yolanda. Anzaldúa writes, “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. Until I can accept as legitimate Chicano Texas Spanish, Tex-Mex and all other languages I speak, I cannot accept the legitimacy of myself” (59). Anzaldúa prompts bilinguals, such as Yolanda, to accept both/all of their languages as a valid part of their being. Although Anzaldúa refers to Chicanos that are English speakers as well in her statement, I argue that her remarks also include anyone who knows various languages. She also reveals how immigrants cannot separate their identity from their language. Therefore, it is in accepting her multi-linguistic being that she can encounter a place of something akin to arrival (a non-determinate arrival of sorts).

Yolanda’s permanence, particularly in terms of language, resides in ambiguity. “Ambiguity,” in this case, means living within both spaces, the unknown, and the “two-imaged self,” derived from María Lugones’ definition of “an ambiguous being.” Lugones states, “As Latin-American I am an ambiguous being, a two-imaged self ...” (13). Lugones refers to herself as embodying “two- images” at the same time. She states, “I can have both images of myself and to the extent that I can materialize or animate both images at the same time I become an ambiguous being”

(13). Lugones perceives herself as embracing two distinct entities. When indicating that Yolanda's home solely exists in the ambiguity of language, it means that she exists in both English and Spanish. She also resides in the unknown insofar as she is uncertain whether to communicate and/or think and/or exist in English and/or Spanish. Lastly, as the "two imaged self," the representation of two people, separate and together, she also can communicate in English and Spanish.

Indeed, I argue the readers are prompted to perceive that accepting linguistic multiplicity can provide a means for Yolanda to free herself from the traditional essentialized notions of identity and home. Prominent literary critic Doris Sommer insists that knowing more than one language has numerous benefits. Sommer writes:

Living in two or more competing languages troubles the expectation that communication should be easy, and it upsets the desired coherence of romantic nationalism and ethnic essentialism. This can only be a good thing, I repeat, since confusion and even anxiety about conflicting identities are vigilant and insomniac; they interrupt the dangerous dreams of single-minded loyalty (19).

Sommer regards linguistic multiplicity as a liberating approach to understanding language and communication. In other words, even monolinguals should recognize that inhabiting a language is a challenging and complicated process. However, multilinguals are most saliently privy to this reality since they experience linguistic multiplicity and complexity first-hand. Due to their hybrid being, they can understand that for ethnic groups, meanings do not have absolute and identifiable points of origin. Sommer regards a person with two or more languages as having the upper hand. Since they live in both or more languages, they can avoid the destructive patterns of desiring to have one single meaning and place for everything. Indeed, Yolanda's yearning to establish one language, also a single home, reflects her "confusion" and "anxiety" with having to make this decision. Nevertheless, according to Sommer, this state of being is one that is favorable since it disrupts the "dangerous dreams of single-minded loyalty," which ultimately causes divisions amongst and violence between people. Even if Yolanda is not fully aware of it, she has the advantage, as an English and Spanish speaker, to reject this traditional essentialized notion of what comprises identity and indicates home. Yolanda has the potential to recognize that she does not have to find a single point of origin or arrival, but instead, her ability to exist in both languages at the same time could potentially be a source of liberation.

Origin and Memory

In "Her Mother's House," the final story in Ana Menéndez's *In Cuba I was a German Shepherd*, Lisette seeks to understand her past through her mother's house in Cuba. Unlike Yolanda, who feels troubled because she does not have a permanent home and single language, Lisette's unsteadiness originates from the lack of clarity regarding her past. She desires to find this house to determine a foundation that, to her, has remained ambiguous. The text reveals that, "... Lisette told her [her mother/ Mabella] she was going to Cuba ... She wasn't going to explain

to her mother things she could barely explain to herself. *How every story needed a beginning.* How her past had come to seem like a blank page, waiting for the truth to darken it” (210-italics mine). Clearly, Lisette believes she must travel to Cuba to gain insight into her past (although she had never been to Cuba). Lisette perceives, in a manner in which she barely understands, that in Cuba, she will find the answers that she desperately needs. The missing pieces of her past (“her past had come to seem like a blank page”) prompt her to search for a fixed and definite narrative. To her, “every story needs a beginning,” an origin, wherein she can find “the truth” that will “darken” the “blank page” of her “beginning.” Lisette’s need to find a sense of security about her past leads her to seek out her mother’s house. The house that Mabella had constructed as their point of inception represents the locatable and concrete “beginning” that Lisette feels she needs to establish completion.

Lisette’s first encounter with her mother’s house indicates that, for Lisette, establishing an absolute origin will not be feasible. For example, Mabella described the house that she had lost in Cuba as magnificent. This house, the subject of her many nostalgic reveries, represented for her the richness and abundance that she perceived to have left behind by leaving Cuba and moving to Miami. In contrast, the house that Lisette visited in Cuba did not correspond to that of her mother’s countless stories, “The house of someone else’s imaginings, a different story” (219). This house was unimpressive and fell short of Mabella’s elaborate descriptions. At this moment, Lisette faces what she believes is the “lie” of her mother’s house, and her perception of origin is interrupted. She now wishes to return to her previous ideas of Cuba, “If only Lisette could get up now and return to the hotel in Havana, the men dancing on the Malecón, back to the Cuba she could talk about later, the *simple stories* of the rafters, *the plain facts* of their sadness” (221- italics mine). She cherished a fixed truth, “plain facts,” about her Cuban foundation, and she sought the same for her mother’s description of the house. In the essay, “Cuba Interrupted: The Loss of Center and Story in Ana Menéndez’s Collection *In Cuba I Was a German Shepherd*,” Maya Socolovsky illuminates what this experience signifies for Lisette. She writes, “. . . on discovering the lie as an adult, she [Lisette] realizes that her desire to give herself an identity, a chronology, and foundational history will remain unsatisfied” (250). Lisette’s arrival to a specific point in her past, which she longs for, will not be achievable and thus her longing will not be satiated. Lisette desired a firsthand experience of the stories told by her mother; an experience that would be identical to the stories she has heard her entire life. Since Lisette’s reality is now distinct from her expectations, she faces the ambiguity and impossibility of origin, rather than the identity completion that she desired. Moreover, Lisette’s urgency to establish an origin through her mother’s narrative of the house prompts the reader to question memory and its inability to “accurately” re-present the past. Interestingly, Lisette herself seems to understand the irrecoverability of the past when she looks back on her relationship with her ex-husband, who erroneously believed that it was retrievable. Countering his view, she intervened by asserting that “the past wasn’t something you could play again like an old song” (209). The readers must thus recognize that a simple recollection of events does not exist for anyone, even more for immigrants who inhabit various spaces in distinct times throughout their lives.

Human memory is not static and is rather continually changing. In other words, memory is equivocal and flexible, contingent upon human experiences. These insights are vital to understand since they support the idea that trying to recognize a fixed and clear point of origin that corresponds with memories is impossible. The discourses constructed around a memory disrupt the possibility of a straightforward narrative, making it impossible to arrive at a single “accurate” and linear re-telling. There is even a more significant interference if the person does not have direct contact with what they are trying to recollect. In the case of Lisette’s mother, who is an exile, there is a removal from the house in Cuba. Therefore, her experience, as she retells the story of the house, is constantly interrupted by her new environment and residency in Miami. In *The Ethics of Community*, Ana Luszczynska highlights this intersection of the houses. She notes:

Given that Lisette’s visit reveals the degree to which her mother had fabricated the elaborate details of the house, we are left wondering if the house of her mother’s preoccupation is the one in Cuba or the one in which she actually lives in Coral Gables [A city in Miami]. It appears possible that the latter Coral Gables house became superimposed upon the memory of the house in Cuba further underscoring the role of narrative in our lives and the impossibility of disentangling reality and textuality (25).

This statement is a clear example of how Mabella’s recollection of the house is influenced by her new location in Miami and her inability to return to Cuba. Luszczynska emphasizes how the house in Coral Gables parallels Mabella’s description of her Cuban home. For Mabella, this retelling of information becomes even more disorderly because of the drastic change in surroundings that she has experienced. The similarities of the houses point to the fact that most people do not recognize that there are various parts to restating and recalling memories. As Luszczynska observes, the memory of the house in Cuba highlights, “the role of narrative in our lives and the impossibility of disentangling reality and textuality.” It is not possible to separate the truth and the stories in people’s lives. This is particularly the case for exiled immigrants, whose obsession with their memories of their homeland often leads them to confidently understand their recollections as factual ones. In this context, the memory becomes fabricated, a “fictional recreation.” Michael Ugarte in his essay, “Luis Cernuda and the Poetics of Exile,” insists that “to be displaced is to be obsessed with memory. It is to perceive the world always in terms of relationships: nostalgia, the fictional recreation of better times in relation to a negative reading of the present” (327). Ugarte discusses the preoccupations with time that often exist within exiled groups. What they have lost from their past cannot be obtained, or recreated in their current life. As a result, Lisette and Mabella, like all beings, necessarily reside within the ambiguity of memory and narrative. Lisette’s encounter with the house provides a means for her to understand that an accurate retelling of a memory is impossible. Rather than attempting to establish a fixed notion of the past and its re-presentation, Lisette would do well to embrace the constitutive ambiguity of her existence.

Additionally, the text reveals how the journey itself, rather than the traditional notion of arrival, can be a source of liberation for Lisette. In the narrative, before reaching her mother’s house,

Lisette recollects a time when she felt comfortable and satisfied with not embracing a fixed point of origin or destination. The narrator notes:

The air was still, the thin white clouds high in the sky, and Lisette thought again how much she often preferred the journey to the destination. Even when she was a girl and they made the long drives to visit her father's parents in Tampa, she had reveled in the passing trucks, the outposts of life, the burger joints and the dried-fruit stands, most of them gone now, the road long since widened. But those early mornings with the stars still out, she used to sit in the back and wish they would never get there, that their whole life could become this car trip. She felt it now, comfortable in her stride behind Lisidro, accustomed to the silence, not caring anymore where the road ended (217).

This quote reveals to the readers a time in which Lisette found satisfaction with the journey rather than arriving at a specific end or location. Therefore, the readers can perceive that Lisette does not necessarily need to find a set origin to embrace the ambiguity of the journey. For instance, the road trip provided her with a sense of freedom. As Luszczynska describes, "... a road is indicative of movement and motion toward rather than arrival. The previous passage reflects a manner in which Lisette highlights a visceral enjoyment in the motion and beyond the destination" (133). Luszczynska points to a manner in which this movement, which does not establish a specific point of arrival, seems almost intuitive for Lisette. The very notion of a "journey" points to the unsystematic nature of passing through. The lines, "she had reveled in the passing trucks, the outposts of life, the burger joints and the dried-fruit stands, most of them gone now, the road long since widened," indicate an appreciation for places that are not static and have changed or disappear over time. In this instance, Lisette reveals that she often desires these experiences of movement that themselves point to that which shifts within space and over time. Such a sensibility is clear as she would, "wish they would never get there, that their whole life could become this car trip." Lisette's yearnings show a glimpse of how she does not necessarily need to establish arrival to embrace the spatial and temporal multiplicities that exist in her life. On the contrary, it is in the opposite of a traditional notion of arrival where the protagonist finds the greatest sense of contentment in the text.

Conclusion

The attempt to establish a fixed home as a way to obtain identity completion ultimately leaves both protagonists examined experiencing non-arrival, groundlessness, and homelessness. As Yolanda and Lisette seek a fixed home, the readers can perceive that their journeys, to secure a kind of completion, leave them unfulfilled. Therefore, the main characters must understand that identity completion is a master narrative intended to create a sense of inadequacy within their being. The notion of identity completion and wholeness, whether in language, origin, or geography, are detrimental legacies of colonial ideologies that, arguably, continue to impact marginalized people today. Considering that all human identities are in an ongoing, unfinished,

continuous process, it is vital to refrain from desiring to determine a fixed state. This ideology does not benefit any human being, especially Caribbean immigrants who reside explicitly within their hybridity. To live within ambiguity and uncertainty should not be seen as negative and undesirable, a realization that all two protagonists discussed, eventually have. On the contrary, it is potentially liberatory. Interestingly, the readers are led to recognize that it is in that which is uncertain and ambiguous that the characters ultimately find their freedom. What might happen, though, if Caribbean immigrants could start to refrain from attempting to live according to colonial ideologies? Perhaps, such a sensibility could initiate a new form of liberation within marginalized groups who, for far too long, have been and continue to be troubled by these oppressive narratives. What could potentially follow if they adopt their ambiguous being as an ideal manner of existence? Conceivably, they could begin to embrace their being as sufficient. It is time for all humans, and particularly Caribbean immigrants, to view their multiplicity as a supplement rather than a deficiency.

About the Author

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