



AP Language Class 18

La mestiza and the “consciousness of the borderlands”

Sentences pt. 3

Run the OPTIC method on this image

- Here's the image context:
“A 65ft child on the American/ Mexican border crossing at Tecate, south East of San Diego. by French Graffiti Artist JR”
- Time = roughly Fall 2017
- What is the argument here?
- Heteroglossia consideration – what voices are present? And might there be more than one author of this work?



Big image on next slide



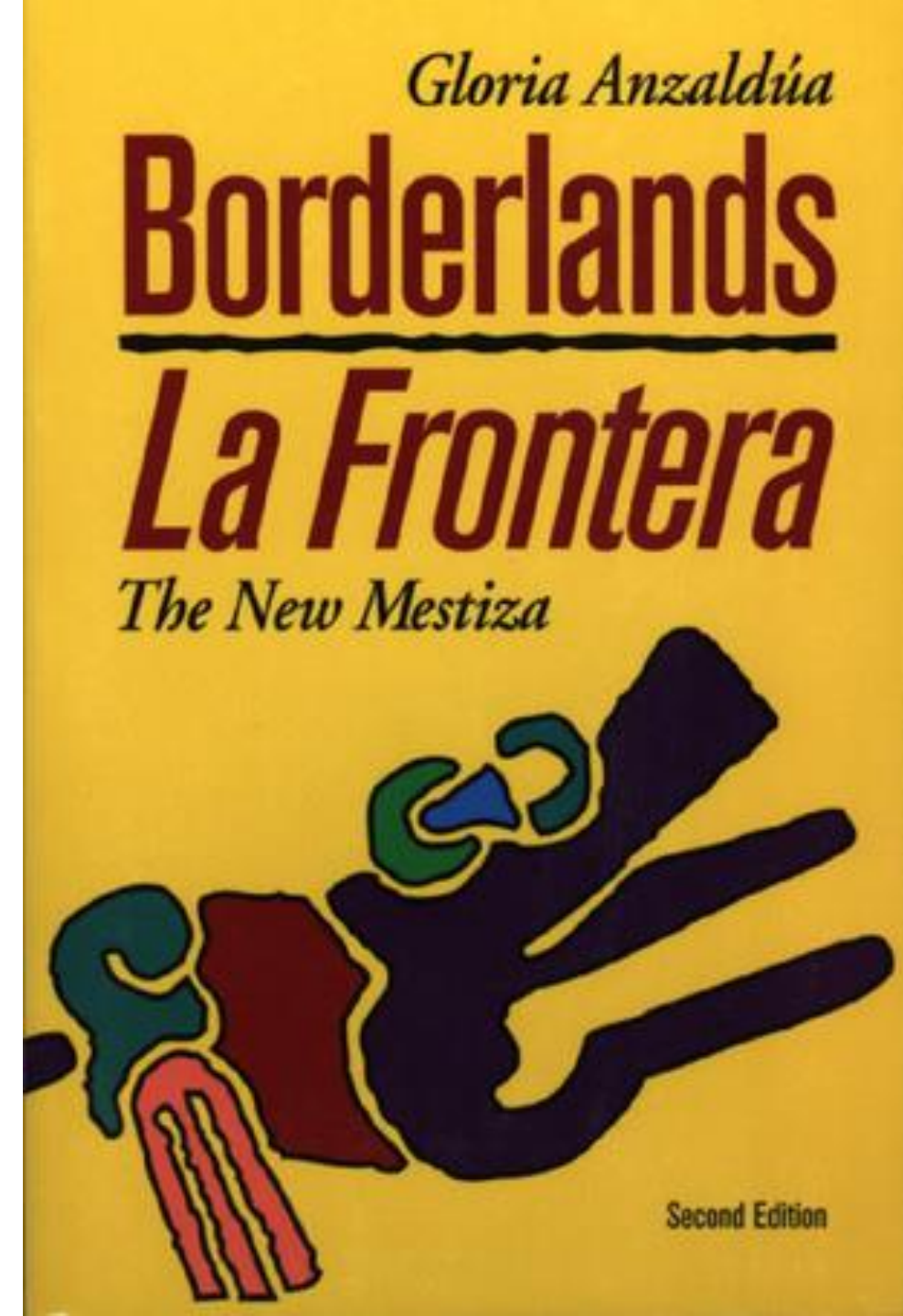
So what exactly is la mestiza?

What are some of her qualities?

What is her task?

Why is she important?

Dictionaries typically describe la mestiza as a woman of mixed American Indian and European descent. Why is Anzaldúa so preoccupied with this concept?



“a consciousness of the borderlands”

- “Jose Vasconcelos, Mexican philosopher, envisaged... a fifth race embracing the four major races of the world. Opposite to the theory of the pure Aryan, and to the policy of racial purity that white America practices, his theory is one of inclusivity. At the confluence of two or more genetic streams, with chromosomes constantly “crossing over,” this hybrid mixture of races, rather than resulting in an inferior being, provides progeny, a mutable, more malleable species with a rich gene pool. From this racial, ideological, cultural and biological cross-pollination, an “alien” consciousness is presently in the making – a new mestiza consciousness, *una conciencia de mujer*. It is a consciousness of the Borderlands.



Psychological Borders

La Mestiza has “discovered that she can’t hold concepts or ideas in rigid boundaries. The borders and walls that are supposed to keep the undesirable ideas out are entrenched habits and patterns of behavior; these habits and patterns are the enemy within. Rigidity means death. Only by remaining flexible is she able to stretch the psyche horizontally and vertically.”

(paragraph 8)

Juggling Cultures

“The new mestiza copes by developing a tolerance for contradictions, a tolerance for ambiguity. She learns to be an Indian in Mexican culture, to be Mexican from an Anglo point of view. She learns to juggle cultures. She has a plural personality, she operates in a pluralistic mode – nothing is thrust out, the good the bad and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else.”

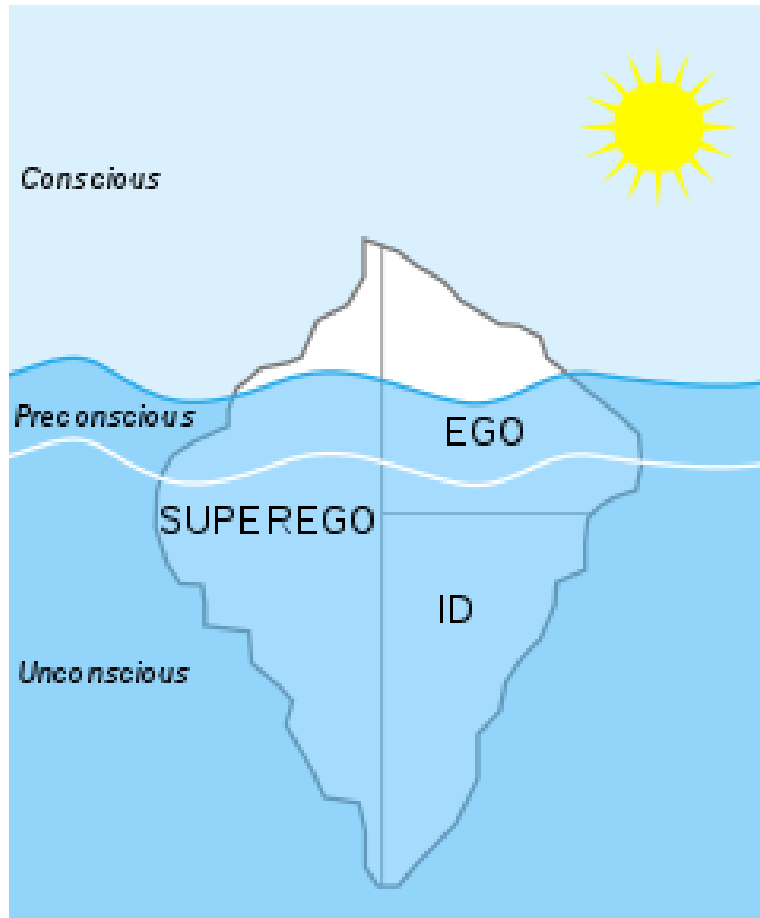
(paragraph 9)



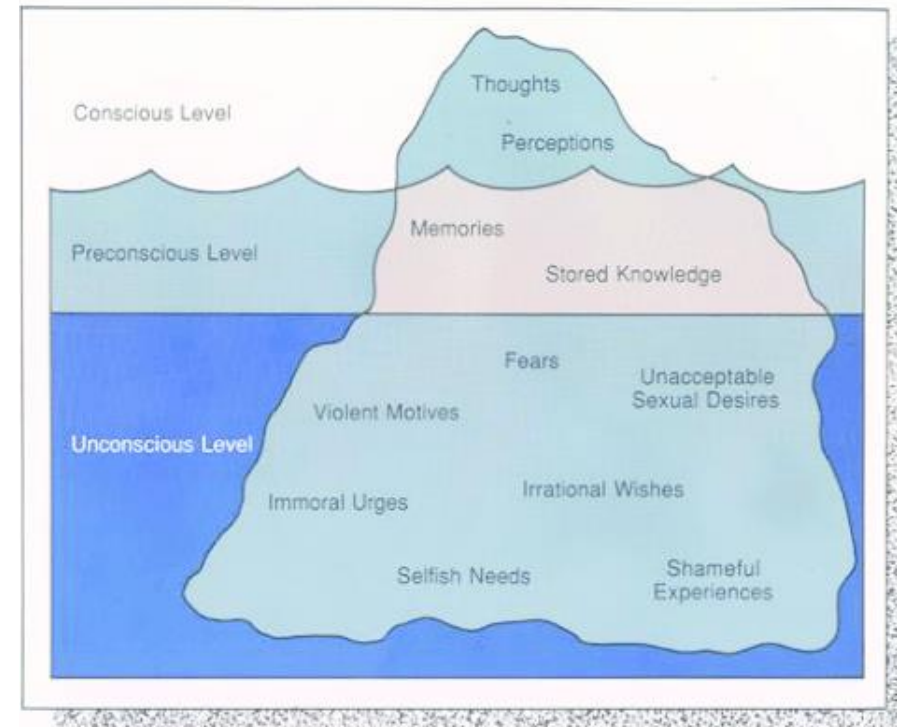
The Mestiza Consciousness comes from the “underground,” aka the subconscious

- “She can be jarred out of ambivalence by an intense, and often painful, emotional event which inverts or resolves the ambivalence. I’m not sure exactly how. The work takes place underground – subconsciously. It is work that the soul performs. That focal point or fulcrum, that juncture where the mestiza stands, is where phenomena tend to collide. It is where the possibility of uniting all that is separate occurs. This assembly is not one where severed or separated pieces merely come together. Nor is it a balancing of opposing powers. In attempting to work out a synthesis, the self has added a third element which is greater than the sum of its severed parts. That third element is a new consciousness – a mestiza consciousness – and though it is a source of intense pain, its energy comes from continual creative motion that keeps breaking down the unitary aspect of each new paradigm.”

And now for a Brief Freudian Interlude...



PERS 5 Freud's View of the Human Mind: The Mental Iceberg



19 by Allyn and Bacon

“The Iceberg Model”

“I want to be... a macho man”

- “Macho Man,” (1978) a song by American disco group Village People (the guys who did YMCA).



“You’re nothing but a woman’ means you are defective. Its opposite is to be *un macho*. The modern meaning of the word ‘machismo, as well as the concept, is usually an Anglo invention. For men like my father, being ‘macho’ meant being strong enough to protect and support my mother and us, yet being able to show love. Today’s macho has doubts about his ability to feed and protect his family. His ‘machismo’ is an adaptation to oppression and poverty and low self-esteem. It is the result of hierarchical male dominance. The Anglo, feeling inadequate and inferior and powerless, displaces or transfers these feelings to the Chicano by shaming him. In the Gringo world, the Chicano suffers from excessive humility and self-effacement, shame of self and self-depreciation. Around Latinos he suffers from a sense of language inadequacy and its accompanying discomfort; with Native Americans he suffers from a racial amnesia which ignores our common blood, and from guilt because the Spanish part of him took their land and oppressed them. He has an excessive compensatory hubris when around Mexicans from the other side. It overlays a deep sense of racial shame.”

(paragraph 25)

Diction

Question from the reading package:

“Let’s try it our way, the mestiza way, the Chicana way, the woman way.”

(paragraph 46)

How might Anzaldúa’s diction in this passage promote understanding and cooperation between groups traditionally separated from one another by “borders”?

Shadow Projection



“Individually, but also as a racial entity, we need to voice our needs. We need to say to white society: We need you to accept the fact that Chicanos are different, to acknowledge your rejection and negation of us. We need you to own the fact that you looked upon us as less than human, that you stole our lands, our personhood, our self-respect. We need you to make public restitution: to say that, to compensate for your own sense of defectiveness, you strive for power over us, you erase our history and our experience because it makes you feel guilty – you’d rather forget your brutish acts. To say you’ve split yourself from minority groups, that you disown us, that your dual consciousness splits off parts of yourself, transferring the “negative” parts onto us. (Where there is persecution of minorities, there is shadow projection. Where there is violence and war, there is repression of shadow.) To say that you are afraid of us, that to put distance between us, you wear the mask of contempt. Admit that Mexico is your double, that she exists in the shadow of this country, that we are irrevocably tied to her. Gringo, accept the doppelganger in your psyche. By taking back your collective shadow the intracultural split will heal. And finally, tell us what you need from us.”

-From paragraph 34

Shadow Projection

What is “shadow projection”?

Why might violence and war result when these “shadow(s)” are repressed?

- Brainstorm as a class and fill in this slide!

Sentences

Pt. 3

- First, we approached sentence construction with **modifiers** in mind (class 10)
- Then, we looked at **simple, compound, complex, and compound-complex** sentences (class 17)
- In part three we'll learn a different approach to sentence construction.
- Keep these sentence terms in mind – they'll show up on the exam!



Sentence Patterns

- **Subject/Verb** – The standard sentence pattern.

Example:

My father cried.

-Terry Tempest Williams

Sentence Patterns

Subject/Verb/Direct Object – also fairly standard.

Example:

We believed her.

-Terry Tempest Williams

Sentence Patterns

Subject/Verb/Subject Complement – a little more complicated, but still pretty basic.

Example:

Even the streams were now lifeless.

-Rachel Carson

Sentence Patterns

- But what if you want to write something longer?
- **Coordinating Patterns:** when two or more of the standard sentence patterns are “coordinated” together.

S

V

SC

Yet every one of these disasters has actually happened somewhere,

S

V

O

and many real communities have already suffered a substantial number of

them.

-Rachel Carson

Sentence Patterns

- But what if you want to write something longer that's not “coordinating”?
- **Subordinating Patterns:** when one sentence pattern is “subordinated” to another.

S

V

O

S

V

And when they arrived on the edge of Mercury, they carried all the

O

S

O

butterflies of a summer day in their wombs.

-Terry Tempest Williams

Unusual sentence patterns – what they are and why you need them:

Unusual sentence patterns – what they are and why you need them:

- **The Cumulative Sentence:**
standard sentence + details
- **The Periodic Sentence:**
details + standard sentence
- **The Inverted Sentence:**
flipping of subject-verb



The Cumulative Sentence

- Begins with a **standard sentence pattern**
- Adds multiple details after the initial standard pattern
- Details can take the form of subordinate clauses or different kinds of phrases
- These details accumulate/pile-up, hence the name “cumulative”

The Cumulative Sentence

“We have grown into everywhere, spreading like a new growth over the entire surface, touching and affecting every other kind of life, incorporating ourselves.”

-Lewis Thomas

“Venture farther, though, and you come to regions of the supermarket where the very notion of species seems increasingly obscure: the canyons of breakfast cereals and condiments; the freezer cases stacked with “home meal replacements” and bagged platonic peas; the broad expanses of soft drinks and towering cliffs of snacks; the unclassifiable Pop-Tarts and Lunchables; the frankly synthetic coffee whiteners and the Linnaeus-defying twinkie.

-Michael Pollan

The Periodic Sentence

- Begins with multiple details
- Holds off on a **standard sentence pattern** (or at least its predicate) until the end

“**Human beings**, large terrestrial metazoans, fired by energy from microbial symbionts lodged in their cells, instructed by tapes of nucleic acid stretching back to the earliest live membranes, informed by neurons essentially the same as all the other neurons on earth, sharing structures with mastodons and lichens, living off the sun, **are now in charge, running the place, for better or worse.**”

- Lewis Thomas

The Periodic Sentence

“Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, **I have enjoyed a perfect exhilaration.**”

- Ralph Waldo Emerson

The Inverted Sentence

- The typical pattern of **subject-verb** is inverted to **verb-subject**.

“Everywhere was a shadow of death.”

- Rachel Carson

“Controlled exponential growth is what you’d really like to see.”

- Joy Williams

“What’s at stake as they busy themselves are your tax dollars and mine, and ultimately our freedom too.”

- E.O. Wilson

“In the woods, is perpetual youth.”

-Ralph Waldo Emerson