

# Blog and notes

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s The New Mestiza The book is one of the classics in feminist colonial theory. It speaks about Anzalduas life as a Chicana, growing up in the US-Mexico border. The author talked much about mixed races, borders and identity. It is also has seven essays, selections from her poetry. Authors means of presenting of information are more similar to the poetry. Authors mixing of these genres serves did explore new frontiers in an aesthetic sense, and give new life to the subject matter. Moreover, the book is self-reflexive in relation to its use of tropes and indigenous images. The experimentation and linguistic switching of code powerfully perform thematic preoccupation of the book with cultural and racial mixtures. The text is also more allusive, drawing on texts from various Mexican corridors and French feminist theory.

Anzaldua character traits are of great importance for any philosophy of the social, within the writing. Critical insights of figures like of Derrida and Nietzsche as it relates to individual identity crafted out of a fractured heritage (Anzaldua). The author information is that, borders all lenders given that the human condition entails being stretched across the chasm of self-alterity. It is through full identification of this can a major inventory of the self-operate; that is a prerequisite for the responsibility and genuine care for oneself. In addition, the book opens up doors of consciousness for many in their own spiritual as well as a creative life. I, therefore, strongly recommend that one should read the book at night before sleeping. It is a literature that expands the dreams of consciousness.

In a semi-autobiographical account, Anzaldua agrees with her Chicana lesbian identity to appreciate the components of its existence. In addition, author's lesbian nature has traces of both female and male characters, but Anzaldua culture is a mixture of many different cultures and races. By

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employing English and Spanish in the writing, the author demonstrates that the literature of Chicana cannot be in one language. Cultural identity is of great importance to Anzaldua but claims that culture of individuals in power referring to men. Males make laws and the rules, laws, but it is women who transmit them. By going beyond the limits of either Mexican or American culture, Chicana literature gives a voice to individuals of the borderland. Apart from the physical border between Mexico and America, as well as the linguistic border between English and Spanish, Anzaldua also explains the boundaries of gender and sexuality in Borderlands. As Chicana dyke-feminist describes herself, writer, poet and cultural theorist. The author is interested in the cultural response to somebody like herself that overlaps so many different borders. Under Cultural Tyranny, author claims that the culture expects women to portray greater acceptance as well as commitment to the value system than men. Thus, the expectation forms women identity in the society.

Anzaldua also explains various forms of communication, in addition to the writing art. The author talks about the way White and Latino treat works of visual art. To Latin culture as well as its people, art is a living and breathing thing that has human needs. They treat works of art as individuals and not as objects, offering sacrifices as well as feeding and even bathing them. On the other hand, Western cultures treat art as an object for decorating their residences bragging. The book comes to an end with poems that compress themes and ideas of different borders that are in the essay section. Author gives room for readers to look for various kinds of edges and ponder upon themselves on their presentation in the poem.

Work cited

Anzaldua, Gloria. *The New Mestiza*. New York: Aunt Lute Books, 2007.