Reading Untamed Tongues: Salpicón Analysis for Reading Intersections Between Fiction by African-American and Chicana Women

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By focusing on reading incidences of ethnic cultural memory within texts, including rituals particular to ethnic traditions and practices, we can construct a framework from which to identify parallels and intersections between texts by African-American and Chicana women. Any framework for reading these literatures must acknowledge a pervasive insistence on wholeness. To that end, reading intersections necessitates participation in what Tey Diana Rebolledo calls a "Salpicón Analysis," meaning to utilize "a bit of this and a bit of that" (Rebolledo 5). While I focus on Holloway's theory, I also argue for the recognition of intersections between female presence/subjectivity, language, ritual, spirituality, and feminist medical ethics that are present in both African-American and Chicana women's fiction as salpicón analysis strategies. Salpicón analysis considers the particularized implications of racialized representations, ethnic cultural memory and the gendered existence of these women.

Salpicón analysis is a group of strategies founded upon Karla F.C. Holloway's explication of (re)membrance, revision and recursion; James Evans, Jr.'s analysis of spiritual empowerment manifested in "moments" including self authentication, corporate existence as reality, and self recovery through dialectical struggle; principles from feminist medical ethics exemplified in Ann Folwell Stanford's literary application; principles of ritual as exhibited by Anne Adams and Thomas Vallejos; linguistic analyses that establish signifying and codeswitching as methods of invoking ethnic cultural memory; and influence from various works of cultural criticism, including Maria Mardberg and Gloria Anzaldúa's work on identity. A composite of cross- and interdisciplinary theories, salpicón analysis identifies and articulates the nuances of resistance encountered in the texts of both African-American and Chicana female authors.[1] Salpicón analysis strategies aid in the identification and analysis of fragmentation as a cause of imbalance in the psychological, social, spiritual and physical selves of women of color.

This essay offers salpicón analysis as a theoretical framework that defines, identifies and focuses on intersections and parallel strategies that speak to issues of healing and wholeness that occur through memory. The styles expressed in testimonial resistance literatures reveal the usefulness of Karla F.C. Holloway's theories of revision, recursion and remembrance and suggest a ritualistic pattern of empowerment through healing. The presence of female ancestral figures who initiate and guide the healing process are integral to salpicón analysis, which attempts to express ethnic cultural memory through language (signifying and codeswitching) and gendered metaphor (ancestral/archetypal female presence), and ritualized healing as strategies of

resistance against fragmentation. This essay will focus on the framework for salpicón analysis as a wholeness theory to insist that readings of these literatures require analysis culturally based in principals of ritual.

While facilitating the healing of Velma Henry at the Academy of the 7 Arts community clinic, Minnie Ransom is interrupted by her spiritual guide, Old Wife: "Say she can't hear you, Min. Don't even see you. Henry gal off somewhere tracking herself" (42). The process of "tracking herself" suggests that Velma moves through a process of recall, a process that implies her need to remember herself. To "track" herself suggests willingness to reflect on the self, to look into one's past and distinguish the patterns and choices that have led to the present state of being. As Toni Cade Bambara articulates in *The Salt Eaters* (1980) through Minnie Ransom, the "fabled healer of the district," one must be sure she is ready to participate in the reclamation of her past to heal her present and to move toward wholeness: "Just so's you're sure, sweetheart, and ready to be healed, cause wholeness is no trifling matter. A lot of weight when you're well"(10). Minnie suggests the importance of willingness to proceed through a process of healing and the necessity for an expressed desire to be whole.

In her novel *Face of an Angel* (1994), Denise Chavez articulates in rich and complex ways how reflection on one's past is intimately connected to internal and external change, which is often a painful process. Chavez views the history and progression of Soveida's life as it connects familial, cultural, and gendered positionings. Through the voice of her grandmother Lupita, Soveida (re)members the importance of her own testimony to the recovery of her individual, familial and cultural past:

> Tell it while you can, while you have the strength, because when you get to be my age, the telling gets harder. The memories are the clothes in your closet that you never wear and are afraid to throw out because you'll hurt someone. But then you realize one long day, míjita, that there's no one left to hurt except yourself. (Chavez 4)[2]

Engaging in those memories is a process that is not always pleasant, one that re/collects the injustices and the triumphs modified and co-opted through dominant versions of history, one that contradicts the truths others may believe.

The joy and trepidation that come in (re)membering also bring personal recognition and transformation that is better handled in youth, "while you have the strength," before the memories become a stronghold against personal healing. The memories that hold the truths of their family history, traditions and culture are in the testimonies of those who (re)member them. Mama Lupita makes clear the horror that occurs when memories are not processed: "Don't you see? You lie down. And then you wake up with a mouth full of cenizas (ash), nothing but ash. A memory of sweetness buried in the ground"(4). The stories, once "of sweetness" become useless and dead, doomed to be "buried" and not recovered.

Chavez immediately introduces the importance of testimony and admits through Soveida the intersecting voices that are heard as she accepts personal agency: "I speak for them now. Mother. Father. Brother. Sister. Cousin. Uncle. Aunt. Husband. Lover. Their memories are mine. That sweet telling mine. Mine the ash. It's a long story" (4). Soveida (re)members her family, her female self and her racialized ethnic self through a variety of voices and experiences. Soveida not only carves a space for these intersecting testimonies, but in doing so, she also "tracks" herself by engaging her past and creating a metaphor for her own intersecting realities in the writing of the "Book of Service," which interjects in the text as a metaphoric negotiation with those realities. The Book of Service articulates the principles for Soveida's life as a waitress, which she defines through service, as a metaphor to represent Chicanas who are traditionally racialized and relegated to gendered positions of servitude.

Holloway also alludes to the interwoven relationship between the social, biological, and psychological that cannot be ignored in these texts. Holloway asserts that:

> The sociophysiological features of bias argue for an acknowledgement of the association between society and health (it can make you sick); society and mortality (it can kill you); society and maternity (it can kill your children); society and psyche (it can lay waste to your spirit). Given the concentration on literary themes of illness (physical and spiritual), death, infanticide, suicide, and psychic fracture in literature by these authors, it is ingenuous to downplay either the gendered or cultural identity of the group. (Holloway 4)

This is foundational to the understanding that African-American women's texts bring to the conversation within feminist medical ethics. Not because these texts "mirror society," as Holloway is careful to clarify, but because these texts offer some insight into the perception of the relationship between these elements of the self affected by socio-political realities. These perceptions have become important to the arguments for more appropriate treatment for women suffering from fragmentation that becomes evident in their physical, psychological and social selves. In "Mechanisms of Disease: African-American Women Writers, Social Pathologies, and the Limits of Medicine" (1994), Ann Folwell Stanford discusses the shift from the biomedical understanding of healing to the consideration of biopsychosocial models, advocated by feminists as a way to avoid the de-emphasis of social context in the treatment of illness. Though Holloway would not use the assertions found in these literatures to mirror social behaviors, medical practitioners and scholars are finding uses for these texts to aid in the consideration of the intersections between society, gender, race, ethnicity, and class for the treatment of dis/ease.

Holloway also theorizes how language symbolically represents the cultural dimension of women's experiences, but includes the complexity of

unique spiritual configurations within these texts that cannot be ignored, such as the interwoven presence of ancestors, goddesses and healers (Holloway 3, 11). But she recognizes the possibility of extensive development of her theory; the shared textual themes Holloway identifies between West African and African-American women's texts, including birth, wholeness, spirit, community and voice can certainly be applied to other American ethnic women's texts as well. Holloway's method as a foundation alongside others will demonstrate intersecting and neglected parallels and discontinuities between American ethnic authors' strategies of resistance and methods of cultural and gender affirmation.

Bambara and Chavez's novels articulate a moving from fragmentation through a healing process toward a kind of wholeness. Bambara uses an overtly ritualized healing of Velma Henry's physical, spiritual and psychological self, made dysfunctional by fragmentation to articulate Velma's process toward wholeness. Chavez uses the "Book of Service" as a metaphor that comments on Soveida's progressive understanding and mastery of her positioning within her family and community, despite a fragmented reality. Though they address these themes within different contexts, they both use parallel strategies, making them useful examples for exploring how fragmentation causes psychological, social and communal imbalance that leads to a necessity for healing to achieve wholeness. In addressing this process, these texts are also helpful for viewing the ways in which their protagonists' testimonies reveal particular ethnic cultural memories, including traditions and language, which establish them as resistant to misrepresentation and silencing in literature and American society.

Memory, Tradition, and Spirit: (Re)membering Ritual in the Process of Healing

An intrinsic part of a process of healing is an understanding of ritual as it is underscored in the texts of this study. Readers can identify a process of healing comprised of at least three steps. When viewed through this paradigm, salpicón analysis, as a wholeness theory structured with ritual as an aspect of ethnic cultural memory, explores a method for reading these texts from a culturally specific paradigm. Amitiyah Elayne Hyman argues the use of ritual:

> Ritual is a bridge by which those of us who have almost forgotten and those of us who know can cross over into remembering who we were, who we are, and who we are intended to become. Ritual can assist us by naming and validating the essential worth of our experience. (Hyman 174)

Arguing that African-American women embody "racial memory of an Afrocentric understanding," Hyman asserts the validity of ritual as a method of recovery from a state of having "forgotten" the past, present and possibilities for the future.[3] Robert McClain, in his book *Come Sunday: The Liturgy of Zion* (1990), argues that ritual "allows people to make a metaphoric statement about the paradoxes and the contradictions of the human situation. Ritual provides an opportunity to

connect with others who share the same experience, allowing a recollection of experiences" (Hyman 51). Both Hyman's assertion of the usefulness of ritual and McClain's recognition of ritual as opportune for metaphor and connectivity re-affirm the importance of ritual paradigms when considering ethnic cultural memory in these texts. Often, ethnic cultural memory takes on these qualities of ritual when expressed in contexts of healing in fiction.

In *The Study of Liturgy* (1992), edited by Cheslyn Jones, et al., ritual is divided three ways: formally, in which ritual conduct is compared to other comparable activities; functionally, in which ritual "meets the needs of the person or people practicing it"; and symbolically, in which ritual is viewed as "an activity of communication from which meaning is derived" (Jones 54-5). Within these literatures, healing becomes ritualized; formally, it is in individual and communal processes such as cooking and composition; functionally in that the authors typically use individuals to address the needs of textual and actual communities; and symbolically by establishing a greater depth of meaning regarding the realities of racialized and gendered women of color. Similarly, salpicón analysis operates within this paradigm; it allows for healing to be considered through particularities of ethnicity, race, tradition and gender found in individual and communal realities. This three-tiered methodology of ritual is revealing for reading the process of healing and strivings toward wholeness in African-American and Chicana women's works as a triad, non-static and progressive activity.[4]

Viewed comparatively, ritual is a point of intersection between African-American and Chicana women authors' textual strategies. Their contrast on this point is seen in their use of a female healer/shaman figure for either a formalized ritual of healing that the story revolves around, or the embedding of ritual within gendered contexts or images of home, community and struggle. To be sure, these authors use both strategies to connect individual and communal healing within the same text as with Ophelia/Cocoa in Naylor's *Mama Day* or the healing of Velma in Bambara's *Salt Eaters*. Chicana authors, on the other hand, often privilege embedded ritual forms within their texts that signify ethnic cultural memory, as seen in the composing of letters between Teresa and Alicia in Castillo's *Mixquiahuala Letters* and the shamanistic presence and domestic rituals of Soledad for Maria in Demetria Martinez's *Mother Tongue* (1994).[5]

Both African-American and Chicana authors use paradigms of ritual founded on three methods or stages within their texts by using metaphor, collective through individual healing, and explicit activisms. For this study, Anne Adams' discussion of ritual within Werewere Liking's work is most comprehensive for understanding significant features in the process of healing within African-American and Chicana texts.[6] Adams views Liking's literature through ritual as defined by Pierre Medehouegnon, locating three stages of initiation ritual:

> 1) the novitiate, beginning with the neophyte's quest, in which the only requirements are faith and perseverance in the

> successive tests to which he is submitted; 2) then, as a disciple of the Master, certain keys are given him, certain esoteric tools for his search on the route to his own inner realization, or to satisfy his egotistical, self-centered penchants for power and materials domination. The use he makes of these tools determines his readiness to 3) accede to the ultimate phase, that of the alchemy of the self, which will make him a completed initiate, illuminated/enlightened by the infinite wisdom of the Master. (Adams 154-5)

This process establishes knowledge, creative expression, and a personal understanding of justice. Notice the connection between the initiation ritual and the previously discussed structural aspects of salpicón analysis. Healing, in these texts operates consistently within this paradigm, using salpicón analysis strategies more specifically to achieve wholeness.

Liking juxtaposes individual healing with the "collective healing" of the community (Adams 155). This healing includes:

> …self-questioning, self-examination, both for the individual and the group, seeking to locate and expel the negative force that has entered, to re-establish a unity, new order, universal equilibrium. This process leads to a heightened level of knowledge of self and the forces in the universe. (155)

These configurations of healing include the invocation of myth, defined as "action that reflects on tradition" (155). Within this paradigm, time and space are transcended—setting the stage for discussion of the chronotopic text as a fundamentally African paradigm—and subsequent steps ensue to take the individual and community toward wholeness or restored unity. This further validates Holloway's theory; healing is clearly a ritualized process that involves the reflective and interpretive process involved in (re)membering, recursion and revision. Similarly, salpicón analysis as a ritual wholeness theory necessarily involves this kind of reflection and interpretive process.

A three-fold paradigm is again articulated in the process of healing within Liking's literature. According to Adams, there are three sections open for analysis: "diagnosis of the pestilence which has overcome the society; the prescription for the social, cultural healing process; the resultant condition of health, which is to be further strengthened through a communal initiation" (Adams 160). Ritual, within Medehouegnon's paradigm, provides a foundation for understanding the process of healing that occurs within novels that hearken unto ethnic cultural memory—retaining the significant modes, traditions, and spiritual configurations connected to their particular identities. The strategic use of ritual is consistent for both African-American and Chicano/a authors, though the details of their processes differ based on culturally specific norms and practices.

Memory, Trauma and Healing: Ethnic Cultural Memory as Resistance to Fragmentation

In *The Salt Eaters*, Velma Henry ruminates metaphorically on the fragments of her selves that have begun to collide against one another:

> Like work and no let up and tears in the night. Like being rolled to the edge of the bed, to extremes, clutching a stingy share of the covers and about to drop over the side….Like going to jail and being forgotten, forgotten, or at least deprioritized cause bail was not as pressing as the printer's bill. Like raising funds and selling some fool to the community.…Like being called in on five-minute notice after all the interesting decisions had been made, called in out of personal loyalty and expected to break her hump pulling off what the men had decided was crucial for the community good….(Bambara 25)

It is the fragmentation, the collision of the various aspects of her self, responsibility, and burdens, that necessitate healing for Velma. But according to Minnie Ransom, she is only representative of a larger problem occurring among African-American women. This severe fragmentation causes suicidal, and ultimately communicidal, behavior. Minnie Ransom questions her spiritual guide presence, Old Wife, about the prevailing condition of African-American women:

> What is wrong with the women? If they ain't sticking their head in ovens and opening up their veins like this gal, or jumping off roofs, drinking charcoal lighter, pumping rat poisons in their arms, and ramming cars into walls, they looking for some man to tear his head off….What is happening to the daughters of the yam? Seem like they just don't know how to draw up the powers from the deep like before. Not full sunned and sweet anymore. (Bambara 43-44)

Fragmentation causes dysfunction enacted upon the bodies, minds, and spirits of the women. Fragmentation reveals an alienation from the "powers from the deep," or particular ethnic cultural memories that, if called upon wisely, could help to strengthen, balance and provide solutions for their disorientation. As Morrison implies, fragmentation is the cause of dysfunctional behaviors. These suicidal-gone-communicidal tendencies are symptoms of fragmented identities, revealing dislocation from ethnic wisdom and imbalance, which necessitate healing for Velma and her community.

Along with ethnic cultural memory as a challenge to hegemonic constructions of nation, culture and history, and a fundamental function of identity and subjectivity within a text, there are definite temporal changes that enact an important structural resistance (Palumbo-Liu 6). Ethnic cultural memory dictates the importance of time as a place-holder for the circumstances of life and history,

a strategy to reflect and project the fragmentation of memory and identity against time and history. Both African-American and Chicana authors subvert the expected flow of time in their work, but they also tactfully juxtapose that subversion with the attributes of ethnic cultural memory to resist limiting representations that devalue alternative cultural perspectives.

Both Bambara and Chavez expertly craft their novels with frequent breaks in time and voice, which articulates metaphorically and literally the fragmentation and piecing together of their memories. Bambara uses this fragmented structure within the structure of the sentences as well as jumps in the time periods being discussed:

> And a tall building tottering trembling falling down inside her face down in the jailhouse bed springs teeth splintering and soul groaning. Smitty. Edgers. Reverend Michaels in the corridor being reasonable. Sophie Haywood closed the door of the treatment room. And there was something in the click of it that made many of the old-timers, veterans of the incessant war—Garveyites, Southern Tenant Associates, trade unionists, Party members, Pan-Africanists remembering night riders and day traitors and the cocking of guns, shudder. (Bambara 15)

Bambara constructs the text so that Sophie Haywood (re)members several "moments" that piece together to represent and reveal the significance of her departure from the presence of her godchild Velma Henry's healing. Bambara uses similar structure throughout the novel as Velma is being healed and guided in that process to (re)member her self, her family, and her cultural ties.

Chavez does a similar play on structure in her novel, using changes in sentence structure less often than her use of chapters and conversations pieced together and juxtaposed to facilitate Soveida's (re)membering. Part of the piecing together is the interjection of the voices of family members testifying to their own realities. Chavez dedicates a chapter to two-columns of separate, yet interwoven monologues by Soveida's parents, entitled, "Y tu, ¿que? And What About You?"

> Home is coming back when you've been away, messing up the covers and lying underneath them in darkness without anyone to demand anything of you: no food, no sex, no errands of service, no talk, no noise, no smells, no thought. When I was a child, everything was so quiet. People talked without talking. There was no need for words, for all the business words entail: emotions, arguments, misunderstandings. Mother, my mother, was never one for words….
>
> The Dolores I first met was wild, eager, spirited. Everything was miraculous to her. Men. The way men were. The way they smelled.
>
> Pressing her small fingers into my flesh, she would touch me as if she were deciphering some ancient language, some mysterious and lost culture blessedly removed from her own. When she made love to me she called out to the woman who had created her, to all the other women who had existed before her, women whose life it was to love….
>
> (Chavez 23)

The structure of the chapter is pivotal in the understanding of what part the various voices play in the blending of stories and intersecting of lives being reflected within Soveida's testimony. The columns that begin as separate the recountings, and later synchronize exactly, reveal the realities of conflicting perspectives, the simultaneity validating their perspectives as truths of the same story.

Toni Morrison argues, "The trauma of racism is, for the racist and the victim, the severe fragmentation of the self, and has always seemed to me a cause (not a symptom) of psychosis—strangely of no interest to psychiatry" (Hayes 255). Morrison's assessment of fragmentation is pivotal to the discussion of healing. It is imperative that diagnosis be clear to appropriately prescribe healing methods. Racism, as a traumatic experience requiring healing, is of interest to scholars of trauma studies. Cassie Premo Steele argues in her book *We Heal From Memory* (2000), that healing constitutes the reconstructing, witnessing, and mourning of traumatic experience (Steele 2). While useful for giving insight into the questions of "experience" by illuminating the connections to the past and showing useful methods for confronting painful memories, her assertions about memory are problematic. First, the individualized nature of "trauma" as expressed in trauma studies precludes its ability to address collective trauma such as slavery within the same framework. Hence, it conflates individual and collective trauma in a way that suggests a static notion of victimization and a normality of experience and response. Secondly, it rejects the ability of subjects to experience trauma immediately and consistently and not simply later in their lives as healing victims of abuse.

Steele argues that the subject must heal from memory (Steele 7). Memory, from this perspective of "trauma," is the enemy, that which is to be released and healed "from." These authors articulate realities not based on a single incident or foe, unless the definitions of trauma are stretched considerably to accommodate aspects of daily life for racialized ethnics. Theirs is the trauma of being; their trauma is not one that can be healed by only confronting collective memories with a witness, as Steele suggests, because the incidents of daily life that provoke their trauma are consistent and without fail. To ask that racialized ethnics heal *from* memory is to suggest the necessity of healing from *being*.

What they are doing in their healing, then, is not attempting to be free of traumatic memories, but rather to pull from their own cultural powers within their ethnic cultural memories be fully themselves despite the existence of trauma. But healing in testimonial resistance fiction is described as a process inclusive of memory, not antagonistic to it; rather, it is necessary to recall the past, balance those memories against present realities and future possibilities to acquire the wisdom to balance the fragments of the self, fight dysfunction, or "psychosis" as Morrison puts it, and seek balance or wholeness. In other words, Steele attempts to treat historical referents and contexts for racism as the cause for dysfunction, which once confronted, still leaves the self fragmented and imbalanced, having mis-diagnosed the collective ailment and subsequently missed the opportunity to

heal the individual's present condition. Healing "from" memory presupposes a kind of forgetting that relinquishes agency to heal (in the present), despite consistent trauma, and focuses on the revealing of anger and pain associated with negative memories without going further to address the cause of fragmentation. Steele's assertions about memory are a limitation to engagement in the complexity of healing and pursuit of wholeness in resistant texts of this tradition.

Salpicón analysis strategies are more useful to reveal truths about ancestors and activists, the traumatic symptoms, occurrences of racism and the causes of dysfunction. Salpicón analysis provides what Morrison asserts as necessary for reading African-American literature. She requests, "the development of a theory of literature that truly accommodates Afro-American literature: one that is based on its culture, its history, and the artistic strategies the works employ to negotiate the world it inhabits" (Hayes 252). As a ritual wholeness theory, salpicón analysis provides a method for reading that is founded on the culture, history and strategies of the particular works.

Wholeness Theory: Ritual and the Literary Intersections of Spirituality

Salpicón analysis privileges testimony and spirituality as important aspects of literatures by women of color. But how do other theorists express this emphasis? While useful, Akasha (Gloria) Hull's questions about the positionality of spirituality within psychoanalytic theories seek to affirm such spirituality within psychoanalysis as part of African-American female poetics. This project does not attempt to reconfigure psychoanalysis, but rather it considers the various strategies used by women of color as the foundation for theories of reading and analysis of their literatures.[7] Barbara Christian also advocates the spiritual aspects of African-American literatures, which bring into play different cultural ways of knowing and healing (Abel 2). This study asserts the importance of female ancestors as shamanistic in the process of healing as an indirect appreciation and re/collection of a spiritual past.

As acknowledged earlier, spirituality appears in these texts as an intricate part of the ritual process of healing. Malidoma Patrice Som'e's description of sacred ritual is revelatory for establishing connections between spirituality and ritual wholeness theory:

> Visible wrongs have their roots in the world of the spirit….Ritual is the mechanism that uproots these dysfunctions. It offers a realm in which the unseen part of the dysfunction is worked on in ways that effect the seen. (Som'e 43)

This understanding of the interactivity between the spiritual and the material is particularly important when discussing the relevance of metaphor for de/mystifying the intersections between gender and spirituality in Castillo's *So Far From God*, or to attempt to understand the dis/appearance of Morrison's *Beloved*. This "dysfunctional state," in accordance with Morrison's assertions of

fragmentation necessitating at least psychological healing, has its roots in the spiritual realm, with ritual as a method for dislodging fragmentation to combat the "unseen part[s]" that "affect the seen." Fragmentation is an "unseen" psycho-spiritual cause of the appearance of dysfunction.

Ritual and spiritual metaphor reveal that African-American and Chicana women negotiate ethnic cultural memory as a mode of testimony attached to the process of healing and reconciliation achieved in the struggle toward wholeness. Recognizing the fragmentation of ethnic identities resulting from racialization, gendered and socio-political marginalization, these authors develop protagonists who progress toward a recovered or (re)membered past and present. American ethnic female authors are able to depict and propose, both thematically and structurally, processes of healing within their texts, methods of moving from fragmentation and subsequent alienation toward wholeness. With salpicón analysis as a ritual wholeness theory, readers can identify and analyze the significance of the fragmentation and strategies of progression toward wholeness within African-American and Chicana texts that considers their particular and unique qualities. But this begs the question: How does salpicón analysis operate within African-American and Chicana women's texts?

Salpicón analysis builds on the principle outlined by Holloway as Mediated Wholeness, which describes a process in which African-American women characters are the subject of a "positive reconciliation out of the overwhelming emotional and physical confrontation between the past and the present" occurring within the texts (Holloway 116). While Holloway's consideration of wholeness is substantial and necessarily associated with the spiritual configurations and cultural "moorings" within these texts, we must extend the conversation somewhat to a more detailed reading of this process to demonstrate the possibilities of applying the method and discussion to the works of other American ethnic women. James Evans' discussion aids metaphorically to elucidate the process of healing and wholeness, and to establish a foundation for arguing its intimate connection to larger traditions and concepts found in African-American and Chicano/a literatures.

Evans builds upon W.E.B. DuBois' inferences regarding attitude and response to oppression, and argues that religion and literature have been used in resistance to oppression and as avenues of affirmation for African-Americans.[8] And if, as Evans argues, the "common ground between the religion and the literature" is culture, then religion as practiced through Black theology, and the aesthetics found in the literature, correlate to draw important connections to ethnic cultural memory. Evans finds that types of literary expression correlate to types of religious expression in his discussion of the "various dimensions of the movement toward a wholistic notion of freedom in Afro-American religion and literature." (Evans 2)

Evans offers "moments" that stem from African-American response to oppression, as reflected in Black theological practice and African-American literary production outlined as the following strategies: 1) rebellion, with the goal

of authenticating the personality using the "weapons of the oppressor"; 2) creation, with the goal of establishing a "new corporate existence and reality" using rhetorical and volitional power; 3) dialectical struggle, with the goal of "recovery of the self in the creative process" using "critical-reflexive self-examination"; 4) mneumonic discourse with the goal of cultural renewal using the reconnection of origins (Evans 3,7,11,14). Through his analysis of the various "moments" of African-American literary production and the correlative theological attitudes, important tools can be forged for analysis of the process of healing that occurs within the texts of African-American and Chicana texts. Evans' analysis has characteristics of ritual progression in its required reflection and personal submission to a process that leads to wholeness. Salpicón analysis incorporates these strategies for reading these texts to reveal parallels and particularities between these literatures.

Salpicón analysis weds Holloway's concept of "mediated wholeness," the structure of Evans' "moments" to suggest literary methodology for analysis of the process of healing and pursuit of wholeness, the structure of domestic and initiation rituals, and a framework consistent with concerns in feminist medical ethics regarding the biopsychosocial configuration of dysfunction in women of color to discuss and analyze American ethnic texts. As influences on this wholeness theory, these elements are unique in that when combined, they create a lens through which to analyze these literatures without privileging theories that obviously reject, or at least resist, such traditions as peripheral to the literary project.

More than focusing on the general mediation of wholeness occurring through a reconnected spirituality and shifting within the narrative, salpicón analysis is a method that elaborates on the process toward healing elucidated within the narrative. This process is one that does not necessarily function in a linear framework; more importantly, salpicón analysis represents a group of strategies for understanding the progression from fragmentation to wholeness negotiated by American ethnic women protagonists.

This kind of theoretical salpicónismo certainly warrants a bit more denotation, however. Why is this theory reflective and what makes it relevant to "ritual"? To begin, the strategies are "reflective" in their overt manipulation and reconstruction of ethnic cultural memory as a foundation for healing. The use of ethnic cultural memory is fundamentally a reflective, re/collective act, hence the descriptor "reflective," which refers back to Holloway's (re)membrance, revision and recursion. The strategies are redemptive in that they connote a progression that is fundamentally concerned with the redefining of wholeness that requires both internal and external balance. This process acknowledges a whole self in its depiction of complex identities, and does not rely on the positioning of its subjects as heroines of any specific task other than the achievement of a reconstructed, healed self. This is a revisionist act, according to Holloway's theory, that implies textual restructuring and subsequently undermines Western hegemony.

What makes "ritual" an important concept? This theory hinges upon the relevance of a spiritual configuration as an intrinsic part of the process of healing—literally and figuratively. At the foundation of fragmentation is the recognition that healing is beyond the physical manifestation of imbalance. To heal the physical is to deal with the symptoms rather than the root of the problem subjects face. What is suggested in testimonial texts is that physical manifestation is actually the last stage of dysfunction; as suggested by Som'e above, what has already manifested in the spiritual, psychological, and emotional simply finds its outlet in the physical. By the time the imbalance manifests in the physical, the subject is likely suicidal, communicidal and perhaps even genocidal. In a literal sense, the relevance of the term "ritual" is in the recognition of the necessity of a spiritualized shaman figure to conduct or guide the process of healing. Figuratively, the term applies to the necessity of spiritual re/conciliation as part of ethnic cultural memory; subjects must believe in the spiritual force that participates in healing that is outside themselves, one that has been present through their ancestral pasts, and that healing operates beyond their physical selves, manifesting in each fragment of the self and within their communities as well.

Salpicón analysis is posited as a circular construct operating within a context of fragmentation, and should be viewed from a critical lens that considers it resistant to limitations of linearity and disciplinarity. The theory rejects singular explanations of identity formation for American ethnic female characters that continue to locate origins and success through constructs foreign to the traditions of the women subjects of such texts.[9] The objective of this process is to redirect the attention and draw connections from the task to the newly agentive female subject, from the outside circumstances to the subject, and from the details of history back to the subject. Having suffered identity fragmentation due to absencing and silencing of American ethnic females in texts, these authors facilitate an understanding of external realities while focusing on the effort to heal the subject. The strategies of salpicón analysis reveal a process of healing that makes ethnic cultural memory necessary to show ritualized progression toward wholeness.

To begin, Evans argues that the first "moment" is revolt and revenge, the impetus for the establishment of a Black theology in rejection of the "distorted past, skewed self-images and sinister associations" (Evans 3). He identifies African-American autobiography which emanates from the slave narrative tradition, as a literary form for this kind of resistance (Evans 4). The goal of this moment is the "authentication of the self" a rebellion against oppression. The application of this concept for the purposes of this project is in the emphasis on the outward lack of power, which necessitates revolt. The first strategy of salpicón analysis develops from this emphasis; it is the recognition or expressed alienation from power, identified with control by outside sources, resulting in revolt.[10] These strategies are exemplified in resistance texts in the alienation from the advantages of full American citizenship, as it has been systematically

withheld from racialized ethnics, and particularized in the gendered realities of American ethnic women. Alienation is also demonstrated within the collective of ethnicity--women dealing with silencing, objectification and oppression by their male counterparts. Further, alienation functions within the microcosm of gender as a disassociation with or alienation from white women, expressed within the agenda of traditional white female feminism.[11] The revolt is a result of recognized fragmentation, objectified positionality, and marginalization or isolation from society and community.

Evans describes the second "moment" as creation of "a new order for the community," which results in the revision of Christian doctrine and the subsequent literary development of the "fictive" autobiography (Evans 7). This moment also entails an affirmation of a "new communal reality," which inspires collectivity. The second strategy of salpicón analysis is characterized by this collectivity/separation. This stage illuminates the progression from oppression to the formation of collectivity based on progress toward wholeness and away from fragmentation; it is an attempt to address fragmentation by recovering a sense of wholeness through coalitions with others.

Characterized by an agenda toward ethnic and ethno-gendered solidarity, this moment establishes a cultural "consciousness" or pursuit of collective action through distinctly aesthetic and socio-political action. The action is often an effort that hearkens back to Holloway's theory that asserts: 1) (re)memberance of a cultural past in a 2) recursive incorporation of cultural memory and mythic figures within textual language achieved through 3) revision, which asserts language and voice with physical presence. These concepts represent a personal and collective agency, building upon Evans' position regarding a "new communal reality" that develops into collective action.

The next moment Evans posits is identified by dialectical struggle or the fluctuation between self-assertion and communalism in hopes of achieving balance. Spiritually, the pursuit is toward harmony between self-authentication and outward control over socio-political realities. Regarding literature, this moment is defined by autobiographical fiction—the novel—in which a central character achieves an elevated consciousness "in the midst of historical chaos and fragmentation" (Evans 13). This third group of strategies becomes fundamental to identification and analysis of language as it reveals ethnic cultural memory.

Recursion and (re)membrance operate together to aid in the maneuvering through this dialectic. The dialectical struggle Evans describes and entails the synchronized past, present, and future, and results in, as Holloway argues, a polyphonic text in which characters are poised between the spiritual and the defined. (Re)membrance is the process within which ethnic cultural memory, spirituality and mythology collide to pilot the female subject toward wholeness. In resistance texts, this struggle is represented in the recursive repetition, layering, mythic figures within the language, and the positioning of characters in synchronized temporal spaces. This dialectic is inscribed within the

text through ethnic cultural memory, which contains the particular information summoned as content for (re)membering.

Because the goal is cultural renewal, Evans argues that the fourth moment is characterized by mneumonic discourse in which theological discourse "both mirrors and illuminates reality" and protagonist and communal consciousness reaches a deeper level within the novel (Evans 14, 16). Evans asserts that this moment "suggest[s] that wholeness and liberation are possible for Afro-Americans when wholeness and liberation have no existing models" (Evans 16,17). This complex process has what Frank Kermode refers to as a "forward memory" that utilizes ethnic cultural memory; therein "wisdom is resurrected, the sapiential resources of the people are recalled, and their future is radically opened" (in Evans 17, 18). While it suggests wholeness, it does not argue an original state of being to which one returns; rather, this moment suggests the possibility for healing what has been diagnosed. The idea of "forward memory" re-affirms the necessity for ethnic cultural memory to catalyze this suggestion of wholeness.

Indeed, wholeness is certainly possible in the context of resistance texts, even if the current reality is grim. Texts often refer to sagacity found culturally, what Bambara calls "powers from the deep" in the process of healing to project the possibility of wholeness despite the possibility of repeated fragmentation. Hence, the process of healing characterizes the fourth strategy, delineating a non-static, but overtly suggestive reconciliation with physical, spiritual and psychological power through reconciliation with ethnic cultural memory. This reconciliation occurs through the (re)membrance of an ethnic cultural past, and is accomplished in the recursive layering of memory, discourse and mythic figures along with the revision of language as a resistance to fragmentation, all of which function to affirm the self and community.

The fourth strategy suggests personal evolution, exemplified by a consciousness of self and self within a continuum of selves, projected alongside a consciousness of personal spiritual power. The healing of the individual is also a catalyst for healing the community. The individual and the community are collectively fragmented and that connection is brought full circle in the collective manifestation of healing. Ritual emerges in this moment to articulate the culmination of ethnic cultural memory as a necessary aspect of healing. While these strategies are hardly exhaustive of the methods through which American ethnic female authors use memory, they are useful for identifying projected deliverance from alienation and marginalization that is often devastating and at least distracting to the creativity and self-affirmation of American ethnic women.

Ritual Theory in Texts by African-American and Chicana Women

African-American women authors often illustrate the strategies of salpicón analysis in the manner in which they characterize female protagonists within their texts. The recognition of alienation is usually at least two-fold. First, alienation is seen in the way in which their female characters must negotiate their

power taken through social, economic and cultural dominance, whether directly or indirectly through individuals or institutions. This strategy is exemplified in African-American females with relationship to dominant individuals or representative institutions and is often overlooked as a detail of alienation for African-American female subjects. This would be, in other words, the recognition of the circumstances of racism. Secondly, and for our purposes perhaps more importantly, the alienation African-American female protagonists experience is from their own cultural centering or balance. Often this is expressed in the recognition of oppression in gender roles and realities occurring within their own racialized group, re-inflicting marginalization, and alienation and powerlessness on racialized women.

Alienation from power is found in the circumstances of struggle negotiated in such texts, including the articulation and struggle against absence and silence of their intersecting realities of race, class and gender. This alienation, seen in the relationship of female subjectivity to manifestations of domination and power, uses a subject-centered critical perspective to elucidate the necessary re-orientation of the self as it relates to the community and projected healing that must occur. The process of re-orientation is negotiated using ethnic cultural memory, invoking spirituality and mythology in the healing process toward wholeness. The recognition of that alienation often develops into a conscious rejection of the domineering and de/sexualized representations of African-American women pervasive in American literature and media; it also rejects History that allows such representations to exist un-challenged. [12]

Secondarily, the alienation from their male counterparts creates a thematic twist presented by African-American female authors. While presenting these characters as counterparts, often struggling against the larger alienation from full citizenship, these authors can elucidate the complex relationship between ethnicity and gender being negotiated regularly by racialized ethnic women. Whether exemplifying political solidarity or dissension, these authors juxtapose nationalism and feminism. African-American female authors are careful to dispel the myth that ethnic solidarity automatically births gender liberation. The difficulty for women within these characterizations to negotiate their positions as voiced, agentive subjects--even in the context of their own ethnic group--is displayed in the progression from recognition of such alienation toward wholeness. The sexuality, desire and friendships expressed in texts are not mirrors of actual communities, but they are an expression of the complexities found therein. The female subjects of these texts redefine their relationships with and around their male counterparts, not only as circumstantial consequences, but also as negotiations of self-acceptance and fulfillment. Hence, the struggle portrayed within their communities is a revolt against gendered alienation.

The final aspect of alienation found in African-American women authors' texts is often displayed in characterizations or representations of white women. This alienation is recognized in the contradictions presented within the white female character or institution. White females depicted as patrons and vehicles of

liberation—even as they represent the interests of white males—presents another interesting conundrum within these texts. Authors represent this conflict in texts as another form of personal alienation experienced by African-American female subjects to expose the problematized relationship that occurs between gendered subjects. Beyond the thematic possibilities of reconciliation are the issues of personal reconciliation achieved through negotiation of more than external struggles of poverty versus success or white versus black politics. This is a complex situation exhibiting the necessity of a greater healing toward wholeness; the ethnic female subject is forced to resist fragmentation and affirm her identity despite any assumptions of gender solidarity between herself and white women.

Chicana authors represent a different group of women and circumstances, and therefore their use of salpicón analysis strategies differ within their texts. American History indicates the alienation of Mexican-Americans in the United States as a result of Mexican dislocation.[13] Since then, Mexican Americans, later self-identified and politicized as Chicanos, have had to resist complete disregard of their presence as Americans and the silencing as marginalized, racialized ethnics.[14] The juxtaposition of themselves as Americans of Mexican heritage has been a point of contention and reasoning for the alienation and disrespect of Chicanos in American socio-political environments. Displaced by American and Mexican political meandering, Chicanos have been hurled back and forth along the borders of history, fighting absence and silence. Chicana authors represent resistance to this alienation through the process of healing female subjects within their texts must experience to transform toward wholeness. Pervasive stereotypes that silence Chicanos or limit their representations to the servitude of whites further their alienation and force a resistance and affirmation toward wholeness.

Unfortunately, racialized and ethnic restrictions have not been the extent of alienation experienced by Chicanas. The second aspect of alienation felt by and delineated within texts by Chicana authors is revealed in the resistance to the lack of recognition for Chicanos. Chicano nationalism, or Chicanismo, developing in the 1960s and 1970s from the resistance to alienation from full American citizenship in labor and socio-political practices, succeeds in further alienating Chicanas from their male counterparts. In a similar fashion to the Black Power Movement and the subsequent tensions that arose between nationalism and feminism, Chicanismo also managed to characterize the agenda of the movement according to male, working class realities. Chicanas, often forced to choose between their commitment to the movement and their commitment to their own issues of gender discrimination, were alienated further because of their gendered and class identities. Chicana identities as non-white, but also as women—further complicated by issues of sexual orientation—was in direct conflict with the *machismo* (macho) and *carnalismo* (brotherhood) that was at the foundation of Chicanismo. Though political activism was not without the equally important presence of women, for African-American women and Chicana

women, the resistance to American mistreatment became another method of silencing their issues from within their own ranks. With these issues catalyzing the fragmentation of their identities, these women authors also find ways of revolting against alienation as a necessity for healing and movement toward wholeness within their texts.

Similar to the issues faced by African-American female subjects, Chicana authors represent alienation between Chicana female subjects and white female characters. If white female characters appear at all, the intersection between their privileged race and class identities supercede gender connections with Chicana subjects. Portrayal of white women in Chicana texts is typically to represent estrangement from power and privilege; she is a manifestation of commercialized beauty or upper-class feminine leisure. The relationships between Chicana female subjects and white women is strained, or at least problematic because of race, ethnicity, class and language differences, within Chicana women's texts. Chicana female subjects face these alienating realities as part of their ritual process of healing toward wholeness within their texts.

The second strategy toward healing is collective identity/separation. This strategy provides contexts within which African-American women protagonists, realizing the alienation and resulting psychosocial dislocation as ethnic and female subjects, discover their positioning within the margins of society. As occupants of these mooring spaces, African-American women begin to recognize their identity as entrapped in a triad of subcategories as Americans, as African-Americans, and as women. Pursuing "rhetorical and volitional power" to acquire a sense of agency associated with their complex identities (Evans 7), they develop a cultural consciousness and understanding of how race, gender and class intersect. The recognition of their American, ethnic, female selves is necessary for healing and achieving wholeness.

Similar to African-American protagonists, the second strategy for Chicana female subjects is to discover their intersecting ethnic and female selves as marginalized, seen within the borders of American, Mexican and female positionings. Self-authentication often means separation as part of the process of healing; similar to African-American women, this comes in the form of rhetorical and volitional acts of independence. In re-affirming the fragments of their identities, Chicanas also affirm their American ethnic female selves as whole and complete, not silent and submerged beneath the agendas of others.

For African-American female subjects, the third strategy calls for a process of reflection in the (re)membering, which aids in the development of identity through recovered pasts connected to present realities. African-American female subjects often are exposed to and transformed by the recognition of their connection to a communal culture wherein they are no longer absent or silent. The (re)membering of their communal pasts re-attaches them to ancestral identities and spiritual paths that facilitate their healing. Their self-reflection allows them to view their identities in contrast to a prevailing outward construct that portrays them as burdens on the nation, their men, or other women. Authors

situate female subjects in a pursuit of self-definition with the desire to gain control over their lives in general. Viewing themselves as incubators of culture, female protagonists are empowered by the piecing together of their pasts, the reviewing of their presents and the planning of their futures. In representing their protagonists (re)membering, authors begin what Holloway describes as "necromancy," or a creative retelling process. Through their protagonists, they reconstruct identities, re-inserting themselves into History in relationships and in more fulfilling socio-political positionings. They reject perceived absence and silence and project themselves into a process to achieve balance, healing, and wholeness.

The third strategy of healing for Chicana subjects is also reflective in its (re)membrance, within which they are able to piece together the psychological, social and spiritual parts of themselves that had been denied or disrupted by History. Chicana subjects pass through a similar dialectic that causes a balancing act between coming to terms with the self in the context of the values and traditions of the community. Chicana authors situate female family figures within their texts, using re-appropriated archetypal figures ironically to resist silence, single-dimensionality and absence. What Gloria Anzaldúa refers to as *Nahualismo* or *La Faculdad* becomes an important part of the movement of Chicana female subjects through healing toward wholeness: the transformative retelling of their stories, release of repressed issues surrounding the various modes of alienation, and re-connection with their ethnic and female selves as unique aspects of their identities.

For African-American female authors, the healing process is crucial to achieving wholeness, but healing is hardly the end of the road. Reconciliation and mneumonic discourse as a fourth strategy toward achieving wholeness is a complex engagement with personal consciousness. A "personal evolution" occurs within African-American female subjects within these texts; they are changed through ethnic cultural memory toward a better understanding of their historical positionings, but are released from the limitations of those positionings through spiritual connection. They pursue reconnection with their origins, in many cases manifested in the idea of a space, place, or "home" that represents the cultural renewal they experience. These female subjects acquire cultural wisdom and the capacity to fight fragmentation by affirming their unique American, ethnic, female selves. With this re-connection with their communal, ancestral and spiritual selves they achieve a psychological, social and spiritual balance, and are able to function with a better understanding of their relationship to and possession of power. They do not remain simply occupants of the margin, but they become whole individuals, participating with clarity of purpose and identity. Their consciousness is renewed and rebuilt through the re-connection of their members and memories.

The last strategy for Chicana women remains grounded in the reconciliation of the Chicana female subject with her various selves as well. Her process of healing allows her to resist the hold that alienation has had on her and

moves her into a recognition of a personal evolution in which she changes the way she views herself and her relationship to those that would alienate her. She is transformed by her renewed consciousness resulting from a healing psyche, renewed sense of power, and spiritual re-connection with cultural information and sensibilities revealed in her movement toward wholeness. As in the case of African-American female subjects, the Chicana subject achieves a sense of cultural renewal in her reconnection to a distinctly ethnic past. Her struggle, though usually not over, is at least re-negotiated with relationship to the multiplicity of her realities as reflected in the renewal of her consciousness and the consciousness of her community.

Ethnic cultural memory, as part of a ritual wholeness theory, insists upon the importance of particular histories, memories and testimonies that reveal the intersections between gender, class, race and spirituality occurring within African-American and Chicana women's texts. Recognizing the permeability of history, memory and testimony create a better understanding of the complexity of the rhetorical strategies employed by these authors, and suggests the articulation of such strategies, including signifying and de/mystification of female ancestral characters within their texts, as part of a process of healing toward wholeness.

Salpicón analysis is posited in this essay as a method for reading the details often overlooked within African-American and Chicana women's texts. Not only do the group of strategies offered consider the particular racial, ethnic and gendered realities of these groups, but it provides a lens for locating intersections and parallels between and among texts by American racialized ethnics. Building upon Holloway's theories of (re)membrance, revision, and recursion, alongside a metaphorical view of Evans' identification of theological progression underlying in African-American literature, the critical analysis of language, feminist medical ethics, ritual applied as a literary construct, and cultural criticism on identity provide a Salpicón Analysis as suggested by Tey Diana Rebolledo. These elements taken together provide a useful framework for reading the complexities of healing and wholeness delineated in these texts.

End Notes

1. There are distinct differences between African-American and Chicana fiction by women. With that in mind, the purpose of this project is to assert the relevant intersections and parallels between their works, which, through *salpicon analysis* as a strategy for reading, allows the unique aspects of each group to remain attended to.
2. This is a colloquial linguistic combination of "mi" (my) and "hija" (daughter). Similarly, "mijo" is a combination of "mi" and "hijo" (son). The result is a term of endearment often used by an elder toward a younger person. The term is not limited in use to those who are related, as it has become a term of endearment between women based more on their difference in age. Most often it is used to provide an instructive, yet friendly and intimate tone.
3. Hyman's articulation of genetic embodiment of memory is not advocated here.
4. Reverend Linda Lee, in her doctoral thesis "The Use of Ritual for Spiritual Empowerment of African-American Women" (1994), addresses three kinds of initiation rites as articulated by Leonel L. Mitchell in his book *The Meaning of Ritual* (1977): rites of separation, rites of transition, and rites of incorporation. This further affirms the current argument for a three-tiered function of ritual.

5. The appearance of domestically embedded ritual is apparent in much Chicano literature. According to Tomás Rivera in his essay, "Chicano Literature: Fiesta of the Living" (1975), Chicano literature as a whole contains a "preoccupation with the past, which is a ritual from which to derive and maintain a sense of humanity—a ritual of cleansing and a prophecy" (in Leal 30). Rivera asserts that (re)membering is itself a ritual found in Chicano literature that is found through three images: la casa, el barrio, and la lucha (the house, the neighborhood or community, the fight/war). In this scenario, the rescuing of the past is invoked by attention placed upon the Chicano family, which is a place of "refuge, a place of intimacy, of privacy"; the community, which recollects the past associated with a particular people; and the struggle, which encompasses la casa and el barrio, in that it signifies a discovery and release of the self (Leal 33). These three images are foundations for understanding the contexts of ritual within Chicano ethnic cultural memory; these images suggest an interaction between the formal, symbolic and functional aspects of ritual articulated by Jones, et al. Ritual articulates more specifically the process of healing these authors suggest. Thomas Vallejos, in his article "Ritual Process and the Family in the Chicano Novel" (1983), articulates ritual within the construct of "rites-of-passage" literature that contain three distinct stages: separation, transition, and reintegration (Vallejos 6). Chicano authors establish home, community, and their struggles clearly delineated within a racialized, gendered positioning that speaks to a ritual process for their protagonists. Chicana authors often use the image of the curandera as a healer and participant in a formalized healing process. However, the use of the curandera is often a revision of the mystified version so often found in Chicano texts like Rudolfo Anaya's *Bless Me Ultima* (1972). This is exemplified in Ana Castillo's *So Far From God* (1993). In the case of Denise Chavez's *Face of an Angel* (1994), both strategies seem to be at work.

6. Werewere Liking writes Francophone African literature. She is known as a dramatist, novelist, poet, critic, and painter. According to Adams, Liking "is a proponent of traditional initiation and healing ritual as a vehicle of artistic social therapy" (Adams 154).

7. Though I agree with most black feminists who argue that psychoanalysis is problematic due to its tendency to "subvert social knowledge and authority of the dominated", Barbara Christian attempts to wed these spiritual poetics concerns to psychoanalytic theories of mother-daughter relationships, which finds some relevance in the reading of absence and presence in Chapter Four (Abel et al 5).

8. In *The Souls of Black Folk* (1903), DuBois accounts for the response to oppression: "...when to earth and brute is added an environment of men and ideas, then the attitude of the imprisoned group may take three main forms, -- a feeling of revolt and revenge; an attempt to adjust all thought and action to the will of the greater group; or, finally, a determined effort of self realization and self development despite environing opinion" (DuBois 28).

9. This rejection is not to invalidate other methods, only to emphasize that these methods are not necessarily constructed from the relevant cultural locations of the authors' works to which they are applied freely. I am thinking particularly of the bildungsroman, which is helpful to recognize the process within which protagonists operate. Various texts in this tradition use this theme, but it is clear that the texts that involve processing memories are not epics of maturity; rather, through salpicon analysis, I emphasize that they are moving through a ritualized healing process toward wholeness. While I acknowledge its relevance, bildungsroman applied to these texts severely limits the scope of analysis and simplifies the practice of healing for adults to a rite of passage, rather than a complex negotiation with the past and present, spiritual and material, physical and psychological.

10. It is important that this is understood as an "alienation" from, rather than a lack of, power because the concept of wholeness hinges on a separation between an outward manifestation of power (social, political) and inward reconciliation/recognition of power (psychological, spiritual) achieved through healing and wholeness.

11. Ines Salazar argues in her essay, "Can You Go Home Again?: Transgression and Transformation in African-American Women's and Chicana Literary Practice" in Amritjit Singh and Peter Schmidt's *Postcolonial Theory and the United States: Race, Ethnicity, and Literature* (2000), that figures in texts by women of color actively oppose expectations of their communities and larger society (xx). In doing so, they create an "alternative to conceptions of community engendered by race-based analysis or white feminist theory", invoking a long legacy of activism by women of color that precedes white feminism (xx).

12. This is articulated in Hortense Spiller's article "Interstices: A Small Drama of Words" in which she discusses the exaggerations and extremes of sexuality that African-American women embody in many literatures.
13. This refers to the Treaty of Guadalupe Hidalgo in 1848 through which the United States acquired much of the Southwest: Mexico ceded over one million square miles: one-half of Mexico (Takaki 176).
14. There are various theories on how the term "chicano" came into being. In "The Emergence of the New Chicano" Gillermo Fuenfrios cites derivations including the older generation's rejection of the term based on the assumption that it spawned from chicaneria (chicanery) to rejections based on its reference to the lowest status of street people to barrio slang that finds its origins in the combined meaning of mexicano from Chihuahua. Fuenfrios rejects these and identifies himself as a "pluralistic man" who is always "becoming" (Valdez and Steiner 283-4).

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