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**Gloria Anzaldúa. *Borderlands. La Frontera: The New Mestiza. The Critical Edition*. Edited by Ricardo F. Vivancos-Pérez and Norma Elia Cantu, Aunt lute books, 2021, 550 pages.**

Gloria Anzaldúa is a central figure in the modern Border studies theory. When in 1987, she published her groundbreaking book *Borderlands/ La Frontera: The New Mestiza*, she became the most representative and most often quoted researcher of the US-Mexican border, and soon an icon of the entire border studies. As she repeatedly emphasized, the task of her life was to create a new Borderlands discourse, which would include the voices of socially and culturally excluded people—women of color, the queer or the poor from the so-called Third World. Demonstrating visionary sensitivity, Anzaldúa has long drawn attention to the problems and issues that are currently being discussed and written about in various academic disciplines. The Borderlands she depicts is an area where various systems of power, exploitation, and oppression intersect—capitalism, patriarchy, racism, and the white man's supremacy. Her Border symbolizes cultural crossroads and the intersection of multiple identities, where Chicana *transfrontera feminista* (transitional feminist) consciousness was born. Therefore, the New Mestiza created by her, the figure of a strong and self-conscious woman, breaking all barriers and limitations through a feminist consciousness rising method, has become a model for many women worldwide. Also, her *La Frontera* is more than just a revisionist feminine vision of the Borderlands, contrasted with the one known from the canonical male depictions. Hence, it has become a constant inspiration for numerous academics.

Initially meant as a poetry collection, *Borderlands/ La Frontera: The New Mestiza* became a milestone in various disciplines. It redefined Chicano/a, Border and women's studies in the U.S. and significantly impacted such disciplines as cultural and literary studies, political and ethnic studies, and feminist philosophy and queer theory. Therefore, in 2021 the critical edition edited by Ricardo F. Vivancos-Pérez and Norma Elia Cantú was published to honor Anzaldúa's legacy and make her masterpiece available to a broader audience.

The critical edition has two introductory chapters, one by each of the editors. Norma Elia Cantú, in her Preface "Doing Works that Matters. The Impact of Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza*," focuses on three aspects. In the first part—the trajectory of *Borderlands*—she describes her history of reading the book and meeting with Gloria Anzaldúa, thus using Anzaldúa's method of *autohistoria* (life-writing). Cantú recollects how the book influenced her life as a woman of color and an academic, offering her "a voice that spoke to my own experience and that

relied on that experience to theorize about the larger world. It was a voice I knew well but had never acknowledged or truly honored or resected. My own internalized racism, instilled through the South Texas public education pedagogy of the time, had silenced that voice in me” (8). Further, she claims that “*Borderlands* has become iconic precisely because it voices what has been silenced” (8).

Since Anzaldúa’s work impacted so many people and areas of scholarship, in 2007, Norma Cantú founded The Society for the Study of Gloria Anzaldúa (SSGA) to continue Anzaldúa’s life project. Every 18 months, in November and May, the SSGA co-sponsors and hosts El Mundo Zurdo conference to provide a space for scholars, artists, writers and activists who deal with or are inspired by Anzaldúa’s work. Subsequently, the second aspect discussed by Cantú in her Preface is the impact on disciplines (women’s, border and Chicanx studies) in which *Borderlands* provides “a new lens for analysis” (10), and the last one is the presentation of the international scholarly community that investigates Anzaldúa’s work across the globe.

According to Cantú, publishing *Borderlands* was a paradigm shift that created/redefined epistemological and ontological frameworks within many disciplines. For example, Anzaldúa redefined the border as a liminal space and a socio-political and cultural construct and suggested the third space (Nepantla) to feminism which was later developed into the third space criticism and differential consciousness theory by Chela Sandoval in her famous book *Methodology of the Oppressed* (U of Minnesota P, 2000). Apart from that, Anzaldúa focused on Spanish and Mexican vernacular folk culture contributing to the continuous discussion on *mestizaje* and appropriating the term to create a hybrid culture and a “spiritual *mestizaje*.”

As far as literary studies are concerned, I believe that *Borderlands* has been an experiment of its own that defies any categorization. In its form, the book combines prose and poetry, theoretical and autobiographical essays with Native American myths and legends. The prose segment consists of 7 chapters in which Anzaldúa focuses on the history of Mexico and the Mexican-American border, migration of the borderland population, Chicano/a mythology, *mestizo* culture etc. The poetry segment consists of 6 sections containing 38 poems altogether written in English, Spanish or both languages with the use of code-switching crossing the linguistic borders. Finally, *Borderlands* provides a new method of studying history called *autohistoria*, which enriches the traditional autobiography with cultural and social background.

Lastly, Cantú describes the work process on the critical edition of *Borderlands/La frontera*. The determination and devotion of the second editor, Ricardo F. Vivancos-Pérez, played a significant role here. He studied materials included in The Gloria Evangelina Anzaldúa’s Papers archive at the Nettie Lee Benson Latin American Collection in Austin at the University of Texas. And he equipped the critical edition with the four appendices of previously unpublished drafts of *Borderlands* (pictures of original manuscripts), which are meant to give access to Anzaldúa’s manuscripts to the people who may never be able to visit the archive themselves and/or encourage those who can to come and explore her work on their own. Appendix 1 is a complete draft of the table of contents, preface and acknowledgements. The second Appendix presents the prose section drafts from October 20 and 22, 1986, and the third is the first draft of the poetry collection. Finally, Appendix 4 offers selected drafts of poems in

*Borderlands* and other previously unpublished materials that inspired the content of the final version of the book. The appendices show the process of Anzaldúa's creative work and how thoughtful and conscious she was about every line and sentence.

Moreover, the footnotes to appendices help compare and clarify some sections of the drafts with the published text. They are the book's unquestionable asset and an invaluable resource for the people who study Anzaldúa around the world. Having access to her manuscripts, drawings, and recordings allows us to comprehend how multi-talented person she was, but at the same time humble and aware of her weaknesses and limitations, and hence diligent in her creation.

Apart from that, Ricardo F. Vivancos-Pérez, in his introductory chapter "The Process of Writing Borderland/La Frontera and Gloria E. Anzaldúa's Thought," examines the process of writing *Borderlands* concerning Anzaldúa's theories of writing. He mentions how "thoughts on her own writing process were... fundamental to the articulation of her philosophy and spirituality" (21). The main ideas on which she focused were: how creating empowers women of color, *mestizas*, and queer and marginalized subjects; how the process of writing highlights intersectional markers of identity such as gender, race and ethnicity, sexuality, class and geographical location etc.; and lastly how writing/creating is a "central step to spiritual transformation, knowledge, activism, and healing—a step toward a New Mestiza consciousness, as explained in the seventh chapter of *Borderlands*" (22). The writer, for her, was an intellectual, artist and spiritual leader—"the writer as *tlamatini* (wiseman in Nahuatl)... and the writer as shaman, transforming herself into somebody else" (24). On the other hand, writing is a "sensuous act and a source of intense anxiety," alchemy that transforms both the reader and the storyteller. It is no wonder that Anzaldúa meant the prose section to be a teaching tool for her philosophy. As Vivancos-Pérez recollects, "for her, the main purpose of the book was to spread, but also produce knowledge from her own vantage point as a working-class Chicana lesbian writer, educator, and activist from South Texas" (19).

Furthermore, he quotes one of the interviews with Anzaldúa in which she says: "I didn't want to do what Audre Lorde describes as using the master's tools; I did not want to ape the master. I wanted to write in a mestiza style, in my own vernacular, yet also use the knowledge and histories of the white cultures, of other ethnic cultures," later, in another interview, she says, "we need to understand each other's history.... A lot of people don't know that our experiences have been misdocumented. Our history has been fictionalized" (19). The last two sections of Vivancos-Pérez's introduction are analyses of firstly poetry collection, in which he describes the poems that Anzaldúa deleted from the final text and her process of selecting the material for the final publication, and secondly, the prose section in which similar examination is conducted. With this work, Vivancos-Pérez offers the readers a thought-provoking insight into the mind and process of conscious creation of the artist. Finally, he concludes that the research, the review of literature and footnotes that accompany the body of *Borderlands* aim to show that this pan-American masterpiece "was written by an experienced writer, activist, and educator as a part of an organic, ongoing, and a very ambitious project of creative philosophy" (37).

The critical edition ends with an annotated bibliography of Anzaldúa's publications and a comprehensive list of scholarship on *Borderlands/La Frontera*



printed from 1987 to 2020, compiled both thematically and alphabetically. The last text, the Afterword “New Doorways into Anzaldúa’s Creative Mind” by AnaLouise Keating, Anzaldúa’s literary trustee, describes the origins of The Gloria Evangelina Anzaldúa’s Papers archive and its content which, as Keating claims, is enormous and a great potential for Anzaldúan scholars. The wide range of materials covers Anzaldúa’s entire life, from birth certificates to obituaries, since Gloria herself collected most of the materials related to her literary, intellectual, activist and daily life. Hence, the archive collection contains her fiction and poetry manuscripts and “highly significant authorial and editorial revisions; thousands of pages of notes; lots of correspondence with friends, publishers, scholars, fans and lovers; candle affirmations; tarot... astrology readings; favorite books filled with marginalia, drawings... audio and video recordings of writing workshops, meditations and over twenty journals” (544). The archive is still growing because Anzaldúa’s colleagues, friends and family donate more materials to the collection. Keating also describes nine stages in Anzaldúa’s writing process that have contributed to producing this immense number of artefacts. According to her, “a single essay or chapter might exist in thirty or more drafts—and Anzaldúa seems to have saved them all... which is a scholar’s dream, containing all sorts of intellectual and/or aesthetic nuggets” (545).

To conclude, the critical edition of *Borderlands/La Frontera* is intended for various international audiences and scholars working in different fields. It aims to enrich our knowledge of Anzaldúa’s writing theory and deepen our understanding of her teachings and concepts. It offers an insight into the author’s mind and life and the critical framework to the vast community of scholars who continue to study *Borderlands* in their everyday research and teaching, thus disseminating Anzaldúan studies across the globe.

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**Jarosław Hetman, editor. *David Foster Wallace*. Wydawnictwa Uniwersytetu Warszawskiego, 2021, 154 pages.**

The volume *David Foster Wallace*, edited by Jarosław Hetman, provides the first comprehensive scholarly study in Polish of Wallace’s fictional and non-fictional work. Hailed as one of the best minds of his generation and as a worthy successor to the old postmodern masters, David Foster Wallace left, despite his relatively short life that ended in suicide at the age of 46, a strong and intense mark on American literature. In his eulogy at the funeral in mid-September 2008 Don DeLillo characterized Wallace’s work as animated by the effort “to reconcile what is difficult and consequential with a level of address that’s youthful, unstudied and often funny” and thus able to articulate “the loss and anxiety, darkening mind, self-doubt” with a persistent sense of vitality and stunned vigor. In closing his speech DeLillo called Wallace “a brave writer,” whose legacy will continue to resonate in the broad context of contemporary culture: “We can imagine his [Wallace’s] fiction and essays as the scroll fragments of a distant future. We already know this work as current news—writer to reader—intimately, obsessively. He did not channel his talents to narrower patterns. He wanted to be equal