

explaining how they support this identity of Heaney as an anthropologist.

- How does Heaney compare himself as a writer with his father and grandfather as potato farmers? Cite the text to support your explanation.
- What argument is Heaney making in this poem about the speaker's identity in relation to his father and grandfather? What examples and strategies does he use to persuade readers of his position?

SHARING THE DISCOVERIES: Discussion and Writing

- Find a storyboard template online and transform the poem into a storyboard, giving each stanza one frame. In the space next to each frame, explain your representation and how it relates to the poem's ideas about identity.
- Writers sometime say that the best way to understand a character or a real person is to ask what they want more than anything else—and why? Based on your reading of the poem, what would you say Seamus Heaney wants more than anything—and why?
- Reflect on what the poem says about work and its connection to our identity. What sorts of work have people in your family done? Discuss your own plans for work and how they relate to the sort of work people in your family do or have done in the past.

CONTINUING THE JOURNEY: Media Extension

Listen to Seamus Heaney read "Digging" on YouTube.

The Myth of the Latin Woman: I Just Met a Girl Named María



JUDITH ORTIZ COFER



Born in 1952 in Hormigueros, Puerto Rico, Judith Ortiz Cofer is an award-winning poet, essayist, and novelist. She was raised in Puerto Rico, New Jersey, and Georgia. She holds a BA from Augusta College in Augusta, Georgia, and an MA from Florida Atlantic University in Boca Raton, Florida. In 2010, she was inducted into the Georgia Writers Hall of Fame, and in 2013, she retired after twenty-six years as Regents' and Franklin Professor of English and Creative writing at the University of Georgia, Athens. In "The Myth of the Latin Woman: I Just Met a Girl Named María," originally published in *The Latin Deli* (1993), Ortiz Cofer reflects on her cultural identity as a Puerto Rican American woman—a frequent theme of her work.



On a bus trip to London from Oxford University where I was earning some graduate credits one summer, a young man, obviously fresh from a pub, spotted me and as if struck by inspiration went down on his knees in the aisle. With both hands over his heart he broke into an Irish tenor's rendition of "María" from *West Side Story*. My politely amused fellow passengers gave his lovely voice the round of gentle applause it deserved. Though I was not quite as amused, I managed my version of an English smile: no show of teeth, no extreme contortions of the facial muscles—I was at this time of my life practicing reserve and cool. Oh, that British control, how I coveted it. But María had followed me to London, reminding me of a prime fact of my life: you can leave the Island, master the English language, and travel as far as you can, but if you are a Latina, especially one like me who so obviously belongs to Rita Moreno's gene pool, the Island travels with you.

This is sometimes a very good thing—it may win you that extra minute of someone's attention. But with some people, the same things can make *you* an island—not so much a tropical paradise as an Alcatraz, a place nobody wants to visit. As a Puerto Rican girl growing up in the United States and wanting like most children to "belong," I resented the stereotype that my Hispanic appearance called forth from many people I met.

Our family lived in a large urban center in New Jersey during the sixties, where life was designed as a microcosm of my parents' *casas* on the island. We spoke in Spanish, we ate Puerto Rican food bought at the bodega, and we practiced strict Catholicism complete with Saturday confession and Sunday mass at a church where our parents were accommodated into a one-hour Spanish mass slot, performed by a Chinese priest trained as a missionary for Latin America.

As a girl I was kept under strict surveillance, since virtue and modesty were, by cultural equation, the same as family honor. As a teenager I was instructed on how to behave as a proper *señorita*. But it was a conflicting message girls got, since the Puerto Rican mothers also encouraged their daughters to look and act like women and to dress in clothes our Anglo friends and their mothers found too "mature" for our age. It was, and is, cultural, yet I often felt humiliated when I appeared at an American friend's party wearing a dress more suitable to a semi-formal than to a playroom birthday celebration. At Puerto Rican festivities, neither the music nor the colors we wore could be too loud. I still experience a vague sense of letdown when I'm invited to a "party" and it turns out to be a marathon conversation in hushed tones rather than a fiesta with salsa, laughter, and dancing—the kind of celebration I remember from my childhood.

I remember Career Day in our high school, when teachers told us to come dressed as if for a job interview. It quickly became obvious that to the barrio girls, "dressing up" sometimes meant wearing ornate jewelry and clothing that would be more appropriate (by mainstream standards) for the company Christmas party than as daily office attire. That morning I had agonized in front of my closet, trying to figure out what a "career girl" would wear because, essentially, except for Marlo Thomas on TV, I had no models on which to base my decision. I knew how to dress for school: at the Catholic school I attended we all wore uniforms; I knew how to dress for Sunday mass, and I knew what dresses to wear for parties at my relatives' homes. Though I do not recall the precise details of my Career Day outfit, it must have been a composite of the above choices. But I remember a comment my friend (an Italian-American) made in later years that coalesced my impressions of that day. She said

that at the business school she was attending the Puerto Rican girls always stood out for wearing “everything at once.” She meant, of course, too much jewelry, too many accessories. On that day at school, we were simply made the negative models by the nuns who were themselves not credible fashion experts to any of us. But it was painfully obvious to me that to the others, in their tailored skirts and silk blouses, we must have seemed “hopeless” and “vulgar.” Though I now know that most adolescents feel out of step much of the time, I also know that for the Puerto Rican girls of my generation that sense was intensified. The way our teachers and classmates looked at us that day in school was just a taste of the culture clash that awaited us in the real world, where prospective employers and men on the street would often misinterpret our tight skirts and jingling bracelets as a come-on.

Mixed cultural signals have perpetuated certain stereotypes—for example, that of the Hispanic woman as the “Hot Tamale” or sexual firebrand. It is a one-dimensional view that the media have found easy to promote. In their special vocabulary, advertisers have designated “sizzling” and “smoldering” as the adjectives of choice for describing not only the foods but also the women of Latin America. From conversations in my house I recall hearing about the harassment that Puerto Rican women endured in factories where the “boss men” talked to them as if sexual innuendo was all they understood and, worse, often gave them the choice of submitting to advances or being fired.

It is custom, however, not chromosomes, that leads us to choose scarlet over pale pink. As young girls, we were influenced in our decisions about clothes and colors by the women—older sisters and mothers who had grown up on a tropical island where the natural environment was a riot of primary colors, where showing your skin was one way to keep cool as well as to

look sexy. Most important of all, on the island, women perhaps felt freer to dress and move more provocatively, since, in most cases, they were protected by the traditions, mores, and laws of a Spanish / Catholic system of morality and machismo whose main rule was: *You may look at my sister, but if you touch her I will kill you.* The extended family and church structure could provide a young woman with a circle of safety in her small pueblo on the island; if a man “wronged” a girl, everyone would close in to save her family honor.

This is what I have gleaned from my discussions as an adult with older Puerto Rican women. They have told me about dressing in their best party clothes on Saturday nights and going to the town’s plaza to promenade with their girlfriends in front of the boys they liked. The males were thus given an opportunity to admire the women and to express their admiration in the form of *piropos*: erotically charged street poems they composed on the spot. I have been subjected to a few piropos while visiting the Island, and they can be outrageous, although custom dictates that they must never cross into obscenity. This ritual, as I understand it, also entails a show of studied indifference on the woman’s part; if she is “decent,” she must not acknowledge the man’s impassioned words. So I do understand how things can be lost in translation. When a Puerto Rican girl dressed in her idea of what is attractive meets a man from the mainstream culture who has been trained to react to certain types of clothing as a sexual signal, a clash is likely to take place. The line I first heard based on this aspect of the myth happened when the boy who took me to my first formal dance leaned over to plant a sloppy overeager kiss painfully on my mouth, and when I didn’t respond with sufficient passion said in a resentful tone: “I thought you Latin girls were supposed to mature early”—my first instance of being thought of as a fruit or vegetable—I was

supposed to *ripen*, not just grow into womanhood like other girls.

It is surprising to some of my professional friends that some people, including those who should know better, still put others “in their place.” Though rarer, these incidents are still commonplace in my life. It happened to me most recently during a stay at a very classy metropolitan hotel favored by young professional couples for their weddings. Late one evening after the theater, as I walked toward my room with my new colleague (a woman with whom I was coordinating an arts program), a middle-aged man in a tuxedo, a young girl in satin and lace on his arm, stepped directly into our path. With his champagne glass extended toward me, he exclaimed, “Evita!”

Our way blocked, my companion and I listened as the man half-recited, half-bellowed “Don’t Cry for Me, Argentina.”¹⁰ When he finished, the young girl said: “How about a round of applause for my daddy?” We complied, hoping this would bring the silly spectacle to a close. I was becoming aware that our little group I was attracting the attention of the other guests. “Daddy” must have perceived this too, and he once more barred the way as we tried to walk past him. He began to shout-sing a ditty to the tune of “La Bamba”—except the lyrics were about a girl named María whose exploits all rhymed with her name and gonorrhea. The girl kept saying “Oh, Daddy” and looking at me with pleading eyes. She wanted me to laugh along with the others. My companion and I stood silently waiting for the man to end his offensive song. When he finished, I looked not at him but at his daughter. I advised her calmly never to ask her father what he had done in the army. Then I walked between them and to my room. My friend complimented me on my cool handling of the situation. I confessed to her that I really had wanted to push the jerk into the swimming pool. I knew that

this same man—probably a corporate executive, well educated, even worldly by most standards—would not have been likely to regale a white woman with a dirty song in public. He would perhaps have checked his impulse by assuming that she could be somebody’s wife or mother, or at least *somebody* who might take offense. But to him, I was just an Evita or a María: merely a character in his cartoon-populated universe.

Because of my education and my proficiency with the English language, I have acquired many mechanisms for dealing with the anger I experience. This was not true for my parents, nor is it true for the many Latin women working at menial jobs who must put up with stereotypes about our ethnic group such as: “They make good domestics.” This is another facet of the myth of the Latin woman in the United States. Its origin is simple to deduce. Work as domestics, waitressing, and factory jobs are all that’s available to women with little English and few skills. The myth of the Hispanic menial has been sustained by the same media phenomenon that made “Mammy” from *Gone with the Wind* America’s idea of the black woman for generations; María, the housemaid or counter girl, is now indelibly etched into the national psyche. The big and the little screens have presented us with the picture of the funny Hispanic maid, mispronouncing words and cooking up a spicy storm in a shiny California kitchen.

This media-engendered image of the Latina in the United States has been documented by feminist Hispanic scholars, who claim that such portrayals are partially responsible for the denial of opportunities for upward mobility among Latinas in the professions. I have a Chicana friend working on a Ph.D. in philosophy at a major university. She says her doctor still shakes his head in puzzled amazement at all the “big words” she uses. Since I do not wear my diplomas around my neck for all to see, I too have on occasion been sent to that “kitchen,” where some think I obviously belong.

One such incident that has stayed with me, though I recognize it as a minor offense, happened on the day of my first public poetry reading. It took place in Miami in a boat-restaurant where we were having lunch before the event. I was nervous and excited as I walked in with my notebook in my hand. An older woman motioned me to her table. Thinking (foolish me) that she wanted me to autograph a copy of my brand new slender volume of verse, I went over. She ordered a cup of coffee from me, assuming that I was the waitress. Easy enough to mistake my poems for menus, I suppose. I know that it wasn't an intentional act of cruelty, yet of all the good things that happened that day, I remember that scene most clearly, because it reminded me of what I had to overcome before anyone would take me seriously. In retrospect I understand that my anger gave my reading fire, that I have almost always taken doubts in my abilities as a challenge—and that the result is, most times, a feeling of satisfaction at having won a convert when I see the cold, appraising eyes warm to my words, the body language change, the smile that indicates that I have opened some avenue for communication. That day I read to that woman and her lowered eyes told me that she was embarrassed at her little faux pas, and when I willed her to look up at me, it was my victory, and she graciously allowed me to punish her with my full attention. We shook hands at the end of the reading, and I never saw her again. She has probably forgotten the whole thing but maybe not.

Yet I am one of the lucky ones. My parents made it possible for me to acquire a stronger footing in the mainstream culture by giving me the chance at an education. And books and art have saved me from the harsher forms of ethnic and racial prejudice that many of my Hispanic *compañeras* have had to endure. I travel a lot around the United States, reading from my books of poetry and my novel, and the reception I most often receive is one of

positive interest by people who want to know more about my culture. There are, however, thousands of Latinas without the privilege of an education or the entrée into society that I have. For them life is a struggle against the misconceptions perpetuated by the myth of the Latina as whore, domestic, or criminal. We cannot change this by legislating the way people look at us. The transformation, as I see it, has to occur at a much more individual level. My personal goal in my public life is to try to replace the old pervasive stereotypes and myths about Latinas with a much more interesting set of realities. Every time I give a reading, I hope the stories I tell, the dreams and fears I examine in my work, can achieve some universal truth which will get my audience past the particulars of my skin color, my accent, or my clothes.

I once wrote a poem in which I called us Latinas “God’s 15 brown daughters.” This poem is really a prayer of sorts, offered upward, but also, through the human-to-human channel of art, outward. It is a prayer for communication, and for respect. In it, Latin women pray “in Spanish to an Anglo God / with a Jewish heritage,” and they are “fervently hoping / that if not omnipotent, / at least He be bilingual.”

NAVIGATING THE WATERS: Reading Closely

1. Who is Maria in *West Side Story*—and what is Ortiz Cofer saying about her in the first paragraph?
 2. What are some of the stereotypes Ortiz Cofer and other Latinas experience that shape their identity in the eyes of many of their Anglo friends?
 3. What role does Ortiz Cofer say the media plays in creating and promoting stereotypes of Latinas?
 4. Summarize the essay by using the title as a guide.
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