

n

o 24

f

e

e

i

i

THE FEAR OF LOSING A CULTURE

RICHARD RODRIGUEZ

■ Memoirist and journalist Richard Rodriguez was born in San Francisco in 1944, the son of Mexican immigrant parents who spoke little English. Educated in English-speaking Catholic schools, Rodriguez recalls in his acclaimed autobiography, *Hunger for Memory: The Education of Richard Rodriguez* (1982), the complex tensions he felt in learning to assimilate, to cross the divide between the Anglo world and that of his family. Educated at Stanford, Columbia, and the University of California at Berkeley, Rodriguez now writes for a variety of publications and also serves as a correspondent for the Pacific News Service. His latest book is *Days of Obligation: An Argument with My Mexican Father* (1992). In the following essay, Rodriguez wonders how Hispanics can “belong to America without betraying the past,” arguing that “[w]e will change America even as we will be changed.”

What is culture?

The immigrant shrugs. Latin American immigrants come to the United States with only the things they need in mind—not abstractions like culture. Money. They need dollars. They need food. Maybe they need to get out of the way of bullets.

Most of us who concern ourselves with Hispanic-American culture, as painters, musicians, writers—or as sons and daughters—are the children of immigrants. We have grown up on this side of the border, in the land of Elvis Presley and Thomas Edison; our lives are prescribed by the mall, by the DMV and the Chinese restaurant. Our imaginations yet vacillate between an Edenic Latin America (the blue door)—which nevertheless betrayed our parents—and the repellent plate glass of a real American city—which has been good to us.

Hispanic-American culture is where the past meets the future. Hispanic-American culture is not a Hispanic milestone only, not simply a celebration at the crossroads. America transforms into pleasure what America cannot avoid. Is it any coincidence that at a time when Americans are troubled by the encroachment of the Mexican desert, Americans discover a chic in cactus, in the decorator colors of the Southwest? In sand?

Hispanic-American culture of the sort that is now showing (the teen movie, the rock songs) may exist in an hourglass; may in fact be irrelevant to the epic. The U.S. Border Patrol works through the night to arrest the flow of illegal immigrants over the border, even as Americans wait in line to get into “La Bamba.” Even as Americans

Border Texts: Cultural Readings
For Contemporary Writers. Ed.

Randall Bass. NY: Houghton Mifflin,
1994.

vote to declare, once and for all, that English shall be the official language of the United States, Madonna starts recording in Spanish.

But then so is Bill Cosby's show irrelevant to the 10 o'clock news, where families huddle together in fear on porches, pointing at the body of the slain boy bagged in tarpaulin. Which is not to say that Bill Cosby or Michael Jackson are irrelevant to the future or without neo-Platonic influence. Like players within the play, they prefigure, they resolve. They make black and white audiences aware of a bond that may not yet exist.

Before a national TV audience, Rita Moreno tells Geraldo Rivera that her dream as an actress is to play a character rather like herself: "I speak English perfectly well . . . I'm not dying from poverty . . . I want to play *that* kind of Hispanic woman, which is to say, an American citizen." This is an actress talking, these are show-biz pieties. But Moreno expresses as well the general Hispanic-American predicament. Hispanics want to belong to America without betraying the past.

Hispanics fear losing ground in any negotiation with the American city. We come from an expansive, an intimate culture that has been judged second-rate by the United States of America. For reasons of pride, therefore, as much as of affection, we are reluctant to give up our past. Hispanics often express a fear of "losing" culture. Our fame in the United States has been our resistance to assimilation.

The symbol of Hispanic culture has been the tongue of flame—Spanish. But the remarkable legacy Hispanics carry from Latin America is not language—an inflatable skin—but breath itself, capacity of soul, an inclination to live. The genius of Latin America is the habit of synthesis.

We assimilate. Just over the border there is the example of Mexico, the country from which the majority of U.S. Hispanics come. Mexico is *mestizo*—Indian and Spanish. Within a single family, Mexicans are light-skinned and dark. It is impossible for the Mexican to say, in the scheme of things, where the Indian begins and the Spaniard surrenders.

In culture as in blood, Latin America was formed by a rape that became a marriage. Due to the absorbing generosity of the Indian, European culture took on new soil. What Latin America knows is that people create one another as they marry. In the music of Latin America you will hear the litany of bloodlines—the African drum, the German accordion, the cry from the minaret.

The United States stands as the opposing New World experiment. In North America the Indian and the European stood apace. Whereas Latin America was formed by a medieval Catholic dream of one world—of meltdown conversion—the United States was built up from Protestant individualism. The American melting pot washes away only embarrassment; it is the necessary initiation into public life. The American faith is that our national strength derives from separateness, from "diversity." The glamour of the United States is a carnival promise: You can lose weight, get rich as Rockefeller, tough up your roots, get a divorce.

Immigrants still come for the promise. But the United States wavers in its faith. As long as there was space enough, sky enough, as long as economic success validated individualism, loneliness was not too high a price to pay. (The cabin on the prairie or the Sony Walkman.)

As we near the end of the American century, two alternative cultures beckon the American imagination—both highly communal cultures—the Asian and the Latin

American. The United States is a literal culture. Americans devour what we might otherwise fear to become. Sushi will make us corporate warriors. Combination Plate #3, smothered in *mestizo* gravy, will burn a hole in our hearts.

Latin America offers passion. Latin America has a life—I mean *life*—big clouds, unambiguous themes, death, birth, faith, that the United States, for all its quality of life, seems without now. Latin America offers communal riches: an undistressed leisure, a kitchen table, even a full sorrow. Such is the solitude of America, such is the urgency of American need, Americans reach right past a fledgling, homegrown Hispanic-American culture for the real thing—the darker bottle of Mexican beer, the denser novel of a Latin American master.

For a long time, Hispanics in the United States withheld from the United States our Latin American gift. We denied the value of assimilation. But as our presence is judged less foreign in America, we will produce a more generous art, less timid, less parochial. Carlos Santana, Luis Valdez, Linda Ronstadt—Hispanic Americans do not have a “pure” Latin American art to offer. Expect bastard themes, expect ironies, comic conclusions. For we live on this side of the border, where Kraft manufactures bricks of “Mexican style” Velveeta, and where Jack in the Box serves “Fajita Pita.”

The flame-red Chevy floats a song down the Pan American Highway: From a rolled-down window, the grizzled voice of Willie Nelson rises in disembodied harmony with the voice of Julio Iglesias. Gabby Hayes and Cisco are thus resolved.

Expect marriage. We will change America even as we will be changed. We will disappear with you into a new miscegenation.

Along the border, real conflicts remain. But the ancient tear separating Europe from itself—the Catholic Mediterranean from the Protestant north—may yet heal itself in the New World. For generations, Latin America has been the place—the bed—of a confluence of so many races and cultures that Protestant North America shuddered to imagine it.

Imagine it.

Working with the Text

1. Rodriguez characterizes Hispanic American culture as a hybrid culture, and mainstream culture in the United States as “Protestant North American” culture. What are some of the other characteristics that vary between the two cultures? What cultural qualities or values does he propose as oppositions between Hispanic American and North American cultures?
2. What is the root of the conflict behind Rodriguez’s statement that “Hispanics want to belong to America without betraying the past”? Why is that an issue? What about their past does belonging to America threaten?
3. In what ways has North America absorbed cultural influences of Hispanic America? Would you consider these substantive or superficial influences in terms of their impact on North American culture?
4. The title of this essay is “The Fear of Losing a Culture.” To whose fear is he referring—that of Hispanic America, North America, or both? Would the meaning and expression of that fear be the same for either side?