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Gloria Anzaldúa's Reflection

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Gloria Anzaldúa's Reflection

As a first-generation university student, I will question every factual decision and moment I will make while investigating and partnering with children, racial minorities, and other underprivileged peoples after having read Gloria Anzaldúa's piece. I will constantly examine the optimal course of action, observant and aware of implementing any rights that I have gained. Moving forward, I seek to discover how I can be genuine to myself and flourish in childhood development environments in a way that defies the pervasive global standards that privilege the White Euro-American, middle-class, heterosexual youngsters, educators, and guardians. Therefore, the underprivileged can only expect that the fruits of modern capitalism and socialist policies will not obscure my commitment and many other individuals who share similar sentiments after reading this article to social justice or discourage our efforts to speak out. Weep for individuals who have started to undertake the dirty job of their conquerors to gain status and influence among their compatriots.

Nonetheless, as I move through, among, and between the phases of *nepantla*, which is Anzaldúa's sphere of possibility, I reach a realm where I am evaluating my thoughts for perhaps the first time, letting go, and conceptualizing a new page. I will use the power of minority conceptual frameworks to expose and provide perspective into unjust behaviors that would otherwise go undetected by the majority in early infancy. I will willingly bear the repercussions of my deeds and sacrifice any benefits I would otherwise gain. When peers committed to impartially viewing youngsters and minority communities as test subjects contest any intention to focus the perceptions and experiences, relationship status, and kindness of children and people of color in surveys, I will reply and maintain that such suppressing strategies will no longer be tolerated. I shall take on the challenge of maturing into my *neplantlera* figure, refusing to

assimilate, segregate, or exclude myself in return for accolades, pleasure, or power. I will do this knowing that no one else will when I do not share the tales of small children and marginalized people who resemble me.

One of the main distractions that I face in my writing process is comparing myself to others. I look at the lives of individuals that appear to be doing a similar thing through the prism of social media and feel envious. Even though I overlook such individuals, I also learn an essential lesson when I realize that other people are staring at me in the same manner. We are all stumbling along, studying as we go, and making up things as we go. We all have messy and perplexing interiors that we compare to the external presentations of others.

Similarly, perfectionism is a fear that I face throughout my writing process. I would not want to reveal something to my peers unless it is my finest. This fear can be my undoing at times. However, Gloria's sentiments suggesting that writers should write with their eyes like painters, musicians, feet like dancers, and that we are the "truthsayer" with quill and torch encourages me to write. Furthermore, she says that writers should register with their tongues of fire and not let the pen banish us from ourselves (Anzaldúa, 1980). In addition, she encourages writers by urging them not to let the ink coagulate in their pens and the censor snuff out the spark, or the gags silence their voices.

Lastly, the king of motivation, Gloria Anzaldúa, has given me is self-belief and changing my thought process. She says, "*We cannot allow ourselves to be tokenized. We must make our own writing and that of Third World women the first priority.*" (Anzaldúa, 1980). This sentiment has motivated me to stay positive and not discriminate against women and stay true to my writing course. Therefore, I feel empowered and more inclined towards inflicting an inspiring change or getting a positive response.

Reference

Anzaldúa, G. (1980). *Speaking in Tongues: A Letter to 3rd World Women Writers*.

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