

Vignettes of Survival

Chicana Perspectives in Sandra Cisneros' The House on Mango Street

Minu Mary Mathew

Assistant Professor
Department of English,
Assumption College, Changanacherry, Kottayam, Kerala

Abstract: *This study has been undertaken to inspect the process through which the Mexican-American population was shifted into a roving fiscal commodity. This study focuses on displaying Esperanza's (the protagonist in Sandra Cisneros' The House on Mango Street) search for her Chicana identity, viewpoint, individuality and origins. In other words, the study underscores her yearning to obtain a noteworthy position to launch her distinctiveness as a woman and as a poet to characterize the relegated women of her group.*

Index Terms—Gender, Chicana, Survival, Politics, Identity

The Chicano Movement was an instance of the effort of the Southwest Mexican Americans (Chicana) to re-express their joint individuality and their kindred ship to the white mainstream community. *The House on Mango Street* expresses the story of Esperanza Cordero, a prepubescent Mexican American girl.

Esperanza's reminiscences entailed her exploration of her distinctiveness and self-confidence in an estranging and virtually antagonistic world. As a Chicana woman in America, she is continually relegated. The dual realization of her individuality as a Mexican-American, the ethnic tautness she experiences, and the masculine command she perceives, quicken her craving to launch her personal uniqueness as a woman and as a poet.

Esperanza's hunt for a separate individuality and liberty is ostensible from the commencement of the novel. Her uniqueness increased strength when she decided to restate her past through writing. In other words, her imminent self depended on her cultural origin. Her example of existence and endearing liberty through the self-discovery of writing is a drive towards unconventionality and a complaint against conventional ethos and male-controlled chronicles.

Esperanza is very well conscious about the fact that being feminine inside her communal means being a target. Even her grandmother was ultimately controlled by Esperanza's grandfather. Her mom, her friend and her neighbors were all required to drop their individual thoughts and determinations in order to develop themselves into spouses, moms and offsprings. These lives of the women of Mango Street often dealt with their longings for having a different culmination. Nearly all women in the novel are secluded from the rest and they look out through the window without an option to go anywhere else.

However, Esperanza also learns that becoming an isolated victim of the patriarchal society is not the only possible future for her. Female sexuality frequently bids a conceivable means of deploying and monitoring male-controlled circumstances. Esperanza developed a cognizant of this likelihood of using sexuality in her service and even though she was hypothetically conscious of the influence of womankind, she labeled herself as an ugly offspring. Esperanza also wanted to be commanding but she decided not to be domesticated like the others.

Her emblematic expedition as a woman and as an artist was a quest for finding responses to her queries and explanations to her difficulties. This mission for ripostes takes on an obvious tautness because of the complexity of the leitmotifs but the style in which she progresses her pursuit for responses is the vital conflict of this novel. She designated what was round her, she retorted to individuals and spaces, but, most prominently, she replicated a world that she did not produce, and could not modify and she governed it to avoid her destruction.

Esperanza also envisioned a house that would be a sanctuary from the male-controlled culture and from the jam-packed and smashed house on Mango Street. Esperanza did not want to egoistically escape from Mango Street but she desired to aid other people, less privileged than her, to be better-off than they were. This determination of Esperanza aided the susceptible, the miserable and the desecrated people of Mango Street.

Esperanza stayed in the limitations of her communal, got vigorously affianced in an expedition, looked for virtuousness in the world, found ferocity, falsification, demise, fantasized of existing unaccompanied and having a home of her own, to be unhindered by the dreads of the world and she ultimately discovered that such an escape is unbearable and detrimental. She decided to stay back and to defend the blameless, the troubled and muzzled people of her communal.

The decrepit relations women folk conveyed within their homes impacted Esperanza to identify the reputation of having an individual space. Her own great-grandmother lived her whole life discontentedly married and her mother, in spite of having aptitude and wits, ended up being a homemaker.

Most of the women in Mango Street were ensnared within the verges of their own households. Women in Mango Street accepted the façades that the patriarchal society attached over their faces. They tried to be self-sacrificing and decided to admit suppression but the fact is that they could not find the delightful pleasure for which they would detriment their nature. Cisneros's Esperanza afforded to circumvent male-controlled edifices through self-creation. She deliberately circumvented the effect of artificial legends about womenfolk in her life. She dreadfully combed for her individuality, strained to trace and rebuild it. She commended for a room where she could respire and discover life. She ventured to cross the contours set by her ethos and endeavored to free women betrayed in male-controlled descriptions.

Through her writing, Esperanza proposed to relate not only the story of her own creative expansion but the stories of women around her. Esperanza helps us to classify the male-controlled hegemonic domain that vigorously works to guarantee women's incarceration.

All women within the novel are surrounded either by an offensive spouse, adolescent maternity, or scarcity. As a strong female voice and the representative of the Chicana women, Esperanza discovered a technique to move out of male-controlled coercion, and then inspected

and scrutinized her escape. On the whole, the study and the novel proclaim that there is at all times a way out for womankind who is imprisoned in one way or the other.

REFERENCES

- [1] Cisneros, Sandra. The House on Mango Street. ArtePublico Press,1984.

