The Constant Border Crossings Between Mexico City and Chicago in Sandra Cisneros's *Caramelo*: The Transnational Migration in a Context of Globalization

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Abstract

Caramelo, beyond its Mexicans' constant border crossings between Mexico and the United States of America, represents the daily experience and symbol of millions of people who leave their homes and cross borders legally or illegally all over the world. The border as a transitional space for consciousness of people's identity for both Mexicans and Americans in the author's rewriting of the two countries' history. It includes the notion of integration in the context of liberalism which may lead to tolerance, globalization or integration (cross-cultural identity) made difficult by the need to challenge the deeply rooted patriarchal values of both Mexican and American cultures.

Keywords

Border crossing, transnational migration, cultural integration, globalization, history.

Résumé

Au-delà de fréquentes traversées de la frontière Mexico-Américaine par les Mexicains, *Caramelo* représente l'expérience quotidienne de millions de gens qui partent de chez eux pour traverser légalement ou illégalement les frontières dans le monde. La frontière comme un espace transitoire pour la conscience identitaire Mexico-Américaine des gens dans la réécriture par l'auteur de l'histoire des deux pays. Cela inclut la notion d'intégration dans le contexte du libéralisme qui peut contribuer à la tolérance, à la globalisation ou à l'intégration (brassage des identités culturelles), rendues difficiles par le désir de défier les valeurs culturelles patriarcales Mexicaines et Américaines profondément enracinées.

Mots-Clés

Traversée de la frontière, migration transnationale, intégration culturelle, globalisation, histoire.

INTRODUCTION

The purpose of this paper is to deal with the frequent border crossings of Mexicans between their country and the United States of America in *Caramelo*, a novel by Sandra Cisneros, and show how the author points out the transnational migration as the foundation of social and cultural integration in America. In the novel, such a transnational migration symbolizes the hyphen joining two countries, two peoples or communities, two official languages and two cultures, two societies represented by both sides, Mexico and America.

Transnational migration brings people face to face with the processes of globalization and affects most of the world's countries as destinations or sources or both. Nations are increasingly implementing regulations to restrict the flows of immigrants, at the same time they are promoting flows of goods and services. Wealthy countries complain about falling wages, unemployment and pressure on social services. Developing countries complain about global inequality, a new brain drain and separated families. Everyone complains about crime and trafficking.

In the world, the second half of the twentieth century has been considered as ‘*’the age of migration*[1]’’, given the unprecedented number of people who have moved to another country. This is bringing about momentous changes in the hierarchies and creative mix of cultures, in governance structures and in human relationships among people and countries all over the world.

In *Caramelo*, every summer, Celaya returns to her grandmother's home in Mexico City with her family, Reyes' family (aunts, uncles, mothers, fathers, a Celaya's six older brothers). This family packs up three cars and, in a wild ride, drives from Chicago to Mexico City. The novel tells about the other members of the family. For instance, the Little Grandfather lived in Chicago for a time and was injured during the Mexican Civil War. The narrative turns to a story of Celaya's adolescence. Her family lives in Chicago but decides to move to San Antonio. Celaya learns to deal with a new home and classmates who pick on her. She meets Ernie Calderon (Ernesto), who romances her and eventually brings her to Mexico City, apparently for marriage. Instead, he runs away and Celaya must be rescued by her father. The novel is semi-autobiographical because Sandra Cisneros has also six brothers and her family moved frequently when she was a child. This is why she was inspired by her Mexican heritage and childhood in the Spanish-speaking quarter in Chicago, in the state of Illinois.

In analyzing the constant practical and metaphorical border crossings by Celaya's family and the other Mexicans throughout *Caramelo*, one cannot fail to raise an essential question connected with the global economic development concern in the present century: to what extent is transnational migration a factor of social and cultural integration, a raise of politics and colonial discourse, and spread of globalization? While answering, we first, point

[1] Karin Rosa Ikas, *Chicana Ways: Conversations with Ten Chicana Writers*, Reno: Nevanda UP, 2002, p. 27.

out the social and cultural integration that Mexicans' constant border crossings between the United States and Mexico bring about; secondly, show what this border represents beyond its geographic meaning. The very last concern consists in presenting the novel *Caramelo* as a reflect of globalization.

I-Mexicans' border crossings as social and cultural integration difficulties

In *Caramelo*, the protagonist, Celaya, struggles to find her identity as the only daughter among six brothers. The narrative alternates between the present (Celaya's time) and the past (her grandmother's era), as she said, "*I do not know anything, but I do know this. I am not ashamed of my past. It is the story of my life I am sorry about*" (p. 399). By discovering her grandmother's history, the reader learns many lessons about Celaya's own life and identity, including Mexicans' regular border crossings as social and cultural integration difficulties.

In the world, the cultural aspects of migration have rapidly become a striking issue in national and international politics as referred to problems of migrants' cultural integration or position of power or domination over others. They also include the existence of groups with different ethnic, religious, philosophical, or political backgrounds within one society. Such pluralism, sometimes, stands as a key program in governance and home policy in social relationships making order between nationals and immigrants. Concerns about culture are currently being played out in three domains encountered in this study.

The first domain deals with international relations where the old, discredited "*discourse of civilizations*'' has been used. For instance, to point out this discourse, Samuel Huntington tried to extend it in range in the clash of civilizations, as euphemism for religions, in what could be considered an attempt to simplify world politics so as to leave out the plurality of real actors presently emerging on the world scale.

The second point stands in the mass media. This is nowadays more practicable in the internet, through the dominance of the English language and of United States audiovisuals in all fields of telecommunications and informatics. The existence of different ethnic groups trying to speak and adopt English as a symbol of national unity, is ironically making cultural and identity division among language speaking groups. Indeed, the situation of Hispanic migrants seems, according to Huntington's book *What are We? The American Credo*[2], to be cultural integration trouble. He calls for the defence of the '*American Credo'* against Hispanic migrants in the United States. In this book, the author considers Mexicans as the principal threat, arguing that they may end up dividing the United States into two nations with two cultures. In fact, surveys and studies show that by the third generation, descendants of migrants are fully integrated into the American way of life[3].

[2] Samuel Huntington, *What are We? The American Credo*, New York, Vintage Book, 2006.
[3] Alma M. Garcia, ed. *Chicana Feminist Thought: The Basic Historical Writings*, New York: Routledge, 1997.

The third and last domain focuses on where culture has been true to its '*contentious*' nature: the integration or lack of integration of migrants in recipient societies. Indeed, it is a policy area in which governments of countries receiving migrants are urgently looking for new policies, given the problems fostered by multiculturalist policies. While the problems of integration of migrants in developed countries are constantly debated through the world, much less attention is given in development policy discussions to the '*failed societies*' that migrants are leaving behind them in their home countries.

Now, as for the novel *Caramelo*, in the context of transnational migration, Mexico represents and occupies a particular place, because this is the only developing nation that shares a border with the biggest industrialized country in the world, a border that is also very long (the border is 3,000 km long, of which 1,123 will be covered by the Wall)[4], porous and politically sensitive. The constant border crossings by Mexicans that led hundreds of thousands of undocumented workers to America drew attention to the need for political and cultural agreements in which the risks and benefits are shared more equitably between the sending and receiving societies.

From the novel, the reader learns about cultural facts and has some specific information about the notion of being, for instance, a Mexican woman from yesterday to nowadays in terms of cultural values conception. Figures and other social and cultural traits reveal the extreme cultural diversity among Mexican women as for the use of '*rebozo*' from the times of Celaya's grandmother to her own present times. This cultural diversity is more revealed for the reader's best understanding when Celaya says:

> Women across the republic, rich or poor, plain or beautiful, ancient or young, in the times of my grandmother all owned rebozos- the ones of real Chinese silk sold for prices so precious one asked for them as dowry and took them to the grav3 as one's burial shroud, as well as the cheap everyday variety made of cotton and bought at the market. Silk rebozos, worn with the best dress- de gala, as they say. Cotton rebozos to carry a child, or to shoo away the flies. Devout rebozos to cover one's head with when entering church. Showy rebozos twisted and knotted in the hair with flowers and silver hair ornaments. The oldest, softest rebozos worn to bet. A rebozo as cradle, as umbrella or parasol, as basket when going to market, or modestly covering the blue-veined breast giving suck (pp. 93-94).

On the other side of the border, the novel *Caramelo* shows how Mexican migrants themselves perceive their situation and the cultural interactions they are involved in this continuous movement across the border. For example, Northeast *Morelos*, mostly old women and men who speak '*Mexicano*' as it is called locally, the ancient language of the *Toltecs* and *Mexica* said that they did consider themselves indigenous! This shows how exclusive Mexican nationality is and that the term '*Mexicanidad*' being used more and frequently by Mexican migrants and their descendants in the United States is, in fact, building a new representation, broader than that of Mexican nationality, not to include the entirety of them

[4] *Outline of American Geography*, Stephen S. Birdsall and John Florin, 4th Edition, New York, 1992.

beyond the border. In the same view, one striking aspect shown by the author is that Mexicans who identify themselves as indigenous do not feel identified with themselves and Americans, who do not treat them with dignity:

> Something happened when they crossed the border. Instead of being treated like the royalty they were, they were after all Mexicans, they were treated like Mexicans, which was something that altogether startled the Grandmother. In the neighborhoods she could afford, she couldn't stand being associated with these low-class Mexicans, but in the neighborhoods she couldn't, her neighbors couldn't stand being associated with her. Everyone in Chicago lived with an idea of being superior to someone else (p. 289).

In order to end up with such social division, Sandra Cisneros minds an important contribution. She uses, in her writing, a literary device, bilingualism as hyphen to morally and practically join Mexicans and Americans in the United States of America. This frequent presence of bilingualism stands as a tool in order to frame a certain original manipulation of two languages. The role of combining these languages is to more complete each other and bring about more expressive comprehension by people of both sides. Such writing derives from the author's biculturalism to let the reader easily catch the contents of her message according to its original context.

Indeed, throughout her novel *Caramelo*, Cisneros often incorporates Spanish into her English writing, replacing Spanish words by English ones. She thinks that Spanish better translates the meaning or improves the rhythm of the passage. However, where possible she constructs sentences so that non-Spanish speakers can infer the meaning of Spanish words from their context. She enjoys manipulating the two languages, creating new expressions in English by literally translating Spanish phrases. Some illustrations from the novel through sentences to inform the reader that a baby is being born, but only a Spanish speaker will notice that ''*I gave light*'' is a literal translation of the Spanish ''*di la luz*'' which means ''*I gave birth*''(p. 277). Cisneros said of these playful hybrids: *"All of a sudden something happens to the English, something really new is happening, a new spice is added to the English language*[5]*"*.

We notice that such bilingualism, consequently, brings about biculturality without problems among people of both sides. In other words, what do migrants and non-migrants think of will happen in the future? Let us take the example of the question about whether Spanish will be spoken alongside English in Mexico in the future.

The border represents the everyday experiences of people who are neither fully from one place nor the other; at times the border is fluid and two cultures can coexist harmoniously within a single person, but at other times it is rigid and there is an acute tension between them. The (im)migration between the two countries, Mexico and the United States of America, represents a concept of living ''*on the borderlands*'' in order to point out the experience of Sandra Cisneros's Chicana characters who, in addition to their struggle to overcome

[5] Sandra Cisneros, *Woman Hollering Creek*, New York, Random House, 1991.

patriarchal constructs of their gender and sexual identity, must negotiate linguistic and cultural boundaries. Indeed, according to *Encarta World English Dictionary*, ‘’*Chicana*’’ is a North American woman or girl of Mexican descent. ‘’*Chicana*’’ refers to women of Mexico descent who are born and/or raised in the United States of America. Although the term is widely used by Chicana activists and scholars today, many Chicana women debate the term’s origin and early connotations.

Since its organization in the 1970s, the Chicana Feminist Movement has expanded to include a wide range of theoretical, literary, and activist discourses, including postcolonial theories which analyze how the effects of colonialism continue to thrive within US borders in new and more complicated forms. In her pivotal work *Borderlands, La Frontera: The New Mestiza*, Gloria Anzaldúa writes that “*dominant colonial discourse creates borders that divide geographical as well as theoretical space, placing those considered as Others on* the margins”[6]. Chicana women are constantly on the border between their American and Mexican heritage in order to define its contents.

II-The border beyond its geographic meaning

In this section of the present study, the image of the border is more meaningful not only when we consider it as a physical line but when we define it and separate it from the notion of space to bring about notions of class, ethnicity, identity, and community. Sandra Cisneros frequently divorces the border from its strictly geographic meaning, using it metaphorically to explore how Chicana identity is an amalgamation of both Mexican and Anglo-American cultures.

Although the author does not explicitly locate her stories and novels on the Mexico-US border, we can identify the concept of border as perhaps the author’s most relevant theme due to the constant border crossings, both real and metaphorical, of characters in *Caramelo* and in other works such as *The House on Mango Street*, *Woman Hollering Creek* and *Other Stories*.

The existence of border historically reminds the domination of the colonizers. Although this border set up by the colonizers stands to divide two peoples, *Caramelo* reclaims the border as a transitional space where a new consciousness can be formed and enacted. An important process in this reclamation and recovery is the rewriting of history so that it includes border crossings migrants’ daily experiences. In *The Decolonial Imaginary: Writing Chicana into History*, Emma Pérez draws upon Michel Foucault and Homi Bhabha theories of silence, translation, and negotiation to create a theory of decolonial imaginary. This theory exists in the time between the colonial and postcolonial and offers a vital space for rethinking history in a way that makes Chicana agency transformative as opposed to traditional colonial histories within which the voices of others are silenced.

[6] Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 2nd Edition, San Francisco: Aunt Lute Books, 1999.

In *Caramelo*, postcolonial criticism is particularly effective at helping the readers notice connections between all the dimensions of Mexican migrants' experience such as the psychological, ideological, social, political, intellectual, and aesthetic. In fact, because postcolonial criticism defines formerly colonized peoples as any population that has been subjected to the political domination of another population, we can consider postcolonial critics as the theory that draws examples in the literary works of Mexican Americans. Here, as a subject matter, postcolonial criticism analyses literature produced by migrants' cultures that developed in response to their colonial domination, from the first point of colonial contact to the present. Because colonialist and anticolonialist ideologies stand in Sandra Cisneros's literary text, *Caramelo* has to be considered as postcolonial view due to its postcolonial criticism the reader may analyze. For postcolonial cultures include both the culture of the colonized and that of the colonizer, which, at this stage, stand difficult to identify and separate into entities. They also include the American intrusion into the cultural values, and daily lives of Mexican migrants.

On cultural colonization level, there is, in the novel, the presence of the inculcation of a Spanish system of government and education, Spanish culture, and Spanish values that denigrate the culture, morals, and even physical appearance of formerly subjugated peoples (p. 273) because Mexico has been colonized by Spain, but invaded in 1846 by the United States of American (the American War). Consequently, ex-colonials often were left with a psychological "*inheritance*" of a negative self-image and alienation from their own indigenous cultures, which had been forbidden or devalued for so long that much precolonial culture, has been lost. Colonialist ideology, to mark its relationship to the language in which colonialist's thinking is expressed, based on the colonizers' assumption of their own superiority, which they contrast with the alleged inferiority of native (indigenous) peoples, the original inhabitants of the lands they invaded. Colonist ideology kept showing that only colonizer's own culture is civilized or sophisticated. Therefore, native peoples are defined as savage, backward, and undeveloped. Such mentality is more stated in this assertion from *Caramelo*:

> *That's how los gringos are, they don't have any morals. They all have dinner with each other's exes like it's nothing. 'That's because we're civilized', a turista once explained to me. What a barbarity! Civilized? You call that civilized? Like dogs. Worse than dogs. If I caught my ex with his 'other' I'd stab them both with a kitchen fork. I would!* (p. 273)

Because their technology is more developed, the colonizers believed that their whole culture is more highly advanced, and they ignore or sweep aside the religions, customs, and codes of behavior of the peoples they subjugate. So the colonizers see themselves at the center of the world; the colonized are at the margins. The plan is extremely successful and results in the creation of colonial subjects, colonized people who did not resist colonial subjugation because they are taught to believe in Spanish or American superiority and, therefore, in their own inferiority. Many of these individuals try to imitate their colonizers, as much as possible, in dress, speech, behavior, and lifestyle. Postcolonial critics refer to this phenomenon as

mimicry, and it reflects both the desire of colonized individuals concerning their own culture, which they were programmed to see as inferior.

Such a situation leads Sandra Cisneros to often describe the colonial subjects or those who cross the border as having a double consciousness or double vision. In other words, a consciousness or a way of perceiving the world that is divided into two antagonistic cultures: that of the colonizer and that of the indigenous community.

Double consciousness often produces an unstable sense of self, which is caused by frequent transnational migration, for example, from Mexico City to Chicago in *Caramelo* in search for employment. This feeling of being caught between cultures, belonging to neither rather than to both, of finding oneself arrested in a psychological prison that results not merely from some individual psychological disorder but from the trauma of the cultural disorder within which one lives, is referred to by Homi Bhabha and others as *unhomeliness*. To be *unhomed* is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee.

Another problem that complicates the desire to reclaim a precolonial past is that it is not always easy to discover that past. As we noted earlier, much precolonial culture has been lost over many generations of colonial domination. Therefore, many postcolonial theorists argue that postcolonial identity is necessarily a dynamic, constantly evolving *hybrid* of native and colonial cultures. This does not consist of showing a winner between two opposite cultures but is rather a productive, exciting, positive force in a world that is itself becoming more and more culturally hybrid.

To give brief illustrations of postcolonial interpretations of Sandra Cisneros's literary texts, the novel shows a wonderful example of the global orientation of much postcolonial criticism when it offers a new way to analyze Mexican migrants' daily experiences, not in terms of national traditions, but in terms of postcolonial topics that cut across national boundaries. For example, the novel suggests that literature about migration in the world might be studied in terms of the different ways cultures have experienced historical trauma, perhaps such traumas as slavery, revolution, civil war, political mass murder, oppressive military regimes, the loss of cultural identity, etc.

Or in *Caramelo*, we might analyze Sandra Cisneros's writing by examining the representations of people and social events that occur across cultural boundaries, rather than within them, such as representations of migrants, political refugees, and colonized peoples. The center of such a study neither stands as the '*sovereignty*' of national cultures, nor the universalism of human culture, but a focus on the personal experience of people whom history has ignored the marginalized, the unhomed in the mainstream of globalization.

III-*Caramelo* as a reflect of globalization

Globalization may be defined as the process by which social institutions become adopted on a global scale or the process by which a business or company becomes international or starts operating at an international level. In the context of *Caramelo*, the author aims at turning Mexico and America into a *global village*, a whole world considered as a single community served by the same language, the same people, even the same culture.

In the context of the present study, the connection stands between Mexican migrants' personal psychological conflicts and the way the receiving country, America interprets these conflicts in Sandra Cisneros's text. It also exists between the ideologies the characters have internalized and the way they externalize them on the other side of the border. It, at last, stands between Mexican nation's political climate and what changes for its emigrants beyond the boundary lines in America. In *Caramelo*, the historical trauma reflects the idea of metamorphosis: the result of a process. This process is first physical, but also involves some psychological and ideological impacts on the characters. This is what Sandra Cisneros mentions when she writes:

> The taste of a Caramelo called Glorias on my tongue. At la Caleta beach, a girl with skin like cajeta, like goat-milk candy. The Caramelo color of your skin after rising out of the Acapulco foam, salt water running down your hair and stinging the eyes, the raw ocean smell, and the ocean running out of your mouth and nose (p. 434)

All these facts can be considered as bringing about the characteristics of globalization dominated by neoliberal, market-oriented policies, paying for goods or services offer a great potential for bottom-up development. In this way, funds sent by migrants typically go towards basic human security needs such as housing, food, education and starting small businesses or microenterprises. This direct assistance may reflect the needs and desires of the recipients more than funding handed down through government.

In many ways, these individual actions influenced by globalization and development policies, enrich the lives of those living in their destination and source countries. For the migrants themselves, some basic human security needs may be encountered, to some extent, through their new opportunities for work and entrepreneurship, but this is a fragile security because migrants are vulnerable.

Globalization means that the boundaries of migrants cannot increasingly be seen clearly. Inequality between them and within countries has its costs. For instance, women as well as men are tied into these globalized processes of exporting their labour power and migrating for labour, as one of migrated characters from *Caramelo* stated:

> *Like all immigrants, Eleuterio Reyes did what he had to do, working the worst shifts in the roughest parts of towns at public bars*

> *and private parties where someone was sure to die, though no one would notice till the next morning when they came to clean* (p. 162).

There is also a close relationship between culture and globalization since in *Caramelo* the author focuses on multiculturalism based on hyphenation between Mexicans and Americans, and multigenerational saga and historical reminder of the great Latino immigration to the United States. In the sociological treatment of culture, particularly in the functionalist tradition where collective meaning construction is largely serving the purposes of social integration, there has been a silent acceptance that culture is a spatially limited entity, somehow paralleling the bounded, integrated entity of the society. The notion of societal subcultures, even where these are ethnically defined, in fact does nothing to disturb this identification of culture with territory. Culture in this understanding either binds individual meaning construction into the circumscribed social, political space of nation-state, or places obstacles, in the form of competing territorially defined attachments, in the way of this integrative process.

Contemporary understandings of globalization often focus on the transnationalization of economic production, the globalization of financial markets, and the like. It is thereby overlooked, however, that globalization processes result a lot more than material and economic forces and equally include cultural phenomena and the spread of consensual knowledge as well as principles and norms. The main achievement of activists and transnational social movements opposing neoliberal economic globalization has been to open up the discursive space of the meaning structure constituted by ‘’*globalization*’’ and to contest some of its dominant interpretations. This counter-discourse succeeded in persuading some readers in *Caramelo* between the South and the North of the globe, respectively represented by Mexico and the United States so that we can no longer speak of neoliberalism as the ‘’*dominant discourse*’’ of globalization.

Globalization is a rather unsatisfactory term we are attempting to describe and understand. The reason why globalization is such an unfortunate word is that it stands similar to the opposing tendency to ‘’localization’’. More significantly, it seems to articulate and even to distribute and enforce the dominant cultural, economic and political discourses of the western world. This proliferation of political discourses naturally leads to oversimplifications and configurations and these are not least evident in the sphere of culture. In this domain, western culture imperialism focuses more directly on Americanization.

As such, the most visible fruits of cultural globalization have been the increasing distribution of western and specifically American popular cultural products and forms. And indeed, there has been much in the implicit cultural stance of the United States’ administration in recent years, catalyzed by the events of 11Sept. 2001, that apparently vindicates an interpretation based in the self-conscious project of American cultural-policy hegemony. It was and is a mistake to confuse the broader phenomenon of cultural globalization with cultural imperialism. The challenge to a theory of cultural globalization is to generate interpretations and understandings of this process at a sufficient level of analysis to do justice to globalization.

CONCLUSION

Sandra Cisneros's novel, *Caramelo*, beyond its Mexicans' constant border crossings between Mexico City and Chicago, represents the daily experience and symbol of millions of people who leave their homes and cross borders legally or illegally all over the world. Sandra Cisneros views the American society as a place of belief in tolerance and gradual reform in moral, religious or political matters. Her work, therefore, deals with liberalism through which her commitment embodies the integration in the evocation of border politics. In this way, the constant border crossings both practical and metaphorical of her characters between the United States of America and Mexico represent the coexistence of two cultures with a single person. This is translated into the use of bilingualism form of writing while incorporating Spanish into English in order to show the Chicana identity which explores the challenge of being caught between Mexican and Anglo-American cultures.

All these identity features aim at bringing about holding up mirrors: for the Mexicans to see themselves from the point of view of the Mexican-Americans. For the Mexican-Americans to see themselves from the point of view of the Mexicans, Americans as seen by Mexicans; all those mirrors that get refracted. Such mirrors analyze how the effects of colonialism continue to thrive within US borders in new and more complicated forms. Mexicans reclaim the border as a transitional space for consciousness of migrated people's identity as both Mexicans and Americans in the author's rewriting of the two countries' history so that it includes the notion of integration in the context of liberalism. Such migration may lead to the information about tolerance, liberalism, globalization or integration (cross-cultural identity) made difficult by the need to challenge the deeply rooted patriarchal values of both Mexican and American cultures.

That is why, at last, *Caramelo* offers a lesson in Mexican and in Mexican-American history as well as to tell ''*healthy lies*'', the ones that do not hurt anyone among Americans and Mexicans. In certain circumstances, the lesson remains more Mexican: the meaning of the novel's title goes back to many events recounted in the novel such as the color of the '*rebozo*' left to Celaya when her grandmother dies; for instance, the skin of the servant girl who gives Celaya a later-in-life epiphany. And the mixed heritage of a Mexican-American family that remembers ''*a country I am homesick for, that does not exist anymore, that never existed. A country I invented. Like all emigrants caught between here and there*'' (p. 434).

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