

Table of Contents

Acknowledgements.....	xi
1 Introduction	1
2 Puerto Rican History and Migration.....	9
2.1 “The Oldest Colony of the Modern World”.....	12
2.2 “Casi la misma cantidad...”.....	21
3 The Puerto Rican Migrant in New York City and beyond: Hybrid, Transnational Identities and Life Writing Approaches	31
3.1 Hybridity Puerto Rican Style: The Nuyoricans and beyond.....	35
3.2 Transnationalism and Related Concepts: Towards the NuRican	42
3.3 Postcolonial Identities, <i>Jaibaria</i> , Directness and Life Writing	48
3.4 Selected Writers and Filmmakers and Their Position in New York City Puerto Rican Literary and Cinematic Production	58
4 Revolving-Door Life Writing: Hybrid, Transnational Identities	67
4.1 Nuyorican Identities.....	67
4.1.1 Towards an Integrated Hybrid Identity: Esmeralda Santiago’s <i>When I Was Puerto Rican</i> (1993) and <i>Almost a Woman</i> (1998)	68
4.1.2 Challenges Facing the Hybrid: Nicholasa Mohr’s <i>Nilda</i> (1973).....	88
4.1.3 Multi-Ethnic Hybrid Identity: Marta Moreno Vega’s <i>When the Spirits Dance Mambo: Growing up Nuyorican in El Barrio</i> (2004).....	106

4.2	NuRican Identities	125
4.2.1	Support for the Transnational Hybrid: Judith Ortiz Cofer's <i>Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood</i> (1990).....	126
4.2.2	Reimagining of the Transnational Hybrid's Cultural Identity: Frances Negrón-Muntaner's <i>Brincando el Charco: Portrait of a Puerto Rican</i> (1994).....	147
4.2.3	Non-Belonging, Alienation and Fragmentation of the Transnational Hybrid: Judith Escalona's <i>The Krutch</i> (2004).....	170
5	Conclusion	193
	Works Cited	199
	Appendix.....	223