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# Only Daughter

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from *Latina: Women's Voices From the Borderlands*. Edited by Lillian Castillo-Speed. New York: Touchstone/Simon & Schuster, 1995.

Once, several years ago, when I was just starting out my writing career, I was asked to write my own contributor's note for an anthology<sup>1</sup> I was part of. I wrote: "I am the only daughter in a family of six sons. *That explains everything.*"

Well, I've thought about that ever since, and yes, it explains a lot to me, but for the reader's sake I should have written: "I am the only daughter in a *Mexican* family of six sons." Or even: "I am the only daughter of a Mexican father and a Mexican-American mother." Or: "I am the only daughter of a working-class family of nine." All of these had everything to do with who I am today.

I was/am the only daughter and *only* a daughter. Being an only daughter in a family of six sons forced me by circumstance to spend a lot of time by myself because my brothers felt it beneath them to play with a *girl* in public. But that aloneness, that loneliness, was good for a would-be writer—it allowed me time to think and think, to imagine, to read and prepare myself.

Being only a daughter for my father meant my destiny would lead me to become someone's wife. That's what he believed. But when I was in the fifth grade and shared my plans for college with him, I was sure he understood. I remember my father saying, "*Que bueno, mi'ha*, that's good." That meant a lot to me, especially since my brothers thought the idea hilarious. What I didn't realize was that my father thought college was good for girls—good for finding a husband. After four years in college and two more in graduate school, and still no husband, my father shakes his head even now and says I wasted all that education.

In retrospect<sup>2</sup>, I'm lucky my father believed daughters were meant for husbands.

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<sup>1</sup> **anthology**: collection of stories and other literature in a book.

<sup>2</sup> **retrospect**: thinking about things in the past

It meant it didn't matter if I majored in something silly like English. After all, I'd find a nice professional eventually, right? This allowed me the liberty to putter about embroidering<sup>3</sup> my little poems and stories without my father interrupting with so much as a "What's that you're writing?"

But the truth is, I wanted him to interrupt. I wanted my father to understand what it was I was scribbling, to introduce me as "My only daughter, the writer." Not as "This is only my daughter. She teaches." *Es maestra*—teacher. Not even *profesora*.

In a sense, everything I have ever written has been for him, to win his approval even though I know my father can't read English words, even though my father's only reading includes the brown-ink *Esto* sports magazines from Mexico City and the bloody *¡Alarma!* magazines that feature yet another sighting of *La Virgen de Guadalupe* on a tortilla or a wife's revenge on her philandering husband by bashing his skull in with a *molcajete* (a kitchen mortar<sup>4</sup> made of volcanic rock). Or the *fotonovelas*, the little picture paperbacks with tragedy and trauma erupting from the characters' mouths in bubbles.

My father represents, then, the public majority. A public who is disinterested in reading, and yet one whom I am writing about and for, and privately trying to woo<sup>5</sup>.

When we were growing up in Chicago, we moved a lot because of my father. He suffered bouts of nostalgia<sup>6</sup>. Then we'd have to let go of our flat<sup>7</sup>, store the furniture with mother's relatives, load the station wagon with baggage and bologna sandwiches and head south. To Mexico City.

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<sup>3</sup> **embroidering**: adding details to

<sup>4</sup> **mortar**: a very hard bowl in which things are ground into a fine powder

<sup>5</sup> **woo**: attract, interest

<sup>6</sup> **bouts of nostalgia**: short periods of time with homesickness

<sup>7</sup> **flat**: apartment

We came back, of course. To yet another Chicago flat, another Chicago neighborhood, another Catholic school. Each time, my father would seek out the parish priest in order to get a tuition break<sup>8</sup>, and complain or boast: “I have seven sons.”

He meant *siete hijos*, seven children, but he translated it as “sons.” “I have seven sons.” To anyone who would listen. The Sears Roebuck employee who sold us the washing machine. The short-order cook where my father ate his ham-and-eggs breakfasts. “I have seven sons.” As if he deserved a medal from the state.

My papa. He didn’t mean anything by that mistranslation, I’m sure. But somehow I could feel myself being erased. I’d tug my father’s sleeve and whisper: “Not seven sons. Six! and *one daughter*.”

When my oldest brother graduated from medical school, he fulfilled my father’s dream that we study hard and use this—our heads, instead of this—our hands. Even now my father’s hands are thick and yellow, stubbed by a history of hammer and nails and twine and coils<sup>9</sup> and springs. “Use this,” my father said, tapping his head, “and not this,” showing us those hands. He always looked tired when he said it.

Wasn’t college an investment? And hadn’t I spent all those years in college? And if I didn’t marry, what was it all for? Why would anyone go to college and then choose to be poor? Especially someone who had always been poor.

Last year, after ten years of writing professionally, the financial rewards<sup>10</sup> started to trickle in. My second National Endowment for the Arts Fellowship. A guest professorship at the University of California, Berkeley. My book, which sold to a major New York publishing house.

At Christmas, I flew home to Chicago. The house was throbbing<sup>11</sup>, same as always: hot tamales and sweet tamales hissing in my mother’s pressure cooker, and everybody—my mother, six brothers, wives, babies, aunts,

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<sup>8</sup> **tuition break:** a decrease in the cost of going to a private school

<sup>9</sup> **twines and coils:** strings and loops

<sup>10</sup> **financial rewards:** money

<sup>11</sup> **throbbing:** beating

cousins—talking too loud and at the same time. Like in a Fellini<sup>12</sup> film, because that’s just how we are.

I went upstairs to my father’s room. One of my stories had just been translated into Spanish and published in an anthology of Chicano<sup>13</sup> writing and I wanted to show it to him. Ever since he recovered from a stroke two years ago, my father likes to spend his leisure hours horizontally<sup>14</sup>. And that’s how I found him, watching a Pedro Infante movie on Galavisión and eating rice pudding.

There was a glass filled with milk on the bedside table. There were several vials of pills and balled Kleenex. And on the floor, one black sock and a plastic urinal that I didn’t want to look at but looked at anyway. Pedro Infante was about to burst into song, and my father was laughing.

I’m not sure if it was because my story was translated into Spanish, or because it was published in Mexico, or perhaps because the story dealt with Tepeyac, the *colonia* my father was raised in and the house he grew up in, but at any rate, my father punched the mute button on his remote control and read my story.

I sat on the bed next to my father and waited. He read it very slowly. As if he were reading each line over and over. He laughed at all the right places and read lines he liked out loud. He pointed and asked questions: “Is this So-and-so?” “Yes,” I said. He kept reading.

When he was finally finished, after what seemed like hours, my father looked up and asked: “Where can we get more copies of this for the relatives?”

Of all the wonderful things that happened to me last year, that was the most wonderful.

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<sup>12</sup> **Fellini:** an Italian movie director

<sup>13</sup> **Chicano:** Mexican-American

<sup>14</sup> **horizontally:** laying down