Representations of monstrosity have been used for centuries to portray a society's greatest fears, and to undermine the humanity of these anxieties. Throughout this time, the idea of monstrosity has been imagined in many different ways, but most often this idea is used to describe unnatural or unaccepted mixtures in physical or spiritual forms.

Much like the narrators of their novels, Junot Diaz and Nalo Hopkinson are both grounded in a kind of mixed identity. Emigrating from the Dominican Republic and Jamaica to the United States and Canada, respectively, these authors have crossed literal and figurative boundaries that are held by many citizens of Westernized nations. Despite the monstrous implications and negative repercussions of living as a person with a mixed identity, as writers, Nalo Hopkinson and Junot Diaz have used this mixture to their advantage, combining artistic techniques and themes from both realms of their identities in order to create narratives that reflect their personal struggles and experiences, and to expose the damaging and misguided discrimination against them. Through a combination of traditional Caribbean folklore, science fiction and fantasy tropes, and the use of code switching between the two throughout these narratives, these authors emphasize rather than disguise the “otherness” and mixture that is often associated with immigrants.

The discussion of this paper focuses on the influential work of Junot Diaz, author of *The Brief Wondrous Life of Oscar Wao*, and Nalo Hopkinson, author of *Brown Girl in the Ring*. As these authors navigate the steep, precarious, and perplexing origins of their identities, they are able to reestablish a kind of grounded identity and pride within mixture, possibly in an attempt to redefine or restructure our societal understanding of monstrosity.