

# Gloria Anzaldúa

b. 1942

Gloria Anzaldúa was born on the ranch settlement of Jesus Maria of the Valley in south Texas, where her parents, Mexican Americans Urbano and Amalia Garcia Anzaldúa, farmed with several other families. She has a sister and two brothers. As she explains in her book *Borderlands/La frontera* (1987; excerpted here), Anzaldúa grew up in a linguistically rich environment, learning several dialects of Spanish and English and some Nahuatl, an indigenous language of Mexico. In 1953 the family moved to Hargill, Texas, a tiny farming community, to look for better employment. Anzaldúa's parents had no more than an elementary school education. However, her father valued education highly, especially for his sons, and he refused migrant farm work because he did not want his children to miss school. Anzaldúa's father died when she was fifteen. While her mother held a job as a nurse's aide, Anzaldúa worked in the fields to help support the family, continuing through high school and through college at Pan American University, where she took a B.A. in 1969. Anzaldúa has said that from an early age, she felt at odds with her family, who did not approve of her love for reading, writing, and drawing and who were shocked by her emerging lesbian identity. Her family opposed her seeking higher education, believing that it was not appropriate for women and that she could provide more financial help to the family by staying at work full time. Anzaldúa explains: "I was the only woman, not just the only woman, the only person from the area who ever went to college."<sup>1</sup>

Anzaldúa persevered, going on to earn an M.A. in English and art education from the University of Texas at Austin in 1972. She then began teaching the children of migrant workers in Texas and Indiana who traveled a route between the two states. From 1974 to 1977 she enrolled in the comparative literature program at the University of Texas at Austin but left without completing her Ph.D. because she was not allowed to write her thesis on feminist Chicana literature. While at the University of Texas, Anzaldúa studied with rhetorician James Stead, who first encouraged her to write in the mixture of languages and styles found in *Borderlands* and who, she says, also served as a role model for her of someone "who crosses back and forth between insider and outsider" in the academy.<sup>2</sup> So that she could pursue graduate work in Chicana studies, Anzaldúa moved to the University of California at Santa Cruz in 1979. She still lives in Santa Cruz and has taught at the university and various other schools in California and at Vermont College of Norwich University, where, she has said, the experience of feeling like a "foreigner" in New England prompted her to write *Borderlands*.<sup>3</sup>

<sup>1</sup>Quoted in Héctor A. Torres, "Gloria Anzaldúa (26 September 1942– )," in *Dictionary of Literary Biography: Chicano Writers, Second Series*, volume 122, ed. Francisco A. Lomeli and Carl R. Shirley (Detroit, London: Gale Research Company, 1992), p. 9.

<sup>2</sup>Quoted in Andrea Lunsford, "Toward a Mestiza Rhetoric: Gloria Anzaldúa on Composition and Postcoloniality," *Journal of Advanced Composition* 18, no. 1 (1998): 23.

<sup>3</sup>Quoted in Torres, p. 10.

Anzaldúa has become a well-known poet and woman of letters, frequently reading her work around the country and publishing numerous essays and poems in literary journals such as *Sinister Wisdom*, a periodical focusing on lesbian issues. She has served on the editorial board of that journal since 1984. Anzaldúa has also edited two collections of writing by women of color, *This Bridge Called My Back: Writings by Radical Women of Color*, coedited with Cherríe Moraga (1981), which won the 1986 Before Columbus Foundation American Book Award, and *Making Face, Making Soul/Haciendo Caras: Creative and Critical Perspectives by Feminists of Color* (1990). Both anthologies have become standard texts in women's studies courses. Her 1987 collection of her own essays and poems, *Borderlands/La frontera: The New Mestiza*, is generally considered to be her most important work and one of the most important works in twentieth-century feminist theory. Scholars are beginning to recognize this book's significance for women's language and rhetoric.

In *Borderlands*, Anzaldúa pioneers the use of new discursive resources for women writers, particularly women of color, by mixing dialects of English and Spanish, analytic and autobiographical material, and formal and informal genres. Chicano scholar Héctor Torres characterizes the mix in this way: "Anzaldúa shows herself conversant in several of the standard academic 'codes'—such as critical theory, history, and sociolinguistics—but, not satisfied with any single one of them, she chooses to blend them into her own polyvalent voice. The result is an autobiographical work that in suspending the traditional prohibition against mixing genres, functions as both literary and referential discourse."<sup>4</sup> Rhetorician and composition scholar Andrea Lunsford has called this mixed discourse a "mestiza rhetoric," with "mestiza" referring not only to the specific racial and cultural mixing that has produced the Mexican American people, but also to a more generalized concept of internal multiplicity, or complex identity, that is expressed in language drawn from a variety of cultural sources.<sup>5</sup> Lunsford describes Anzaldúa's "new kind of writing style" in this way: "She shifts from poetry to reportorial prose to autobiographical stream of consciousness to incantatory mythic chants to sketches and graphs—and back again, weaving images from her multiple selves and from many others into a kind of tapestry or patchwork quilt of language."<sup>6</sup> Mestiza rhetoric deals with a condition Anzaldúa analyzes as "nepantlism," from an Aztec word meaning "torn between ways": She sees mestiza rhetoric as a way to repair, without erasing, the internal rips, that is, to make internal multiplicity into a positive discursive resource. As Anzaldúa explains it, "It's a hybridity, a mixture, because I live in this liminal state in between worlds, in between realities, in between systems of knowledge, in between symbology systems. This liminal, borderland, terrain or passageway, this interface, is what I call *Nepantla*."<sup>7</sup>

Chicana studies scholar Yvonne Yarbro-Bejarano and women's studies scholar Jane Hedley both defend Anzaldúa from the charges leveled by some Chicano and Chicana critics that her project in *Borderlands* is not sufficiently political. Hedley

<sup>4</sup>Torres, p. 13.

<sup>5</sup>Lunsford, p. 2.

<sup>6</sup>Lunsford, p. 2.

<sup>7</sup>Lunsford, p. 17, emphasis in original.

and Yarbrow-Bejarano both argue that Anzaldúa describes and fosters a process of self-formation that treats cultural multiplicity, however painful at times, as a discursive resource, and further, that she presents this kind of self-formation as a necessary prerequisite to the self-confidence needed for collective political action against racism, sexism, and homophobia. Literary scholar AnaLouise Keating would agree; she finds many similarities between Anzaldúa's work and that of Hélène Cixous (p. 1520)—terming Anzaldúa's concept a "mestizaje écriture"<sup>8</sup>—but sees Anzaldúa as more free than Cixous from charges of essentialism because of the political slant of her work. At the same time, Yarbrow-Bejarano has warned against detaching Anzaldúa from her specific Chicana context, because white feminists must acknowledge the sorts of racial loyalties that inform her work and because to detach her would be irresponsible scholarship given the influences on her of earlier women thinkers of color who have articulated concepts of multiple identity. Nevertheless, scholars agree that Anzaldúa calls for coalitions among all people who want to fight oppression, whether they are gay or straight, white or of color, and that she also allows her theory of mestiza consciousness to be used to help explicate the socially constructed nature of all identity and the implications of such constructed identities for language use.

Anzaldúa is committed to mixing art and politics and very aware that this agenda highlights the need to communicate effectively across cultural, sexual, and class boundaries. She understands that mestiza rhetoric must be deployed tactically:

OK, if I write in this style and I code-switch too much and I go into Spanglish too much and I do an associative kind of logical progression in a composition, am I going to lose those people that I want to affect, to change? Am I going to lose the respect of my peers—who are other writers and other artists and other academicians—when I change too much? When I change not only the style, but also the rhetoric, the way that this is done?<sup>9</sup>

As Andrea Lunsford has said, "One of the reasons work like yours is so important to the future of composition studies is that it gives concrete evidence of many voices in a text, many voices speaking out of who you are, many voices that you allow to speak."<sup>10</sup> Anzaldúa has shown that one can do such switching and mixing while communicating very powerfully.

### Selected Bibliography

Anzaldúa's major publications are her two anthologies, *This Bridge Called My Back: Writings by Radical Women of Color* (1981), coedited with Cherríe Moraga, and *Making Face, Making Soul/Haciendo Caras: Creative and Critical Perspectives by Feminists of Color* (1990), and the collection of her own work, *Borderlands/La frontera: The New Mestiza* (1987), from which the excerpts printed here are taken.

Biographical information on Anzaldúa can be gained from her essay, "La Prieta," in *This Bridge Called My Back*; from Héctor A. Torres's entry on her in the *Dictionary of Literary*

<sup>8</sup>See AnaLouise Keating, *Women Reading Women Writing* (Philadelphia: Temple University Press, 1996).

<sup>9</sup>Lunsford, p. 7.

*Biography: Chicano Writers, Second Series* (ed. Francisco A. Lomeli and Carl R. Shirley, 1992); and from her interview with Andrea Lunsford, "Toward a Mestiza Rhetoric: Gloria Anzaldúa on Composition and Postcoloniality" (*Journal of Advanced Composition* 18 [1998]: 1-27; rpt. in *Race, Rhetoric, and the Postcolonial*, ed. Gary A. Olson and Lynn Worsham, 1999).

Andrea Lunsford's introduction to the interview cited above explains the significance of Anzaldúa's work to rhetoric. For commentary on Chicano and Chicana responses to Anzaldúa's work, and for analysis of the relationship between mixed internal identity and mixed discourse, see Yvonne Yarbrow-Bejarano, "Gloria Anzaldúa's *Borderlands/La frontera*: Cultural Studies, 'Difference,' and the Non-Unitary Subject" (*Cultural Critique* 28 [fall 1994]: 5-28), and Jane Hedley, "Nepantlist Poetics: Narrative and Cultural Identity in the Mixed-Language Writings of Irena Klepfisz and Gloria Anzaldúa" (*Narrative* 4 [January 1996]: 35-54). Comparing Anzaldúa's work to that of Paula Gunn Allen and Audre Lorde, two other feminists of color with similar "border-crossing" theoretical concerns, as well as to the work of Hélène Cixous, is AnaLouise Keating's *Women Reading Women Writing* (1996).

## From *Borderlands/La frontera*

### HOW TO TAME A WILD TONGUE

"We're going to have to control your tongue," the dentist says, pulling out all the metal from my mouth. Silver bits plop and tinkle into the basin. My mouth is a motherlode.

The dentist is cleaning out my roots. I get a whiff of the stench when I gasp. "I can't cap that tooth yet, you're still draining," he says.

"We're going to have to do something about your tongue," I hear the anger rising in his voice. My tongue keeps pushing out the wads of cotton, pushing back the drills, the long thin needles. "I've never seen anything as strong or as stubborn," he says. And I think, how do you tame a wild tongue, train it to be quiet, how do you bridle and saddle it? How do you make it lie down?

Who is to say that robbing a people of its language is less violent than war?

—RAY GWYN SMITH<sup>1</sup>

I remember being caught speaking Spanish at recess—that was good for three licks on the

<sup>1</sup>Ray Gwyn Smith, *Moorland is Cold Country*, unpublished book. [Au.]

knuckles with a sharp ruler. I remember being sent to the corner of the classroom for "talking back" to the Anglo teacher when all I was trying to do was tell her how to pronounce my name. "If you want to be American, speak 'American.' If you don't like it, go back to Mexico where you belong."

"I want you to speak English. *Pa' hallar buen trabajo tienes que saber hablar el inglés. Qué vale toda tu educación si todavía hablas inglés con un 'accent,'*" my mother would say, mortified that I spoke English like a Mexican. At Pan American University, I, and all Chicano students were required to take two speech classes. Their purpose: to get rid of our accents.

Attacks on one's form of expression with the intent to censor are a violation of the First Amendment. *El Anglo con cara de inocente nos arrancó la lengua.* Wild tongues can't be tamed, they can only be cut out.

### Overcoming the Tradition of Silence

*Ahogadas, escupimos el oscuro.  
Peleando con nuestra propia sombra  
el silencio nos sepulta.*

*En boca cerrada no entran moscas.* "Flies don't enter a closed mouth" is a saying I kept hearing

when I was a child. *Ser habladora* was to be a gossip and a liar, to talk too much. *Muchachitas bien criadas*, well-bred girls don't answer back. *Es una falta de respeto* to talk back to one's mother or father. I remember one of the sins I'd recite to the priest in the confession box the few times I went to confession: talking back to my mother, *hablar pa' tras*, *repelar*. *Hocicono*, *repelona*, *chismosa*, having a big mouth, questioning, carrying tales are all signs of being *mal criada*. In my culture they are all words that are derogatory if applied to women—I've never heard them applied to men.

The first time I heard two women, a Puerto Rican and a Cuban, say the word "*nosotras*," I was shocked. I had not known the word existed. Chicanas use *nosotros* whether we're male or female. We are robbed of our female being by the masculine plural. Language is a male discourse.

And our tongues have become dry the wilderness has dried out our tongues and we have forgotten speech.

—IRENA KLEPFISZ<sup>2</sup>

Even our own people, other Spanish speakers *nos quieren poner candados en la boca*. They would hold us back with their bag of *reglas de academia*.

### Oyé como ladra: el lenguaje de la frontera

*Quien tiene boca se equivoca.*  
—Mexican saying

"*Poch*, cultural traitor, you're speaking the oppressor's language by speaking English, you're ruining the Spanish language," I have been accused by various Latinos and Latinas. Chicano Spanish is considered by the purist and by most Latinos deficient, a mutilation of Spanish.

But Chicano Spanish is a border tongue which developed naturally. Change, *evolución*, *enriquecimiento de palabras nuevas por invención o adopción* have created variants of Chicano Spanish, *un nuevo lenguaje*. *Un lenguaje que corre-*

*sponde a un modo de vivir*. Chicano Spanish is not incorrect, it is a living language.

For a people who are neither Spanish nor live in a country in which Spanish is the first language; for a people who live in a country in which English is the reigning tongue but who are not Anglo; for a people who cannot entirely identify with either standard (formal, Castillian) Spanish nor standard English, what recourse is left to them but to create their own language? A language which they can connect their identity to, one capable of communicating the realities and values true to themselves—a language with terms that are neither *español ni inglés*, but both. We speak a patois, a forked tongue, a variation of two languages.

Chicano Spanish sprang out of the Chicanos' need to identify ourselves as a distinct people. We needed a language with which we could communicate with ourselves, a secret language. For some of us, *language is a homeland* closer than the Southwest—for many Chicanos today live in the Midwest and the East. And because we are a complex, heterogeneous people, we speak many languages. Some of the languages we speak are:

1. Standard English
2. Working class and slang English
3. Standard Spanish
4. Standard Mexican Spanish
5. North Mexican Spanish dialect
6. Chicano Spanish (Texas, New Mexico, Arizona and California have regional variations)
7. Tex-Mex
8. *Pachuco* (called *caló*)

My "home" tongues are the languages I speak with my sister and brothers, with my friends. They are the last five listed, with 6 and 7 being closest to my heart. From school, the media and job situations, I've picked up standard and working class English. From Mamagrande Locha and from reading Spanish and Mexican literature, I've picked up Standard Spanish and Standard Mexican Spanish. From *los recién llegados*, Mexican immigrants, and *braceros*, I learned the North Mexican dialect. With Mexicans I'll try to speak either Standard Mexican Spanish or the North Mexican dialect. From my parents and Chicanos living in the Valley, I picked up Chi-

younger brother (who married a Mexican and who rarely mixes Spanish with English), aunts and older relatives.

With Chicanas from *Nuevo México* or *Arizona* I will speak Chicano Spanish a little, but often they don't understand what I'm saying. With most California Chicanas I speak entirely in English (unless I forget). When I first moved to San Francisco, I'd rattle off something in Spanish, unintentionally embarrassing them. Often it is only with another Chicana *tejana* that I can talk freely.

Words distorted by English are known as anglicisms or *pochismos*. The *poch* is an anglicized Mexican or American of Mexican origin who speaks Spanish with an accent characteristic of North Americans and who distorts and reconstructs the language according to the influence of English.<sup>3</sup> Tex-Mex, or Spanglish, comes most naturally to me. I may switch back and forth from English to Spanish in the same sentence or in the same word. With my sister and my brother Nune and with Chicano *tejano* contemporaries I speak in Tex-Mex.

From kids and people my own age I picked up *Pachuco*. *Pachuco* (the language of the zoot suiters) is a language of rebellion, both against Standard Spanish and Standard English. It is a secret language. Adults of the culture and outsiders cannot understand it. It is made up of slang words from both English and Spanish. *Ruca* means girl or woman, *vato* means guy or dude, *chale* means no, *simón* means yes, *churro* is sure, talk is *periquiar*, *pigionear* means petting, *que gacho* means how nerdy, *ponte águila* means watch out, death is called *la pelona*. Through lack of practice and not having others who can speak it, I've lost most of the *Pachuco* tongue.

### Chicano Spanish

Chicanos, after 250 years of Spanish/Anglo colonization have developed significant differences in the Spanish we speak. We collapse two adjacent vowels into a single syllable and sometimes shift the stress in certain words such as *maíz/maiz*, *co-*

*hete/cuete*. We leave out certain consonants when they appear between vowels: *lado/lao*, *mojado/mojao*. Chicanos use "archaisms," words that are no longer in the Spanish language, words that have been evolved out. We say *semos*, *truje*, *haiga*, *ansina*, and *naiden*. We retain the "archaic" *j*, as in *jalar*, that derives from an earlier *h*, (the French *halar* or the Germanic *halon* which was lost to standard Spanish in the 16th century), but which is still found in several regional dialects such as the one spoken in South Texas. (Due to geography, Chicanos from the Valley of South Texas were cut off linguistically from other Spanish speakers. We tend to use words that the Spaniards brought over from Medieval Spain. The majority of the Spanish colonizers in Mexico and the Southwest came from Extremadura—Hernán Cortés was one of them—and Andalucía. Andalusians pronounce *ll* like a *y*, and their *d*'s tend to be absorbed by adjacent vowels: *tirado* becomes *tirao*. They brought *el lenguaje popular, dialectos y regionalismos*.<sup>4</sup>)

Chicanos and other Spanish speakers also shift *ll* to *y* and *z* to *s*.<sup>5</sup> We leave out initial syllables, saying *tar* for *estar*, *toy* for *estoy*, *hora* for *ahora* (*cubanos* and *puertorriqueños* also leave out initial letters of some words.) We also leave out the final syllable such as *pa* for *para*. The intervocalic *y*, the *ll* as in *tortilla*, *ella*, *botella*, gets replaced by *tortia* or *tortiya*, *ea*, *botea*. We add an additional syllable at the beginning of certain words: *atocar* for *tocar*, *agastar* for *gastar*. Sometimes we'll say *lavaste las vacijas*, other times *lavates* (substituting the *ates* verb endings for the *aste*).

We use anglicisms, words borrowed from English: *bola* from ball, *carpeta* from carpet, *máquina de lavar* (instead of *lavadora*) from washing machine. Tex-Mex argot, created by adding a Spanish sound at the beginning or end of an English word such as *cookiari* for cook, *watchari* for watch, *parkiari* for park, and *rapiari* for rape, is the result of the pressures on Spanish speakers to adapt to English.

<sup>4</sup>Eduardo Hernández-Chávez, Andrew D. Cohen, and Anthony F. Beltramo, *El Lenguaje de los Chicanos: Regional and Social Characteristics of Language Used By Mexican Americans* (Arlington, VA: Center for Applied Linguistics, 1975), 39. [Au.]

<sup>3</sup>R. C. Ortega, *Dialectología Del Barrio*, trans. Hortencia S. Alwan (Los Angeles, CA: R. C. Ortega Publisher & Book-

<sup>2</sup>Irena Klepfisz, "Di rayze aheym/The Journey Home," in *Tales of Dina: A Jewish Women's Anthology*, Melanie

We don't use the word *vosotros/as* or its accompanying verb form. We don't say *claro* (to mean yes), *imáginate*, or *me emociona*, unless we picked up Spanish from Latinas, out of a book, or in a classroom. Other Spanish-speaking groups are going through the same, or similar, development in their Spanish.

### Linguistic Terrorism

*Deslenguadas. Somos los del español deficiente.* We are your linguistic nightmare, your linguistic aberration, your linguistic *mestisaje*, the subject of your *burla*. Because we speak with tongues of fire we are culturally crucified. Racially, culturally and linguistically *somos huérfanos*—we speak an orphan tongue.

Chicanas who grew up speaking Chicano Spanish have internalized the belief that we speak poor Spanish. It is illegitimate, a bastard language. And because we internalize how our language has been used against us by the dominant culture, we use our language differences against each other.

Chicana feminists often skirt around each other with suspicion and hesitation. For the longest time I couldn't figure it out. Then it dawned on me. To be close to another Chicana is like looking into the mirror. We are afraid of what we'll see there. *Pena*. Shame. Low estimation of self. In childhood we are told that our language is wrong. Repeated attacks on our native tongue diminish our sense of self. The attacks continue throughout our lives.

Chicanas feel uncomfortable talking in Spanish to Latinas, afraid of their censure. Their language was not outlawed in their countries. They had a whole lifetime of being immersed in their native tongue; generations, centuries in which Spanish was a first language, taught in school, heard on radio and TV, and read in the newspaper.

If a person, Chicana or Latina, has a low estimation of my native tongue, she also has a low estimation of me. Often with *mexicanas y latinas* we'll speak English as a neutral language. Even among Chicanas we tend to speak English at parties or conferences. Yet, at the same time, we're afraid the other will think we're *agringadas* be-

press each other trying to out-Chicano each other, vying to be the "real" Chicanas, to speak like Chicanos. There is no one Chicano language just as there is no one Chicano experience. A monolingual Chicana whose first language is English or Spanish is just as much a Chicana as one who speaks several variants of Spanish: A Chicana from Michigan or Chicago or Detroit is just as much a Chicana as one from the Southwest. Chicano Spanish is as diverse linguistically as it is regionally.

By the end of this century, Spanish speakers will comprise the biggest minority group in the U.S., a country where students in high schools and colleges are encouraged to take French classes because French is considered more "cultured." But for a language to remain alive it must be used.<sup>6</sup> By the end of this century English, and not Spanish, will be the mother tongue of most Chicanos and Latinos.

So, if you want to really hurt me, talk badly about my language. Ethnic identity is twin skin to linguistic identity—I am my language. Until I can take pride in my language, I cannot take pride in myself. Until I can accept as legitimate Chicano Texas Spanish, Tex-Mex and all the other languages I speak, I cannot accept the legitimacy of myself. Until I am free to write bilingually and to switch codes without having always to translate, while I still have to speak English or Spanish when I would rather speak Spanglish, and as long as I have to accommodate the English speakers rather than having them accommodate me, my tongue will be illegitimate.

I will no longer be made to feel ashamed of existing. I will have my voice: Indian, Spanish, white. I will have my serpent's tongue—my woman's voice, my sexual voice, my poet's voice. I will overcome the tradition of silence.

My fingers  
move sly against your palm  
Like women everywhere, we speak in code. . . .  
—MELANIE KAYE/KANTROWITZ<sup>7</sup>

<sup>6</sup>Irena Klepfisz, "Secular Jewish Identity: Yidishkayt in America," in *The Tribe of Dina*, Kaye/Kantrowitz and Klepfisz, eds., 43. [Au.]  
<sup>7</sup>Melanie Kaye/Kantrowitz, "Sign" in *We Speak in Code*.

### "Vistas," corridos, y comida: My Native Tongue

In the 1960s, I read my first Chicano novel. It was *City of Night* by John Rechy, a gay Texan, son of a Scottish father and a Mexican mother. For days I walked around in stunned amazement that a Chicano could write and could get published. When I read *I am Joaquín*<sup>8</sup> I was surprised to see a bilingual book by a Chicano in print. When I saw poetry written in Tex-Mex for the first time, a feeling of pure joy flashed through me. I felt like we really existed as a people. In 1971, when I started teaching High School English to Chicano students, I tried to supplement the required texts with works by Chicanos, only to be reprimanded and forbidden to do so by the principal. He claimed that I was supposed to teach "American" and English literature. At the risk of being fired, I swore my students to secrecy and slipped in Chicano short stories, poems, a play. In graduate school, while working toward a Ph.D., I had to "argue" with one advisor after the other, semester after semester, before I was allowed to make Chicano literature an area of focus.

Even before I read books by Chicanos or Mexicans, it was the Mexican movies I saw at the drive-in—the Thursday night special of \$1.00 a carload—that gave me a sense of belonging. "*Vámonos a las vistas*," my mother would call out and we'd all—grandmother, brothers, sister and cousins—squeeze into the car. We'd wolf down cheese and bologna white bread sandwiches while watching Pedro Infante in melodramatic tear-jerkers like *Nosotros los pobres*, the first "real" Mexican movie (that was not an imitation of European movies). I remember seeing *Cuando los hijos se van* and surmising that all Mexican movies played up the love a mother has for her children and what ungrateful sons and daughters suffer when they are not devoted to their mothers. I remember the singing-

type "westerns" of Jorge Negrete and Miquel Aceves Mejía. When watching Mexican movies, I felt a sense of homecoming as well as alienation. People who were to amount to something didn't go to Mexican movies, or *bailes* or tune their radios to *bolero*, *rancherita*, and *corrido* music.

The whole time I was growing up, there was *norteño* music sometimes called North Mexican border music, or Tex-Mex music, or Chicano music, or *cantina* (bar) music. I grew up listening to *conjuntos*, three- or four-piece bands made up of folk musicians playing guitar, *bajo sexto*, drums and button accordion, which Chicanos had borrowed from the German immigrants who had come to Central Texas and Mexico to farm and build breweries. In the Rio Grande Valley, Steve Jordan and Little Joe Hernández were popular, and Flaco Jiménez was the accordion king. The rhythms of Tex-Mex music are those of the polka, also adapted from the Germans, who in turn had borrowed the polka from the Czechs and Bohemians.

I remember the hot, sultry evenings when *corridos*—songs of love and death on the Texas-Mexican borderlands—reverberated out of cheap amplifiers from the local *cantinas* and wafted in through my bedroom window.

*Corridos* first became widely used along the South Texas/Mexican border during the early conflict between Chicanos and Anglos. The *corridos* are usually about Mexican heroes who do valiant deeds against the Anglo oppressors. Panchito Villa's song, "*La cucaracha*," is the most famous one. *Corridos* of John F. Kennedy and his death are still very popular in the Valley. Older Chicanos remember Lydia Mendoza, one of the great border *corrido* singers who was called *la Gloria de Tejas*. Her "*El tango negro*," sung during the Great Depression, made her a singer of the people. The everpresent *corridos* narrated one hundred years of border history, bringing news of events as well as entertaining. These folk musicians and folk songs are our chief cultural myth-makers, and they made our hard lives seem bearable.

I grew up feeling ambivalent about our music. Country-western and rock-and-roll had more status.

*Poems and Other Writings* (Pittsburgh, PA: Motherroot Publications, Inc., 1980), 85. [Au.]

<sup>8</sup>Rodolfo Gonzales, *I Am Joaquín/Yo Soy Joaquín* (New York, NY: Bantam Books, 1972). It was first published in 1967. [Au.]

In the 50s and 60s, for the slightly educated and *agringado* Chicanos, there existed a sense of shame at being caught listening to our music. Yet I couldn't stop my feet from thumping to the music, could not stop humming the words, nor hide from myself the exhilaration I felt when I heard it.

There are more subtle ways that we internalize identification, especially in the forms of images and emotions. For me food and certain smells are tied to my identity, to my homeland. Woodsmoke curling up to an immense blue sky; woodsmoke perfuming my grandmother's clothes, her skin. The stench of cow manure and the yellow patches on the ground; the crack of a .22 rifle and the reek of cordite. Homemade white cheese sizzling in a pan, melting inside a folded *tortilla*. My sister Hilda's hot, spicy *menudo*, *chile Colorado* making it deep red, pieces of *panza* and hominy floating on top. My brother Carlito barbecuing *fajitas* in the backyard. Even now and 3,000 miles away, I can see my mother spicing the ground beef, pork and venison with *chile*. My mouth salivates at the thought of the hot steaming *tamales* I would be eating if I were home.

### Si le preguntas a mi mamá, "¿Qué eres?"

Identity is the essential core of who we are as individuals, the conscious experience of the self inside.

—KAUFMAN<sup>9</sup>

*Nosotros los Chicanos* straddle the borderlands. On one side of us, we are constantly exposed to the Spanish of the Mexicans, on the other side we hear the Anglos' incessant clamoring so that we forget our language. Among ourselves we don't say *nosotros los americanos*, or *nosotros los españoles*, or *nosotros los hispanos*. We say *nosotros los mexicanos* (by *mexicanos* we do not mean citizens of Mexico; we do not mean a national identity, but a racial one). We distinguish between *mexicanos del otro lado* and *mexicanos de este lado*. Deep in our hearts we believe that being Mexican has

nothing to do with which country one lives in. Being Mexican is a state of soul—not one of mind, not one of citizenship. Neither eagle nor serpent, but both. And like the ocean, neither animal respects borders.

*Dime con quien andas y te diré quien eres.*  
(Tell me who your friends are and I'll tell you who you are.)

—Mexican saying

*Si le preguntas a mi mamá, "¿Qué eres?" te dirá, "Soy mexicana."* My brothers and sisters say the same. I sometimes will answer "*soy mexicana*" and at others will say "*soy Chicana*" or "*soy tejana*." But I identified as "*Raza*" before I ever identified as "*mexicana*" or "*Chicana*."

As a culture, we call ourselves Spanish when referring to ourselves as a linguistic group and when copping out. It is then that we forget our predominant Indian genes. We are 70–80% Indian.<sup>10</sup> We call ourselves Hispanic<sup>11</sup> or Spanish-American or Latin American or Latin when linking ourselves to other Spanish-speaking peoples of the Western hemisphere and when copping out. We call ourselves Mexican-American<sup>12</sup> to signify we are neither Mexican nor American, but more the noun "American" than the adjective "Mexican" (and when copping out).

Chicanos and other people of color suffer economically for not acculturating. This voluntary (yet forced) alienation makes for psychological conflict, a kind of dual identity—we don't identify with the Anglo-American cultural values and we don't totally identify with the Mexican cultural values. We are a synergy of two cultures with various degrees of Mexicanness or Angloness. I have so internalized the borderland conflict that sometimes I feel like one cancels out the other and we are zero, nothing, no one. *A veces*

<sup>10</sup>John R. Chávez, *The Lost Land: The Chicano Images of the Southwest* (Albuquerque, NM: University of New Mexico Press, 1984), 88–90. [Au.]

<sup>11</sup>"Hispanic" is derived from *Hispanis* (*España*, a name given to the Iberian Peninsula in ancient times when it was a part of the Roman Empire) and is a term designated by the U.S. government to make it easier to handle us on paper. [Au.]

<sup>12</sup>The Treaty of Guadalupe Hidalgo created the Mexican

*no soy nada ni nadie. Pero hasta cuando no lo soy, lo soy.*

When not copping out, when we know we are more than nothing, we call ourselves Mexican, referring to race and ancestry; *mestizo* when affirming both our Indian and Spanish (but we hardly ever own our Black ancestry); Chicano when referring to a politically aware people born and/or raised in the U.S.; *Raza* when referring to Chicanos; *tejanos* when we are Chicanos from Texas.

Chicanos did not know we were a people until 1965 when Cesar Chavez and the farmworkers united and *I Am Joaquín* was published and *la Raza Unida* party was formed in Texas. With that recognition, we became a distinct people. Something momentous happened to the Chicano soul—we became aware of our reality and acquired a name and a language (Chicano Spanish) that reflected that reality. Now that we had a name, some of the fragmented pieces began to fall together—who we were, what we were, how we had evolved. We began to get glimpses of what we might eventually become.

Yet the struggle of identities continues, the struggle of borders is our reality still. One day the inner struggle will cease and a true integration take place. In the meantime, *tenemos que hacer la lucha. ¿Quién está protegiendo los ranchos de mi gente? ¿Quién está tratando de cerrar la fisura entre la india y el blanco en nuestra sangre? El Chicano, si, el Chicano que anda como un ladrón en su propia casa.*

*Los Chicanos*, how patient we seem, how very patient. There is the quiet of the Indian about us.<sup>13</sup> We know how to survive. When other races have given up their tongue, we've kept ours. We know what it is to live under the hammer blow of the dominant *norteamericano* culture. But more than we count the blows, we count the days the weeks the years the centuries the eons until the white laws and commerce and customs will rot in the deserts they've created, lie bleached. *Humildes*

<sup>13</sup>Anglos, in order to alleviate their guilt for dispossessing the Chicano, stressed the Spanish part of us and perpetrated the myth of the Spanish Southwest. We have accepted the fiction that we are Hispanic, that is Spanish, in order to accommodate ourselves to the dominant culture and its abhorrence of Indians. Chávez, 88–91. [Au.]

yet proud, *quietos* yet wild, *nosotros los mexicanos-Chicanos* will walk by the crumbling ashes as we go about our business. Stubborn, persevering, impenetrable as stone, yet possessing a malleability that renders us unbreakable, we, the *mestizas* and *mestizos*, will remain.

### TLILLI, TLAPALLI

#### THE PATH OF THE RED AND BLACK INK

Out of poverty, poetry;  
out of suffering, song.

—a Mexican saying

When I was seven, eight, nine, fifteen, sixteen years old, I would read in bed with a flashlight under the covers, hiding my self-imposed insomnia from my mother. I preferred the world of the imagination to the death of sleep. My sister, Hilda, who slept in the same bed with me, would threaten to tell my mother unless I told her a story.

I was familiar with *cuentos*—my grandmother told stories like the one about her getting on top of the roof while down below rabid coyotes were ravaging the place and wanting to get at her. My father told stories about a phantom-giant dog that appeared out of nowhere and sped along the side of the pickup no matter how fast he was driving.

Nudge a Mexican and she or he will break out with a story. So, huddling under the covers, I made up stories for my sister night after night. After a while she wanted two stories per night. I learned to give her installments, building up the suspense with convoluted complications until the story climaxed several nights later. It must have been then that I decided to put stories on paper. It must have been then that working with images and writing became connected to night.

#### Invoking Art

In the ethno-poetics and performance of the shaman, my people, the Indians, did not split the artistic from the functional, the sacred from the

secular, art from everyday life. The religious, social and aesthetic purposes of art were all intertwined. Before the Conquest, poets gathered to play music, dance, sing and read poetry in open-air places around the *Xochicuahuatl, el Arbol Florido, Tree-in-Flower*. (The *Coaxihuitl* or morning glory is called the snake plant and its seeds, known as *ololihqui*, are hallucinogenic.<sup>14</sup>) The ability of story (prose and poetry) to transform the storyteller and the listener into something or someone else is shamanistic. The writer, as shape-changer, is a *nahual*, a shaman.

In looking at this book that I'm almost finished writing, I see a mosaic pattern (Aztec-like) emerging, a weaving pattern, thin here, thick there. I see a preoccupation with the deep structure, the underlying structure, with the gesso underpainting that is red earth, black earth. I can see the deep structure, the scaffolding. If I can get the bone structure right, then putting flesh on it proceeds without too many hitches. The problem is that the bones often do not exist prior to the flesh, but are shaped after a vague and broad shadow of its form is discerned or uncovered during beginning, middle and final stages of the writing. Numerous overlays of paint, rough surfaces, smooth surfaces make me realize I am preoccupied with texture as well. Too, I see the barely contained color threatening to spill over the boundaries of the object it represents and into other "objects" and over the borders of the frame. I see a hybridization of metaphor, different species of ideas popping up here, popping up there, full of variations and seeming contradictions, though I believe in an ordered, structured universe where all phenomena are interrelated and imbued with spirit. This almost finished product seems an assemblage, a montage, a beaded work with several leitmotifs and with a central core, now appearing, now disappearing in a crazy dance. The whole thing has had a mind of its own, escaping me and insisting on putting together the pieces of its own puzzle with minimal direction from my will. It is a rebellious, willful entity, a precocious girl-child

forced to grow up too quickly, rough, unyielding, with pieces of feather sticking out here and there, fur, twigs, clay. My child, but not for much longer. This female being is angry, sad, joyful, is *Coatllicue*, dove, horse, serpent, cactus. Though it is a flawed thing—a clumsy, complex, groping blind thing—for me it is alive, infused with spirit. I talk to it; it talks to me.

I make my offerings of incense and cracked corn, light my candle. In my head I sometimes will say a prayer—an affirmation and a voicing of intent. Then I run water, wash the dishes or my underthings, take a bath, or mop the kitchen floor. This "induction" period sometimes takes a few minutes, sometimes hours. But always I go against a resistance. Something in me does not want to do this writing. Yet once I'm immersed in it, I can go fifteen to seventeen hours in one sitting and I don't want to leave it.

My "stories" are acts encapsulated in time, "enacted" every time they are spoken aloud or read silently. I like to think of them as performances and not as inert and "dead" objects (as the aesthetics of Western culture think of art works). Instead, the work has an identity; it is a "who" or a "what" and contains the presences of persons, that is, incarnations of gods or ancestors or natural and cosmic powers. The work manifests the same needs as a person, it needs to be "fed," *la tengo que bañar y vestir*.

When invoked in rite, the object/event is "present"; that is, "enacted," it is both a physical thing and the power that infuses it. It is metaphysical in that it "spins its energies between gods and humans" and its task is to move the gods. This type of work dedicates itself to managing the universe and its energies. I'm not sure what it is when it is at rest (not in performance). It may or may not be a "work" then. A mask may only have the power of presence during a ritual dance and the rest of the time it may merely be a "thing." Some works exist forever invoked, always in performance. I'm thinking of totem poles, cave paintings. Invoked art is communal and speaks of everyday life. It is dedicated to the

hopeful, happy, secure, and it can have negative effects as well, which propel one towards a search for validation.<sup>15</sup>

The aesthetic of virtuosity, art typical of Western European cultures, attempts to manage the energies of its own internal system such as conflicts, harmonies, resolutions and balances. It bears the presences of qualities and internal meanings. It is dedicated to the validation of itself. Its task is to move humans by means of achieving mastery in content, technique, feeling. Western art is always whole and always "in power." It is individual (not communal). It is "psychological" in that it spins its energies between itself and its witness.<sup>16</sup>

Western cultures behave differently toward works of art than do tribal cultures. The "sacrifices" Western cultures make are in housing their art works in the best structures designed by the best architects; and in servicing them with insurance, guards to protect them, conservators to maintain them, specialists to mount and display them, and the educated and upper classes to "view" them. Tribal cultures keep art works in honored and sacred places in the home and elsewhere. They attend them by making sacrifices of blood (goat or chicken), libations of wine. They bathe, feed, and clothe them. The works are treated not just as objects, but also as persons. The "witness" is a participant in the enactment of the work in a ritual, and not a member of the privileged classes.<sup>17</sup>

Ethnocentrism is the tyranny of Western aesthetics. An Indian mask in an American museum is transposed into an alien aesthetic system where what is missing is the presence of power invoked through performance ritual. It has become a conquered thing, a dead "thing" separated from nature and, therefore, its power.

Modern Western painters have "borrowed," copied, or otherwise extrapolated the art of tribal cultures and called it cubism, surrealism, symbolism. The music, the beat of the drum, the

<sup>15</sup>Robert Plant Armstrong, *The Powers of Presence: Consciousness, Myth, and Affecting Presence* (Philadelphia, PA: University of Pennsylvania Press, 1981), 11, 20. [Au.]

<sup>16</sup>Armstrong, 10. [Au.]

<sup>17</sup>Armstrong, 4. [Au.]

Blacks' jive talk. All taken over. Whites, along with a good number of our own people, have cut themselves off from their spiritual roots, and they take our spiritual art objects in an unconscious attempt to get them back. If they're going to do it, I'd like them to be aware of what they are doing and to go about doing it the right way. Let's all stop importing Greek myths and the Western Cartesian split point of view and root ourselves in the mythological soil and soul of this continent. White America has only attended to the body of the earth in order to exploit it, never to succor it or to be nurtured in it. Instead of surreptitiously ripping off the vital energy of people of color and putting it to commercial use, whites could allow themselves to share and exchange and learn from us in a respectful way. By taking up *curanderismo*, Santeria, shamanism, Taoism, Zen and otherwise delving into the spiritual life and ceremonies of multi-colored people, Anglos would perhaps lose the white sterility they have in their kitchens, bathrooms, hospitals, mortuaries and missile bases. Though in the conscious mind, black and dark may be associated with death, evil and destruction, in the subconscious mind and in our dreams, white is associated with disease, death and hopelessness. Let us hope that the left hand, that of darkness, of femaleness, of "primitiveness," can divert the indifferent, right-handed, "rational" suicidal drive that, unchecked, could blow us into acid rain in a fraction of a millisecond.

### Ni cuicani: I, the Singer

For the ancient Aztecs, *tilli, tlapalli, la tinta negra y roja de sus códices* (the black and red ink painted on codices) were the colors symbolizing *escritura y sabiduría* (writing and wisdom).<sup>18</sup> They believed that through metaphor and symbol, by means of poetry and truth, communication with the Divine could be attained, and topan (that which is above—the gods and spirit world) could be bridged with *mictlán* (that which is below—the underworld and the region of the dead).

<sup>18</sup>Miguel Leon-Portilla, *Los Antiguos Mexicanos: A través de sus crónicas y cantares* (México, D.F.: Fondo de Cultura Económica, 1961), 19, 22. [Au.]

<sup>14</sup>R. Gordon Wasson, *The Wondrous Mushroom: Mycoling* (New York, NY: McGraw-Hill Book

Poet: she pours water from the mouth of the pump, lowers the handle then lifts it, lowers, lifts. Her hands begin to feel the pull from the entrails, the live animal resisting. A sigh rises up from the depths, the handle becomes a wild thing in her hands, the cold sweet water gushes out, splashing her face, the shock of nightlight filling the bucket.

An image is a bridge between evoked emotion and conscious knowledge; words are the cables that hold up the bridge. Images are more direct, more immediate than words, and closer to the unconscious. Picture language precedes thinking in words; the metaphorical mind precedes analytical consciousness.

### The Shamanic State

When I create stories in my head, that is, allow the voices and scenes to be projected in the inner screen of my mind, I "trance." I used to think I was going crazy or that I was having hallucinations. But now I realize it is my job, my calling, to traffic in images. Some of these film-like narratives I write down; most are lost, forgotten. When I don't write the images down for several days or weeks or months, I get physically ill. Because writing invokes images from my unconscious, and because some of the images are residues of trauma which I then have to reconstruct, I sometimes get sick when I do write. I can't stomach it, become nauseous, or burn with fever, worsen. But, in reconstructing the traumas behind the images, I make "sense" of them, and once they have "meaning" they are changed, transformed. It is then that writing heals me, brings me great joy.

To facilitate the "movies" with soundtracks, I need to be alone, or in a sensory-deprived state. I plug up my ears with wax, put on my black cloth eye-shades, lie horizontal and unmoving, in a state between sleeping and waking, mind and body locked into my fantasy. I am held prisoner by it. My body is experiencing events. In the beginning it is like being in a movie theater, as pure spectator. Gradually I become so engrossed with the activities, the conversations, that I become a participant in the drama. I have to struggle to "disengage" or escape from my "animated story." I have to get some sleep so I can write to-

rector, screenwriter, camera operator. Inside the frame, I am the actors—male and female—I am desert sand, mountain, I am dog, mosquito. I can sustain a four- to six-hour "movie." Once I am up, I can sustain several "shorts" of anywhere between five and thirty minutes. Usually these "narratives" are the offspring of stories acted out in my head during periods of sensory deprivation.

My "awakened dreams" are about shifts. Thought shifts, reality shifts, gender shifts: one person metamorphoses into another in a world where people fly through the air, heal from mortal wounds. I am playing with my Self, I am playing with the world's soul, I am the dialogue between my Self and el espíritu del mundo. I change myself, I change the world.

Sometimes I put the imagination to a more rare use. I choose words, images, and body sensations and animate them to impress them on my consciousness, thereby making changes in my belief system and reprogramming my consciousness. This involves looking my inner demons in the face, then deciding which I want in my psyche. Those I don't want, I starve; I feed them no words, no images, no feelings. I spend no time with them, share not my home with them. Neglected, they leave. This is harder to do than to merely generate "stories." I can only sustain this activity for a few minutes.

I write the myths in me, the myths I am, the myths I want to become. The word, the image and the feeling have a palatable energy, a kind of power. *Con imagenes domo mi miedo, cruzo los abismos que tengo por dentro. Con palabras me hago piedra, pájaro, puente de serpientes arrastrando a ras del suelo todo lo que soy, todo lo que algún día seré.*

*Los que están mirando (leyendo),  
los que cuentan (o refieren lo que leen).  
Los que vuelven ruidosamente las hojas de los  
códices.  
Los que tienen en su poder  
la tinta negra y roja (la sabiduría)  
y lo pintado,  
ellos nos llevan, nos guían,  
nos dicen el camino.<sup>19</sup>*

### Writing Is a Sensuous Act

*Tallo mi cuerpo como si estuviera lavando un trapo. Toco las saltadas venas de mis manos, mis chichis adormecidas como pájaros a la anocheecer. Estoy encorbada sobre la cama. Las imagenes aleteán alrededor de mi cama como murciélagos, la sábana como que tuviese alas. El ruido de los trenes subterráneos en mi sentido como conchas. Parece que las paredes del cuarto se me arriman cada vez más cerquita.*

Picking out images from my soul's eye, fishing for the right words to recreate the images. Words are blades of grass pushing past the obstacles, sprouting on the page; the spirit of the words moving in the body is as concrete as flesh and as palpable; the hunger to create is as substantial as fingers and hand.

I look at my fingers, see plumes growing there. From the fingers, my feathers, black and red ink drips across the page. *Escribo con la tinta de mi sangre.* I write in red. Ink. Intimately knowing the smooth touch of paper, its speechlessness before I spill myself on the insides of trees. Daily, I battle the silence and the red. Daily, I take my throat in my hands and squeeze until the cries pour out, my larynx and soul sore from the constant struggle.

### Something to Do with the Dark

*Quien canta, sus males espanta.  
—un dicho*

The toad comes out of its hiding place inside the lobes of my brain. It's going to happen again. The ghost of the toad that betrayed me—I hold it in my hand. The toad is sipping the strength from my veins, it is sucking my pale heart. I am a dried serpent skin, wind scuttling me across the hard ground, pieces of me scattered over the countryside. And there in the dark I meet the crippled spider crawling in the gutter, the day-old newspaper fluttering in the dirty rain water.

*Musa bruja, venga. Cubrese con una sábana y espante mis demonios que a rempuiones y a cachetadas me roban la*

*Óigame, musa bruja.  
¿Porqué huye uste' en mi cara? Su grito me desarrolla de mi caracola, me sacude el alma. Vieja, quítese de aquí con sus alas de navaja. Ya no me despedaze mi cara. Vaya con sus pinche uñas que me desgarran de los ojos hasta los talones. Váyese a la tiznada. Que no me coman, le digo. Que no me coman sus nueve dedos canibales.*

*Hija negra de la noche, carnala, ¿Porqué me sacas las tripas, porqué cardas mis entrañas? Este hilvanando palabras con tripas me está matando. Jija de la noche ¡vete a la chingada!*

Writing produces anxiety. Looking inside myself and my experience, looking at my conflicts, engenders anxiety in me. Being a writer feels very much like being a Chicana, or being queer—a lot of squirming, coming up against all sorts of walls. Or its opposite: nothing defined or definite, a boundless, floating state of limbo where I kick my heels, brood, percolate, hibernate and wait for something to happen.

Living in a state of psychic unrest, in a Borderland is what makes poets write and artists create. It is like a cactus needle embedded in the flesh. It worries itself deeper and deeper, and I keep aggravating it by poking at it. When it begins to fester I have to do something to put an end to the aggravation and to figure out why I have it. I get deep down into the place where it's rooted in my skin and pluck away at it, playing it like a musical instrument—the fingers pressing, making the pain worse before it can get better. Then out it comes. No more discomfort, no more ambivalence. Until another needle pierces the skin. That's what writing is for me, an endless cycle of making it worse, making it better, but always making meaning out of the experience, whatever it may be.

*My flowers shall not cease to live;  
my songs shall never end:  
I, a singer, intone them;  
they become scattered, they are spread about.*

—Cantares mexicanos

To write, to be a writer, I have to trust and believe in myself as a speaker, as a voice for the images. I have to believe that I can communicate

A lack of belief in my creative self is a lack of belief in my total self and vice versa—I cannot separate my writing from any part of my life. It is all one.

When I write it feels like I'm carving bone. It feels like I'm creating my own face, my own heart—a Nahuatl concept. My soul makes itself through the creative act. It is constantly remaking and giving birth to itself through my body. It is this learning to live with *la Coatlicue* that transforms living in the Borderlands from a nightmare into a numinous experience. It is always a path/state to something else.

In *Xóchilt* in *Cuicatlan*<sup>20</sup>

She writes while other people sleep. Something is trying to come out. She fights the words, pushes them down, down, a woman with morning sickness in the middle of the night. How much easier it would be to carry a baby for nine months and then expel it permanently. These continuous multiple pregnancies are going to kill her. She is the battlefield for the pitched fight between the inner image and the words trying to recreate it. *La musa bruja* has no manners. Doesn't she know, nights are for sleeping?

She is getting too close to the mouth of the abyss. She is teetering on the edge, trying to balance while she makes up her mind whether to jump in or to find a safer way down. That's why she makes herself sick—to postpone having to jump blindfolded into the abyss of her own being and there in the depths confront her face, the face underneath the mask.

To be a mouth—the cost is too high—her whole life enslaved to that devouring mouth. *Todo pasaba por esa boca, el viento, el fuego, los mares y la Tierra*. Her body, a crossroads, a fragile bridge, cannot support the tons of cargo passing through it. She wants to install 'stop' and 'go' signal lights, instigate a curfew, police Poetry. But something wants to come out.

Blocks (*Coatlicue* states) are related to my cultural identity. The painful periods of confu-

sion that I suffer from are symptomatic of a larger creative process: cultural shifts. The stress of living with cultural ambiguity both compels me to write and blocks me. It isn't until I'm almost at the end of the blocked state that I remember and recognize it for what it is. As soon as this happens, the piercing light of awareness melts the block and I accept the deep and the darkness and I hear one of my voices saying, "I am tired of fighting. I surrender. I give up, let go, let the walls fall. On this night of the hearing of faults, *Tlazolteotl, diosa de la cara negra*, let fall the cockroaches that live in my hair, the rats that nestle in my skull. Gouge out my lame eyes, rout my demon from its nocturnal cave. Set torch to the tiger that stalks me. Loosen the dead faces gnawing my cheekbones. I am tired of resisting. I surrender. I give up, let go, let the walls fall."

And in descending to the depths I realize that down is up, and I rise up from and into the deep. And once again I recognize that the internal tension of oppositions can propel (if it doesn't tear apart) the *mestiza* writer out of the *metate* where she is being ground with corn and water, eject her out as *nahual*, an agent of transformation, able to modify and shape primordial energy and therefore able to change herself and others into turkey, coyote, tree, or human.

I sit here before my computer, *Amiguita*, my altar on top of the monitor with the *Virgen de Coatlopeuh* candle and copal incense burning. My companion, a wooden serpent staff with feathers, is to my right while I ponder the ways metaphor and symbol concretize the spirit and etherealize the body. The Writing is my whole life, it is my obsession. This vampire which is my talent does not suffer other suitors.<sup>21</sup> Daily I court it, offer my neck to its teeth. This is the sacrifice that the act of creation requires, a blood sacrifice. For only through the body, through the pulling of flesh, can the human soul be transformed. And for images, words, stories to have this transformative power, they must arise from the human body—flesh and bone—and from the Earth's body—stone, sky, liquid, soil. This work, these images, piercing tongue or ear lobes with

cactus needle, are my offerings, are my Aztec blood sacrifices.

## LA CONCIENCIA DE LA MESTIZA TOWARDS A NEW CONSCIOUSNESS

Por la mujer de mi raza  
hablará el espíritu.<sup>22</sup>

Jose Vasconcelos, Mexican philosopher, envisaged *una raza mestiza, una mezcla de razas afines, una raza de color—la primera raza síntesis del globo*. He called it a cosmic race, *la raza cósmica*, a fifth race embracing the four major races of the world.<sup>23</sup> Opposite to the theory of the pure Aryan, and to the policy of racial purity that white America practices, his theory is one of inclusivity. At the confluence of two or more genetic streams, with chromosomes constantly "crossing over," this mixture of races, rather than resulting in an inferior being, provides hybrid progeny, a mutable, more malleable species with a rich gene pool. From this racial, ideological, cultural and biological cross-pollination, an "alien" consciousness is presently in the making—a new *mestiza* consciousness, *una conciencia de mujer*. It is a consciousness of the Borderlands.

### Una lucha de fronteras/ A Struggle of Borders

Because I, a *mestiza*,  
continually walk out of one culture  
and into another,  
because I am in all cultures at the same time,  
*alma entre dos mundos, tres, cuatro,*  
*me zumba la cabeza con lo contradictorio.*  
*Estoy norteadada por todas las voces que me hablan*  
*simultáneamente.*

The ambivalence from the clash of voices results in mental and emotional states of perplexity. Internal strife results in insecurity and indecisiveness. The *mestiza's* dual or multiple personality is plagued by psychic restlessness.

In a constant state of mental nepantilism, an

<sup>22</sup>This is my own "take off" on Jose Vasconcelos' idea. Jose Vasconcelos, *La Raza Cósmica: Misión de la Raza Ibero-Americana* (México: Aguilar S.A. de Ediciones, 1961). [Au.]

Aztec word meaning torn between ways, *la mestiza* is a product of the transfer of the cultural and spiritual values of one group to another. Being tricultural, monolingual, bilingual, or multilingual, speaking a patois, and in a state of perpetual transition, the *mestiza* faces the dilemma of the mixed breed: which collectivity does the daughter of a darkskinned mother listen to?

*El choque de un alma atrapado entre el mundo del espíritu y el mundo de la técnica a veces la deja entullada*. Cradled in one culture, sandwiched between two cultures, straddling all three cultures and their value systems, *la mestiza* undergoes a struggle of flesh, a struggle of borders, an inner war. Like all people, we perceive the version of reality that our culture communicates. Like others having or living in more than one culture, we get multiple, often opposing messages. The coming together of two self-consistent but habitually incompatible frames of reference<sup>24</sup> causes *un choque*, a cultural collision.

Within us and within *la cultura chicana*, commonly held beliefs of the white culture attack commonly held beliefs of the Mexican culture, and both attack commonly held beliefs of the indigenous culture. Subconsciously, we see an attack on ourselves and our beliefs as a threat and we attempt to block with a counterstance.

But it is not enough to stand on the opposite river bank, shouting questions, challenging patriarchal, white conventions. A counterstance locks one into a duel of oppressor and oppressed; locked in mortal combat, like the cop and the criminal, both are reduced to a common denominator of violence. The counterstance refutes the dominant culture's views and beliefs, and, for this, it is proudly defiant. All reaction is limited by, and dependent on, what it is reacting against. Because the counterstance stems from a problem with authority—outer as well as inner—it's a step towards liberation from cultural domination. But it is not a way of life. At some point, on our way to a new consciousness, we will have to leave the opposite bank, the split between the two mortal combatants somehow healed so that

<sup>24</sup>Arthur Koestler termed this "bisociation." Albert Rothenberg, *The Creative Process in Art, Science, and Other Fields* (Chicago, IL: University of Chicago Press, 1979), 12. [Au.]

we are on both shores at once and, at once, see through serpent and eagle eyes. Or perhaps we will decide to disengage from the dominant culture, write it off altogether as a lost cause, and cross the border into a wholly new and separate territory. Or we might go another route. The possibilities are numerous once we decide to act and not react.

### A Tolerance for Ambiguity

These numerous possibilities leave *la mestiza* floundering in uncharted seas. In perceiving conflicting information and points of view, she is subjected to a swamping of her psychological borders. She has discovered that she can't hold concepts or ideas in rigid boundaries. The borders and walls that are supposed to keep the undesirable ideas out are entrenched habits and patterns of behavior; these habits and patterns are the enemy within. Rigidity means death. Only by remaining flexible is she able to stretch the psyche horizontally and vertically. *La mestiza* constantly has to shift out of habitual formations; from convergent thinking, analytical reasoning that tends to use rationality to move toward a single goal (a Western mode), to divergent thinking,<sup>25</sup> characterized by movement away from set patterns and goals and toward a more whole perspective, one that includes rather than excludes.

The new *mestiza* copes by developing a tolerance for contradictions, a tolerance for ambiguity. She learns to be an Indian in Mexican culture, to be Mexican from an Anglo point of view. She learns to juggle cultures. She has a plural personality, she operates in a pluralistic mode—nothing is thrust out, the good the bad and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else.

She can be jarred out of ambivalence by an intense, and often painful, emotional event which inverts or resolves the ambivalence. I'm not sure exactly how. The work takes place underground—subconsciously. It is work that the soul performs.

<sup>25</sup>In part, I derive my definitions for "convergent" and "divergent" from Rotherberg, 12-13. [Au.]

That focal point or fulcrum, that juncture where the *mestiza* stands, is where phenomena tend to collide. It is where the possibility of uniting all that is separate occurs. This assembly is not one where severed or separated pieces merely come together. Nor is it a balancing of opposing powers. In attempting to work out a synthesis, the self has added a third element which is greater than the sum of its severed parts. That third element is a new consciousness—a *mestiza* consciousness—and though it is a source of intense pain, its energy comes from continual creative motion that keeps breaking down the unitary aspect of each new paradigm.

*En unas pocas centurias*, the future will belong to the *mestiza*. Because the future depends on the breaking down of paradigms, it depends on the straddling of two or more cultures. By creating a new mythos—that is, a change in the way we perceive reality, the way we see ourselves, and the ways we behave—*la mestiza* creates a new consciousness.

The work of *mestiza* consciousness is to break down the subject-object duality that keeps her a prisoner and to show in the flesh and through the images in her work how duality is transcended. The answer to the problem between the white race and the colored, between males and females, lies in healing the split that originates in the very foundation of our lives, our culture, our languages, our thoughts. A massive uprooting of dualistic thinking in the individual and collective consciousness is the beginning of a long struggle, but one that could, in our best hopes, bring us to the end of rape, of violence, of war.

### La encrucijada/The Crossroads

A chicken is being sacrificed  
at a crossroads, a simple mound of earth  
a mud shrine for *Eshu*,  
*Yoruba* god of indeterminacy,  
who blesses her choice of path.  
She begins her journey.

*Su cuerpo es una bocacalle. La mestiza* has gone from being the sacrificial goat to becoming the officiating priestess at the crossroads.

As a *mestiza* I have no country, my homeland

cast me out; yet all countries are mine because I am every woman's sister or potential lover. (As a lesbian I have no race, my own people disclaim me; but I am all races because there is the queer of me in all races.) I am cultureless because, as a feminist, I challenge the collective cultural/religious male-derived beliefs of Indo-Hispanics and Anglos; yet I am cultured because I am participating in the creation of yet another culture, a new story to explain the world and our participation in it, a new value system with images and symbols that connect us to each other and to the planet. *Soy un amasamiento*, I am an act of kneading, of uniting and joining that not only has produced both a creature of darkness and a creature of light, but also a creature that questions the definitions of light and dark and gives them new meanings.

We are the people who leap in the dark, we are the people on the knees of the gods. In our very flesh, (r)evolution works out the clash of cultures. It makes us crazy constantly, but if the center holds, we've made some kind of evolutionary step forward. *Nuestra alma el trabajo*, the opus, the great alchemical work; spiritual *mestizaje*, a "morphogenesis,"<sup>26</sup> an inevitable unfolding. We have become the quickening serpent movement.

Indigenous like corn, like corn, the *mestiza* is a product of crossbreeding, designed for preservation under a variety of conditions. Like an ear of corn—a female seed-bearing organ—the *mestiza* is tenacious, tightly wrapped in the husks of her culture. Like kernels she clings to the cob; with thick stalks and strong brace roots, she holds tight to the earth—she will survive the crossroads.

*Lavando y remojando el maíz en agua de cal, despojando el pellejo. Moliendo, mixteando,*

<sup>26</sup>To borrow chemist Ilya Prigogine's theory of "dissipative structures." Prigogine discovered that substances interact not in predictable ways as it was taught in science, but in different and fluctuating ways to produce new and more complex structures, a kind of birth he called "morphogenesis," which created unpredictable innovations. Harold Gilliam, "Searching for a New World View," *This World* (January 1981), 23. [Au.]

*amasando, haciendo tortillas de masa.*<sup>27</sup> She steeps the corn in lime, it swells, softens. With stone roller on *metate*, she grinds the corn, then grinds again. She kneads and moulds the dough, pats the round balls into *tortillas*.

We are the porous rock in the stone *metate*  
squatting on the ground.  
We are the rolling pin, *el maíz y agua*,  
*la masa harina. Somos el amasajo.*  
*Somos lo molido en el metate.*  
We are the *comal* sizzling hot,  
the hot *tortilla*, the hungry mouth.  
We are the coarse rock.  
We are the grinding motion,  
the mixed potion, *somos el molcajete.*  
We are the pestle, *el comino, ajo, pimienta.*  
We are the *chile colorado*,  
the green shoot that cracks the rock.  
We will abide.

### El camino de la mestiza/The Mestiza Way

Caught between the sudden contraction, the breath sucked in and the endless space, the brown woman stands still, looks at the sky. She decides to go down, digging her way along the roots of trees. Sifting through the bones, she shakes them to see if there is any marrow in them. Then, touching the dirt to her forehead, to her tongue, she takes a few bones, leaves the rest in their burial place.

She goes through her backpack, keeps her journal and address book, throws away the muni-bart metromaps. The coins are heavy and they go next, then the greenbacks flutter through the air. She keeps her knife, can opener and eyebrow pencil. She puts bones, pieces of bark, *hierbas*, eagle feather, snakeskin, tape recorder, the rattle and drum in her pack and she sets out to become the complete *tolteca*.<sup>28</sup>

Her first step is to take inventory. *Despojando, desgranando, quitando paja*. Just what did she inherit from her ancestors? This weight on her back—which is the baggage from the Indian

<sup>27</sup>*Tortillas de masa harina*: corn tortillas are of two types, the smooth uniform ones made in a tortilla press and usually bought at a tortilla factory or supermarket, and *gorditas*, made by mixing *masa* with lard or shortening or butter (my mother sometimes puts in bits of bacon or *chicharrones*). [Au.]

<sup>28</sup>Anzaldúa's reference for this quote is missing in the original. [Ed.]

Caroline  
mestiza

mother, which the baggage from the Spanish father, which the baggage from the Anglo?

*Pero es difícil* differentiating between *lo heredado, lo adquirido, lo impuesto*. She puts history through a sieve, winnows out the lies, looks at the forces that we as a race, as women, have been a part of. *Luego bota lo que no vale, los desmientos, los desencuentos, el embrutecimiento. Aguarda el juicio, hondo y enraizado, de la gente antigua*. This step is a conscious rupture with all oppressive traditions of all cultures and religions. She communicates that rupture, documents the struggle. She reinterprets history and, using new symbols, she shapes new myths. She adopts new perspectives toward the darkskinned, women and queers. She strengthens her tolerance (and intolerance) for ambiguity. She is willing to share, to make herself vulnerable to foreign ways of seeing and thinking. She surrenders all notions of safety, of the familiar. Deconstruct, construct. She becomes a *nahual*, able to transform herself into a tree, a coyote, into another person. She learns to transform the small "I" into the total Self. *Se hace moldeadora de su alma. Según la concepción que tiene de sí misma, así será.*

### Que no se nos olvide los hombres

*Tú no sirves pa' nada—*  
you're good for nothing.  
*Eres pura vieja.*

"You're nothing but a woman" means you are defective. Its opposite is to be *un macho*. The modern meaning of the word "machismo," as well as the concept, is actually an Anglo invention. For men like my father, being "macho" meant being strong enough to protect and support my mother and us, yet being able to show love. Today's macho has doubts about his ability to feed and protect his family. His "machismo" is an adaptation to oppression and poverty and low self-esteem. It is the result of hierarchical male dominance. The Anglo, feeling inadequate and inferior and powerless, displaces or transfers these feelings to the Chicano by shaming him. In the Gringo world, the Chicano suffers from excessive humility and self-effacement, shame of self and self-deprecation. Around Latinos he suf-

fers he suffers from a racial amnesia which ignores our common blood, and from guilt because the Spanish part of him took their land and oppressed them. He has an excessive compensatory hubris when around Mexicans from the other side. It overlays a deep sense of racial shame.

The loss of a sense of dignity and respect in the macho breeds a false machismo which leads him to put down women and even to brutalize them. Coexisting with his sexist behavior is a love for the mother which takes precedence over that of all others. Devoted son, macho pig. To wash down the shame of his acts, of his very being, and to handle the brute in the mirror, he takes to the bottle, the snort, the needle, and the fist.

Though we "understand" the root causes of male hatred and fear, and the subsequent wounding of women, we do not excuse, we do not condone, and we will no longer put up with it. From the men of our race, we demand the admission/acknowledgment/disclosure/testimony that they wound us, violate us, are afraid of us and of our power. We need them to say they will begin to eliminate their hurtful put-down ways. But more than the words, we demand acts. We say to them: We will develop equal power with you and those who have shamed us.

It is imperative that mestizas support each other in changing the sexist elements in the Mexican-Indian culture. As long as woman is put down, the Indian and the Black in all of us is put down. The struggle of the mestiza is above all a feminist one. As long as *los hombres* think they have to *chingar mujeres* and each other to be men, as long as men are taught that they are superior and therefore culturally favored over *la mujer*, as long as to be a *vieja* is a thing of derision, there can be no real healing of our psyches. We're halfway there—we have such love of the Mother, the good mother. The first step is to unlearn the *puta/virgen* dichotomy and to see *Coatlapoeh-Coatlicue* in the Mother, *Guadalupe*.

Tenderness, a sign of vulnerability, is so feared that it is showered on women with verbal abuse and blows. Men, even more than women, are fettered to gender roles. Women at least have had the guts to break out of bondage. Only gay men

masculinity. I've encountered a few scattered and isolated gentle straight men, the beginnings of a new breed, but they are confused, and entangled with sexist behaviors that they have not been able to eradicate. We need a new masculinity and the new man needs a movement.

Lumping the males who deviate from the general norm with man, the oppressor, is a gross injustice. *Asombra pensar que nos hemos quedado en ese pozo oscuro donde el mundo encierra a las lesbianas. Asombra pensar que hemos, como feministas y lesbianas, cerrado neustros corazones a los hombres, a nuestros hermanos los jotos, desheredados y marginales como nosotros*. Being the supreme crossers of cultures, homosexuals have strong bonds with the queer white, Black, Asian, Native American, Latino, and with the queer in Italy, Australia and the rest of the planet. We come from all colors, all classes, all races, all time periods. Our role is to link people with each other—the Blacks with Jews with Indians with Asians with whites with extraterrestrials. It is to transfer ideas and information from one culture to another. Colored homosexuals have more knowledge of other cultures; have always been at the forefront (although sometimes in the closet) of all liberation struggles in this country; have suffered more injustices and have survived them despite all odds. Chicanos need to acknowledge the political and artistic contributions of their queer. People, listen to what your *jotería* is saying.

The mestizo and the queer exist at this time and point on the evolutionary continuum for a purpose. We are a blending that proves that all blood is intricately woven together, and that we are spawned out of similar souls.

### Somos una gente

*Hay tantísimas fronteras*  
*que dividen a la gente,*  
*pero por cada frontera*  
*existe también un puente.*

—GINA VALDÉS<sup>29</sup>

*Divided Loyalties*. Many women and men of color do not want to have any dealings with

white people. It takes too much time and energy to explain to the downwardly mobile, white middle-class women that it's okay for us to want to own "possessions," never having had any nice furniture on our dirt floors or "luxuries" like washing machines. Many feel that whites should help their own people rid themselves of race hatred and fear first. I, for one, choose to use some of my energy to serve as mediator. I think we need to allow whites to be our allies. Through our literature, art, *corridos*, and folktales we must share our history with them so when they set up committees to help Big Mountain Navajos or the Chicano farmworkers or *los Nicaragüenses* they won't turn people away because of their racial fears and ignorances. They will come to see that they are not helping us but following our lead.

Individually, but also as a racial entity, we need to voice our needs. We need to say to white society: We need you to accept the fact that Chicanos are different, to acknowledge your rejection and negation of us. We need you to own the fact that you looked upon us as less than human, that you stole our lands, our personhood, our self-respect. We need you to make public restitution: to say that, to compensate for your own sense of defectiveness, you strive for power over us, you erase our history and our experience because it makes you feel guilty—you'd rather forget your brutish acts. To say you've split yourself from minority groups, that you disown us, that your dual consciousness splits off parts of yourself, transferring the "negative" parts onto us. (Where there is persecution of minorities, there is shadow projection. Where there is violence and war, there is repression of shadow.) To say that you are afraid of us, that to put distance between us, you wear the mask of contempt. Admit that Mexico is your double, that she exists in the shadow of this country, that we are irrevocably tied to her. Gringo, accept the doppelganger in your psyche. By taking back your collective shadow the intracultural split will heal. And finally, tell us what you need from us.

### By Your True Faces We Will Know You

I am visible—see this Indian face—yet I am invisible. I both blind them with my beak nose and

like to think I have melted in the pot. But I haven't, we haven't.

The dominant white culture is killing us slowly with its ignorance. By taking away our self-determination, it has made us weak and empty. As a people we have resisted and we have taken expedient positions, but we have never been allowed to develop unencumbered—we have never been allowed to be fully ourselves. The whites in power want us people of color to barricade ourselves behind our separate tribal walls so they can pick us off one at a time with their hidden weapons; so they can whitewash and distort history. Ignorance splits people, creates prejudices. A misinformed people is a subjugated people.

—Before the Chicano and the undocumented worker and the Mexican from the other side can come together, before the Chicano can have unity with Native Americans and other groups, we need to know the history of their struggle and they need to know ours. Our mothers, our sisters and brothers, the guys who hang out on street corners, the children in the playgrounds, each of us must know our Indian lineage, our afro-mestisaje, our history of resistance.

To the immigrant *mexicano* and the recent arrivals we must teach our history. The 80 million *mexicanos* and the Latinos from Central and South America must know of our struggles. Each one of us must know basic facts about Nicaragua, Chile and the rest of Latin America. The Latinoist movement (Chicanos, Puerto Ricans, Cubans and other Spanish-speaking people working together to combat racial discrimination in the market place) is good but it is not enough. Other than a common culture we will have nothing to hold us together. We need to meet on a broader communal ground.

The struggle is inner: Chicano, *indio*, American Indian, *mojado*, *mexicano*, immigrant Latino, Anglo in power, working class Anglo, Black, Asian—our psyches resemble the bordertowns and are populated by the same people. The struggle has always been inner, and is played out in the outer terrains. Awareness of our situation

come before changes in society. Nothing happens in the "real" world unless it first happens in the images in our heads.

### El día de la Chicana

I will not be shamed again  
Nor will I shame myself.

I am possessed by a vision: that we Chicanas and Chicanos have taken back or uncovered our true faces, our dignity and self-respect. It's a validation vision.

Seeing the Chicana anew in light of her history. I seek an exoneration, a seeing through the fictions of white supremacy, a seeing of ourselves in our true guises and not as the false racial personality that has been given to us and that we have given to ourselves. I seek our woman's face, our true features, the positive and the negative seen clearly, free of the tainted biases of male dominance. I seek new images of identity, new beliefs about ourselves, our humanity and worth no longer in question.

*Estamos viviendo en la noche de la Raza, un tiempo cuando el trabajo se hace a lo quieto, en el oscuro. El día cuando aceptamos tal y como somos y para en donde vamos y porque—ese día será el día de la Raza. Yo tengo el compromiso de expresar mi visión, mi sensibilidad, mi percepción de la revalidación de la gente mexicana, su mérito, estimación, honra, aprecio, y validez.*

On December 2nd when my sun goes into my first house, I celebrate *el día de la Chicana y el Chicano*. On that day I clean my altars, light my *Coatloapeuh* candle, burn sage and copal, take *el baño para espantar basura*, sweep my house. On that day I bare my soul, make myself vulnerable to friends and family by expressing my feelings. On that day I affirm who we are.

On that day I look inside our conflicts and our basic introverted racial temperament. I identify our needs, voice them. I acknowledge that the self and the race have been wounded. I recognize the need to take care of our personhood, of our racial self. On that day I gather the splintered and disowned parts of *la gente mexicana* and

hold them in my arms. *Todas las partes de nosotros valen.*

On that day I say, "Yes, all you people wound us when you reject us. Rejection strips us of self-worth; our vulnerability exposes us to shame. It is our innate identity you find wanting. We are ashamed that we need your good opinion, that we need your acceptance. We can no longer camouflage our needs, can no longer let defenses and fences sprout around us. We can no longer withdraw. To rage and look upon you with contempt is to rage and be contemptuous of ourselves. We can no longer blame you, nor disown the white parts, the male parts, the pathological parts, the queer parts, the vulnerable parts. Here we are weaponless with open arms, with only our magic. Let's try it our way, the mestiza way, the Chicana way, the woman way.

On that day, I search for our essential dignity as a people, a people with a sense of purpose—to belong and contribute to something greater than our *pueblo*. On that day I seek to recover and reshape my spiritual identity. *¡Animate! Raza, a celebrar el día de la Chicana.*

### El retorno

All movements are accomplished in six stages, and the seventh brings return.

—I Ching<sup>30</sup>

*Tanto tiempo sin verte casa mía,  
mi cuna, mi hondo nido de la huerta.*

—"Soledad"<sup>31</sup>

I stand at the river, watch the curving, twisting serpent, a serpent nailed to the fence where the mouth of the Rio Grande empties into the Gulf.

I have come back. *Tanto dolor me costó el alejamiento.* I shade my eyes and look up. The bone beak of a hawk slowly circling over me, checking me out as potential carrion. In its wake a little bird flickering its wings, swimming sporadically like a fish. In the distance the expressway and the slough of traffic like an irritated sow.

<sup>30</sup>Richard Wilhelm, *The I Ching or Book of Changes*, trans. Cary F. Baynes (Princeton, NJ: Princeton University Press, 1950), 98. [Au.]

<sup>31</sup>"Soledad" is sung by the group, Hacienda Punto en Otro Son. [Au.]

The sudden pull in my gut, *la tierra, los aguaceros*. My land, *el viento soplando la arena, el lagartijo debajo de un nopalito. Me acuerdo como era antes. Una región desértica de vasta llanuras, costeras de baja altura, de escasa lluvia, de chaparrales formados por mesquites y huizaches.* If I look real hard I can almost see the Spanish fathers who were called "the cavalry of Christ" enter this valley riding their burros, see the clash of cultures commence.

*Tierra natal.* This is home, the small towns in the Valley, *los pueblitos* with chicken pens and goats picketed to mesquite shrubs. *En las colonias* on the other side of the tracks, junk cars line the front yards of hot pink and lavender-trimmed houses—Chicano architecture we call it, self-consciously. I have missed the TV shows where hosts speak in half and half, and where awards are given in the category of Tex-Mex music. I have missed the Mexican cemeteries blooming with artificial flowers, the fields of aloe vera and red pepper, rows of sugar cane, of corn hanging on the stalks, the cloud of *polvareda* in the dirt roads behind a speeding pickup truck, *el sabor de tamales de rez y venado.* I have missed *la yegua colorada* gnawing the wooden gate of her stall, the smell of horse flesh from Carito's corrals. *He hecho menos las noches calientes sin aire, noches de linternas y lechuzas* making holes in the night.

I still feel the old despair when I look at the unpainted, dilapidated, scrap lumber houses consisting mostly of corrugated aluminum. Some of the poorest people in the U.S. live in the Lower Rio Grande Valley, an arid and semi-arid land of irrigated farming, intense sunlight and heat, citrus groves next to chaparral and cactus. I walk through the elementary school I attended so long ago, that remained segregated until recently. I remember how the white teachers used to punish us for being Mexican.

How I love this tragic valley of South Texas, as Ricardo Sánchez calls it; this borderland between the Nueces and the Rio Grande. This land has survived possession and ill-use by five countries: Spain, Mexico, the Republic of Texas, the U.S., the Confederacy, and the U.S. again. It has

survived Anglo-Mexican blood feuds, lynchings, burnings, rapes, pillage.

Today I see the Valley still struggling to survive. Whether it does or not, it will never be as I remember it. The borderlands depression that was set off by the 1982 peso devaluation in Mexico resulted in the closure of hundreds of Valley businesses. Many people lost their homes, cars, land. Prior to 1982, U.S. store owners thrived on retail sales to Mexicans who came across the border for groceries and clothes and appliances. While goods on the U.S. side have become 10, 100, 1000 times more expensive for Mexican buyers, goods on the Mexican side have become 10, 100, 1000 times cheaper for Americans. Because the Valley is heavily dependent on agriculture and Mexican retail trade, it has the highest unemployment rates along the entire border region; it is the Valley that has been hardest hit.<sup>32</sup>

"It's been a bad year for corn," my brother, Nune, says. As he talks, I remember my father scanning the sky for a rain that would end the drought, looking up into the sky, day after day, while the corn withered on its stalk. My father has been dead for 29 years, having worked himself to death. The life span of a Mexican farm laborer is 56—he lived to be 38. It shocks me that I am older than he. I, too, search the sky for rain. Like the ancients, I worship the rain god and the maize goddess, but unlike my father I have recovered their names. Now for rain (irrigation) one offers not a sacrifice of blood, but of money.

<sup>32</sup>Out of the twenty-two border counties in the four border states, Hidalgo County (named for Father Hidalgo who was shot in 1810 after instigating Mexico's revolt against Spanish rule under the banner of *la Virgen de Guadalupe*) is the most poverty-stricken county in the nation as well as the largest home base (along with Imperial in California) for migrant farmworkers. It was here that I was born and raised. I am amazed that both it and I have survived. [Au.]

"Farming is in a bad way," my brother says. "Two to three thousand small and big farmers went bankrupt in this country last year. Six years ago the price of corn was \$8.00 per hundred pounds," he goes on. "This year it is \$3.90 per hundred pounds." And, I think to myself, after taking inflation into account, not planting anything puts you ahead.

I walk out to the back yard, stare at *los rosales de mamá*. She wants me to help her prune the rose bushes, dig out the carpet grass that is choking them. *Mamagrande Ramona también tenía rosales*. Here every Mexican grows flowers. If they don't have a piece of dirt, they use car tires, jars, cans, shoe boxes. Roses are the Mexican's favorite flower. I think, how symbolic—thorns and all.

Yes, the Chicano and Chicana have always taken care of growing things and the land. Again I see the four of us kids getting off the school bus, changing into our work clothes, walking into the field with Papi and Mamí, all six of us bending to the ground. Below our feet, under the earth lie the watermelon seeds. We cover them with paper plates, putting *terremotes* on top of the plates to keep them from being blown away by the wind. The paper plates keep the freeze away. Next day or the next, we remove the plates, bare the tiny green shoots to the elements. They survive and grow, give fruit hundreds of times the size of the seed. We water them and hoe them. We harvest them. The vines dry, rot, are plowed under. Growth, death, decay, birth. The soil prepared again and again, impregnated, worked on. A constant changing of forms, *renacimientos de la tierra madre*.

This land was Mexican once  
was Indian always  
and is.  
And will be again.

## Stanley Fish

b. 1938

Stanley Eugene Fish was born in Providence, Rhode Island, and grew up in Philadelphia. He was educated at the University of Pennsylvania and earned his Ph.D. in 1962 at Yale. He taught at the University of California at Berkeley and subsequently at Johns Hopkins University and at Duke University, where he was professor of both English and law, chair of the English Department, and director of the university press. He left Duke in 1998 to become dean of arts and sciences at the University of Illinois at Chicago.

Fish's earliest scholarly work focused on the Renaissance (with a book based on his dissertation on John Skelton's poetry in 1965) and on the work of Milton and George Herbert. His first major work, *Surprised by Sin: The Reader in "Paradise Lost"* (1967), applies an early version of reader-response theory, arguing that Milton uses literary strategies to lead his readers to a sense of the sinfulness of pride, only to then "surprise" them by showing how they themselves have been prideful in their very reading of the poem. This approach shifts the critical focus from the idea that meaning is in the text itself to the idea that meaning occurs as a result of the operation of the text upon the reader. Fish's scholarly writing from this time forward is distinguished by his careful attention to literary theories, particularly those based on language theories, such as reader-response, speech acts, and, later, deconstruction.

In *Surprised by Sin*, Fish maintains that the "surprise" works in *Paradise Lost* because of Milton's goal of bringing the reader to self-consciousness about sin. But soon, in several articles later collected in *Is there a Text in this Class?*, *The Authority of Interpretive Communities* (1980) and in a book, *Self-Consuming Artifacts: The Experience of Seventeenth-Century Literature* (1972), Fish generalizes his theory and shows that it applies to other works, indeed to all works of literature. The "artifact" of the literary work does not, he argues, contain its own meaning. The meaning emerges as a result of the act of reading, which therefore ought to be the focus of the critic's attention.

Fish is himself one of the severest critics of the theory he put forward at this time. In the introduction to *Is there a Text in this Class?*, he points out the flaw of his method and of much reader-response criticism, namely, that of presuming to know how reading works in some universal sense (at least for all educated readers) and to be able to describe it. Moreover, he notes, in a book like *Surprised by Sin*, the critic assumes that the effects achieved are the effects intended by the author, which simply returns the meaning or the responsibility for the meaning to the text itself. In the essays collected in *Is there a Text in this Class?*, Fish argues that the reader "creates" the text by deciding which of its features are relevant or significant. But how does the reader decide? Fish was not content (as were other reader-response critics) to allow mere individual preference to rule. Instead, he puts forward the enormously influential idea of the *interpretive community* (later to appear as "discourse community" in rhetoric scholarship) that maintains the values and conventions that "always