"To live in the borderlands means [student's notes]."

The actual physical borderland that I'm dealing with in this book is the Texas-U.S.-Mexico border. The psychological borderlands, the sexual borderlands, and spiritual borderlands are not particular to the South-west. In fact, the borderlands are physical present wherever two or more cultures edge each other, wherever people of different races occupy the same territory, where under lower middle and upper classes touch, and across genres, and across cultures.

Borderlands/La Frontera is a book that speaks across fields. A critical introduction by Sonia Saldívar-Hull, Associate Professor of English at U.C.A. and author of Feminism on the Border, and by the line Reader as part of the "Alternate Canon" in 1998, Borderlands/La Frontera is a book that speaks across fields.

The New Mestiza

"I am from the borderlands, I have lived in this bastard territory, I don't know how to belong..."

Gloria Anzaldúa

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Learn more about Gloria Anzaldúa's work and her contributions to the fields of border studies and Latin American literature.
Movimientos de rebeldía y las culturas que traicionan

Esos movimientos de rebeldía que tenemos en la sangre nosotros los mexicanos surgen como ríos desbocados en mis venas. Y como mi raza que cada en cuando deja caer esa esclavitud de obedecer, de callarse y aceptar, en mí está la rebeldía encima de mi carne. Debajo de mi humillada mirada está una cara insolente lista para explotar. Me costó muy caro mi rebeldía—acalambrada con desvelos y dudas, sintiéndome inútil, estúpida, e impotente.

Me entra una rabia cuando alguien—sea mi mamá, la Iglesia, la cultura de los anglos—me dice baz esto, baz eso sin considerar mis deseos.

Repele. Hable pa’ tras. Fui muy bociconia. Era indiferente a muchos valores de mi cultura. No me dejé de los hombres. No fui buena ni obediente.

Pero he crecido. Y no sólo paso toda mi vida botando las costumbres y los valores de mi cultura que me traicionan. También recojo las costumbres que por el tiempo se han probado y las costumbres de respeto a las mujeres. But despite my growing tolerance, for this Chicana la guerra de independencia is a constant.

The Strength of My Rebellion

I have a vivid memory of an old photograph: I am six years old. I stand between my father and mother, head cocked to the right, the toes of my flat feet gripping the ground. I hold my mother’s hand.
To this day I'm not sure where I found the strength to leave the source, the mother, disengage from my family, mi tierra, mi gente, and all that picture stood for. I had to leave home so I could find myself, find my own intrinsic nature buried under the personality that had been imposed on me.

I was the first in six generations to leave the Valley, the only one in my family to ever leave home. But I didn't leave all the parts of me: I kept the ground of my own being. On it I walked away, taking with me the land, the Valley, Texas. Gané mi camino y me largué. Muy andariega mi hija. Because I left of my own accord me dicen, "¿Cómo te gusta la mala vida?"

At a very early age I had a strong sense of who I was and what I was about and what was fair. I had a stubborn will. It tried constantly to mobilize my soul under my own regime, to live life on my own terms no matter how unsuitable to others they were. Terca. Even as a child I would not obey. I was "lazy." Instead of ironing my younger brothers' shirts or cleaning the cupboards, I would pass many hours studying, reading, painting, writing. Every bit of self-feud I'd painstakingly gathered took a beating daily. Nothing in my culture approved of me. Había agarrado malos pasos. Something was "wrong" with me. Estaba más allá de la tradición.

There is a rebel in me—the Shadow-Beast. It is a part of me that refuses to take orders from outside authorities. It refuses to take orders from my conscious will, it threatens the sovereignty of my rulership. It is that part of me that hates constraints of any kind, even those self-imposed. At the least hint of limitations on my time or space by others, it kicks out with both feet. Bolts.

Cultural Tyranny

Culture forms our beliefs. We perceive the version of reality that it communicates. Dominant paradigms, predefined concepts that exist as unquestionable, unchallengeable, are transmitted to us through the culture. Culture is made by those in power—men. Males make the rules and laws; women transmit them. How many times have I heard mothers and mothers-in-law tell their sons to beat their wives for not obeying them, for being bociconas (big mouths), for being calleferas (going to visit and gossip with neighbors), for expecting their husbands to help with the rearing of children and the household, for wanting to be something other than housewives?

The culture expects women to show greater acceptance of, and commitment to, the value system than men. The culture and the Church insist that women are subservient to males. If a woman rebels she is a mujer mala. If a woman doesn't renounce herself in favor of the male, she is selfish. If a woman remains a virgen until she marries, she is a good woman. For a woman of my culture there used to be only three directions she could turn: to the Church as a nun, to the streets as a prostitute, or to the home as a mother. Today some of us have a fourth choice: entering the world by way of education and career and becoming self-autonomous persons. A very few of us. As a working class people our chief activity is to put food in our mouths, a roof over our heads and clothes on our backs. Educating our children is out of reach for most of us. Educated or not, the onus is still on woman to be a wife/mother—only the nun can escape motherhood. Women are made to feel total failures, if they don't marry and have children. "¿Y cuándo te casas, Gloria? Se te va a pasar el tren." Y yo les digo, "Pos si me caso, no va ser con un hombre." Se quedan calladitas. Sí, soy hija de la Chingada. I've always been her daughter. No 'tés chingando.'

Humans fear the supernatural, both the undivine (the animal impulses such as sexuality, the unconscious, the unknown, the alien) and the divine (the superhuman, the god in us). Culture and religion seek to protect us from these two forces. The female, by virtue of creating entities of flesh and blood in her stomach (she bleeds every month but does not die), by virtue of being in tune with nature's cycles, is feared. Because, according to Christianity and most other major religions, woman is carnal, animal, and closer to the undivine, she must be protected. Protected from herself. Woman is the stranger, the other. She is man's recognized nightmarish pieces, his Shadow-Beast. The sight of her sends him into a frenzy of anger and fear.

La gorra, el robozo, la mantilla are symbols of my culture's "protection" of women. Culture (read males) professes to protect women. Actually it keeps women in rigidly defined roles. It keeps the girlchild from other men—don't poach on my preserves, only I can touch my child's body. Our mothers taught us well, "Los hombres nomás quieren una cosa": men aren't to be trusted, they are selfish and are like children. Mothers made
Half and Half

There was a muchacha who lived near my house. La gente del pueblo talked about her being una de las otras, "of the Others." They said that for six months she was a woman who had a vagina that bled once a month, and that for the other six months she was a man, had a penis and she peed standing up. They called her half and half, mita' y mita', neither one nor the other but a strange doubling, a deviation of nature that horrified, a work of nature inverted. But there is a magic aspect in abnormality and so-called deformity. Maimed, mad, and sexually different people were believed to possess supernatural powers by primal cultures' magico-religious thinking. For them, abnormality was the price a person had to pay for her or his inborn extraordinary gift.

There is something compelling about being both male and female, about having an entry into both worlds. Contrary to some psychiatric tenets, half and halves are not suffering from a confusion of sexual identity, or even from a confusion of gender. What we are suffering from is an absolute despot dualism that says we are able to be only one or the other. It claims that human nature is limited and cannot evolve into something better. But I, like other queer people, am two in one body, both male and female. I am the embodiment of the ibero gamos: the coming together of opposite qualities within.

Fear of Going Home: Homophobia

For the lesbian of color, the ultimate rebellion she can make against her native culture is through her sexual behavior. She goes against two moral prohibitions: sexuality and homosexuality. Being lesbian and raised Catholic, indoctrinated as straight, I made the choice to be queer (for some it is genetically inherent). It's an interesting path, one that continually slips in and out of the white, the Catholic, the Mexican, the indigenous, the instincts. In and out of my head. It makes for loqued, the crazies. It is a path of knowledge—one of knowing (and of learning) the history of oppression of our raza. It is a way of balancing, of mitigating duality.

In a New England college where I taught, the presence of a few lesbians threw the more conservative heterosexual students
and faculty into a panic. The two lesbian students and we two
lesbian instructors met with them to discuss their fears. One of
the students said, "I thought homophobia meant fear of going
home after a residency."

And I thought, how apt. Fear of going home. And of not
being taken in. We’re afraid of being abandoned by the mother,
the culture, la Raza, for being unacceptable, faulty, damaged.
Most of us unconsciously believe that if we reveal this unaccep-
table aspect of the self our mother/culture/race will totally reject
us. To avoid rejection, some of us conform to the values of the
culture, push the unacceptable parts into the shadows. Which
leaves only one fear—that we will be found out and that the
Shadow-Beast will break out of its cage. Some of us take another
route. We try to make ourselves conscious of the Shadow-Beast,
stare at the sexual lust and lust for power and destruction we see
on its face, discern among its features the undershadow that the
reigning order of heterosexual males project on our Beast. Yet
still others of us take it another step: we try to waken the
Shadow-Beast inside us. Not many jump at the chance to con-
front the Shadow-Beast in the mirror without flinching at her lid-
less serpent eyes, her cold clammy moist hand dragging us under-
ground, fangs bared and hissing. How does one put feathers on
this particular serpent? But a few of us have been lucky—on the
face of the Shadow-Beast we have seen not lust but tenderness;
on its face we have uncovered the lie.

Intimate Terrorism: Life in the Borderlands

The world is not a safe place to live in. We shiver in separate
cells in enclosed cities, shoulders hunched, barely keeping the
panic below the surface of the skin, daily drinking shock along
with our morning coffee, fearing the torches being set to our
buildings, the attacks in the streets. Shouting down. Woman does
not feel safe when her own culture, and white culture, are criti-
cal of her, when the males of all races hunt her as prey.

Alienated from her mother culture, "alien" in the dominant
culture, the woman of color does not feel safe within the inner
life of her Self. Petrified, she can’t respond, her face caught
between los intersticios, the spaces between the different worlds
she inhabits.

The ability to respond is what is meant by responsibility, yet
our cultures take away our ability to act—shackle us in the name
of protection. Blocked, immobilized, we can’t move forward,
can’t move backwards. That writhing serpent movement, the
very movement of life, swifter than lightning, frozen.

We do not engage fully. We do not make full use of our fac-
culties. We abnegate. And there in front of us is the crossroads
and choice: to feel a victim where someone else is in control and
therefore responsible and to blame (being a victim and trans-
fering the blame on culture, mother, father, ex-lover, friend,
absolves me of responsibility), or to feel strong, and, for the most
part, in control.

My Chicana identity is grounded in the Indian woman’s his-
tory of resistance. The Aztec female rites of mourning were rites
of defiance protesting the cultural changes which disrupted the
equality and balance between female and male, and protesting
their demotion to a lesser status, their denigration. Like la
Llorona, the Indian woman’s only means of protest was wailing.

So mamá, Raza, how wonderful, no tener que rendir cuentas a nadie. I feel perfectly free to rebel and to rail against my
culture. I fear no betrayal on my part because, unlike Chicanas
and other women of color who grew up white or who have only
recently returned to their native cultural roots, I was totally
immersed in mine. It wasn’t until I went to high school that I
“saw” whites. Until I worked on my master’s degree I had not
gotten within an arm’s distance of them. I was totally immersed
en lo mexicano, a rural peasant, isolated, mexicanismo. To sepa-
rate from my culture (as from my family) I had to feel competent
enough on the outside and secure enough inside to live life on
my own. Yet in leaving home I did lose touch with my origins
because lo mexicano is in my system. I am a turtle, wherever I
go I carry “home” on my back.

Not me sold out my people but they me. So yes, though
“home” permeates every sinew and cartilage in my body, I am too
afraid of going home. Though I’ll defend my race and culture
when they are attacked by non-mexicanos, como el malestar
de mi cultura. I abhor some of my culture’s ways, how it cri-
ples its women, como burras, our strengths used against us,
lovely burras bearing humility with dignity. The ability to serve,
claim the males, is our highest virtue. I abhor how my culture
makes macho caricatures of its men. No, I do not buy all the
myths of the tribe into which I was born. I can understand why the more tinged with Anglo blood, the more adamantly my colored and colorless sisters glorify their colored culture’s values—to offset the extreme devaluation of it by the white culture. It’s a legitimate reaction. But I will not glorify those aspects of my culture which have injured me and which have injured me in the name of protecting me.

So, don’t give me your tenets and your laws. Don’t give me your lukewarm gods. What I want is an accounting with all three cultures—white, Mexican, Indian. I want the freedom to carve and chisel my own face, to staunch the bleeding with ashes, to fashion my own gods out of my entrails. And if going home is denied me then I will have to stand and claim my space, making a new culture—una cultura mestiza—with my own lumber, my own bricks and mortar and my own feminist architecture.

The Wounding of the india-Mestiza

Estas carnes indias que despreciamos nosotros los mexicanos así como despreciamos condenamos a nuestra madre, Malinalli. Nos condenamos a nosotros mismos. Esta raza vencida, enemigo cuerpo.

Not me sold out my people but they me. Malinalli Tenepat, or Malintzin, has become known as la Chingada—the fucked one. She has become the bad word that passes a dozen times a day from the lips of Chicanos. Whore, prostitute, the woman who sold out her people to the Spaniards are epithets Chicanos spit out with contempt.

The worst kind of betrayal lies in making us believe that the Indian woman in us is the betrayer. We, indias y mestizas, police the Indian in us, brutalize and condemn her. Male culture has done a good job on us. Son las costumbres que traccionan. La india en mi es la sombra: La Chingada, Tlazoltéotl, Coalticue. Son ellas que oyemos lamentando a sus hijas perdidas.

Not me sold out my people but they me. Because of the color of my skin they betrayed me. The dark-skinned woman has been silenced, gagged, caged, bound into servitude with marriage, bludgeoned for 300 years, sterilized and castrated in the twentieth century. For 300 years she has been a slave, a force of cheap labor, colonized by the Spaniard, the Anglo, by her own people (and in Mesoamerica her lot under the Indian patriarchs was not free of wounding). For 300 years she was invisible, she was not heard. Many times she wished to speak, to act, to protest, to challenge. The odds were heavily against her. She hid her feelings; she hid her truths; she concealed her fire; but she kept stoking the inner flame. She remained faceless and voiceless, but a light shone through her veil of silence. And though she was unable to spread her limbs and though her right now the sun has sunk under the earth and there is no moon, she continues to tend the flame. The spirit of the fire spurs her to fight for her own skin and a piece of ground to stand on, a ground from which to view the world—a perspective, a homeground where she can plumb the rich ancestral roots into her own ample mestiza heart. She waits till the waters are not so turbulent and the mountains not so slippery with sleet. Battered and bruised she waits, her bruises throwing her back upon herself and the rhythmic pulse of the feminine. Coalticue waits with her.

Aquí en la soledad prospera su rebelión.
En la soledad Ella prospera.
3

Entering Into the Serpent

Sueño con serpientes, con serpientes del mar,
Con cierto mar, ay de serpientes sueño yo.

Largas, transparentes, en sus barrigas llevan
Lo que puedan arrebatarle al amor:

Oh, oh, oh, la mató y aparece una mayor
Oh, con mucho más infierno en digestión.

I dream of serpents, serpents of the sea,
A certain sea, oh, of serpents I dream.

Long, transparent, in their bellies they carry
All that they can snatch away from love.

Oh, oh, I kill one and a larger one appears.
Oh, with more hellfire burning inside!

—Silvio Rodríguez, "Sueño Con Serpientes"

In the predawn orange haze, the sleepy crowing of roosters atop the trees. No vayas al escusado en lo oscuro. Don't go to the outhouse at night, Prieta, my mother would say. No se te vaya a meter algo por allá. A snake will crawl into your nalgas, make you pregnant. They seek warmth in the cold. Dicen que las culebras like to suck chiches, can draw milk out of you.

En el escusado in the half-light spiders hang like gliders.

Under my bare buttocks and the rough planks the deep yawning tugs at me. I can see my legs fly up to my face as my body falls through the round hole into the sheen of swarming maggots below. Avoiding the snakes under the porch I walk back into the kitchen, step on a big black one slithering across the floor.
**Entering Into the Serpent**

*Ella tiene su tono*  

Once we were chopping cotton in the fields of Jesus Maria Ranch. All around us the woods. *Quelite*\(^5\) towered above me, choking the stubby cotton that had outlived the deer's teeth.

I swung el *azadón*\(^6\) hard. *El quelite* barely shook, showered nettles on my arms and face. When I heard the rattle the world froze.

I barely felt its fangs. Boot got all the *veneno*. My mother came shrieking, swinging her hoe high, cutting the earth, the writhing body.

I stood still, the sun beat down. Afterwards I smelled where fear had been: back of neck, under arms, between my legs; I felt its heat slide down my body. I swallowed the rock it had hardened into.

When Mama had gone down the row and was out of sight, I took out my pocketknife. I made an X over each prick. My body followed the blood, fell onto the soft ground. I put my mouth over the red and sucked and spit between the rows of cotton.

I picked up the pieces, placed them end on end. *Culebra de cascabel*.\(^8\) I counted the rattlers: twelve. It would shed no more. I buried the pieces between the rows of cotton.

That night I watched the window sill, watched the moon dry the blood on the tail, dreamed rattler fangs filled my mouth, scales covered my body. In the morning I saw through snake eyes, felt snake blood course through my body. The serpent, *mi tono*, my animal counterpart. I was immune to its venom. Forever immune.

Snakes, *viboras*: since that day I've sought and shunned them. Always when they cross my path, fear and elation flood my body. I know things older than Freud, older than gender. She—that's how I think of *la Vibora*, Snake Woman. Like the ancient Olmecs, I know Earth is a coiled Serpent. Forty years it's taken me to enter into the Serpent, to acknowledge that I have a body, that I am a body and to assimilate the animal body, the animal soul.

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*Coatlalopeuh, She Who Has Dominion Over Serpents*

*Mi mamagrande Ramona toda su vida mantuvo un altar pequeño en la esquina del comedor. Siempre tenía las velas prendidas. Allí hacía promesas a la Virgen de Guadalupe. Mi familia, como la mayoría de los Chicanos, no practicaba Roman Catholicismo, pero el cristianismo tenía muchos elementos paganos. La Virgen de Guadalupe's* Indian name is *Coatlalopeuh*. She is the central deity connecting us to our Indian ancestry.

*Coatlalopeuh* is descended from, or is an aspect of, earlier Mesoamerican fertility and Earth goddesses. The earliest is *Coatllicue*, or "Serpent Skirt." She had a human skull or serpent for a head, a necklace of human hearts, a skirt of twisted serpents and taloned feet. As creator goddess, she was mother of the celestial deities, and of *Huitzilopochtli* and his sister, *Coyolxauhqui*, She With Golden Bells, Goddess of the Moon, who was decapitated by her brother. Another aspect of *Coatllicue* is *Tonantzi*.\(^9\) The Totonacs, tired of the Aztec human sacrifices to the male god, *Huitzilopochtli*, renewed their reverence for *Tonantzi* who preferred the sacrifice of birds and small animals.\(^10\)

The male-dominated Azteca-Mexica culture drove the powerful female deities underground by giving them monstrous attributes and by substituting male deities in their place, thus splitting the female Self and the female deities. They divided her who had been complete, who possessed both upper (light) and underworld (dark) aspects. *Coatllicue*, the Serpent goddess, and her more sinister aspects, *Tlazolteotl* and *Cihuacoatl*, were "darkened" and disempowered much in the same manner as the Indian *Kali*.

*Tonantzi*—split from her dark guises, *Coatllicue, Tlazolteotl*, and *Cihuacoatl*—became the good mother. The Nahuas, through ritual and prayer, sought to obligate *Tonantzi* to ensure their health and the growth of their crops. It was she who gave México the cactus plant to provide her people with milk and pulque. It was she who defended her children against the wrath of the Christian God by challenging God, her son, to produce mother's milk (as she had done) to prove that his benevolence equaled his disciplinary harshness.\(^11\)

After the Conquest, the Spaniards and their Church continued to split *Tonantzi/Guadalupe*. They desecrated *Guadalupe*, taking *Coatlalopeuh*, the serpent/sexuality, out of her. They
completed the split begun by the Nahua by making la Virgen de Guadalupe/Virgen María into chaste virgins and Tlazolteotl/Coatlicue/la Chingada into putas; into the Beauties and the Beasts. They went even further; they made all Indian deities and religious practices the work of the devil.

Thus Tonantzi became Guadalupe, the chaste protective mother, the defender of the Mexican people.

El nueve de diciembre del año 1531
a las cuatro de la madrugada
un pobre indio que se llamaba Juan Diego
iba cruzando el cerro de Tepeyac
cuando oyó un canto de pájaro.
Alzó la cabeza vio que la cima del cerro
estaba cubierta con una brillante nube blanca.
Parada en frente del sol
sobre una luna creciente
sostenida por un ángel
estaba una azteca
vestida en ropa de indio.
Nuestra Señora María de Coatlicue
se le apareció.
"Juan Diego, El-que-habla-como-un-ágüita,"
l’Virgen le dijo en el lenguaje azteca.
"Para hacer mi altar este cerro elijo,
Dile a tu gente que yo soy la madre de Dios,
a los indios yo les ayudaré."
Estoy se lo contó a Juan Zumárraga
pero el obispo no le creyó.
Juan Diego volvó, llenó su tilma
con rosas de castilla
creciendo milagrosamente en la nieve.
Se las llevó al obispo,
y cuando abrió su tilma
el retrato de la Virgen
abí estaba pintado.

Guadalupe appeared on December 9, 1531, on the spot where the Aztec goddess, Tonantzi ("Our Lady Mother"), had been worshipped by the Nahua and where a temple to her had stood. Speaking Nahuatl, she told Juan Diego, a poor Indian crossing Tepeyac Hill, whose Indian name was Cuauhtlaøebuc and who belonged to the mazehua class, the humblest within the Chichimeca tribe, that her name was Maria Coatlalepeub. Coatl is the Nahua word for serpent. xopeub means "the one who has dominion over serpents." I interpret this as "the one who is at one with the beasts." Some spell her name Coatlaxopeub (pronounced "Cuatlashupe" in Nahuatl) and say that xoøeub means "crushed or stepped on with disdain." Some say it means "she who crushed the serpent," with the serpent as the symbol of the indigenous religion, meaning that her religion was to take the place of the Aztec religion.13 Because Coatlalepeub was homophousous to the Spanish Guadalupe, the Spanish identified her with the dark Virgin, Guadalupe, patroness of West Central Spain.14

From that meeting, Juan Diego walked away with the image of la Virgen painted on his cloak. Soon after, Mexico ceased to belong to Spain, and la Virgen de Guadalupe began to eclipse all the other male and female religious figures in Mexico, Central America and parts of the U.S. Southwest. "Desde entonces para el mexicano ser Guadalupano es algo esencial/since then for the Mexican, to be a Guadalupano is something essential."15

Mi Virgen Morena
Mi Virgen Ranchera
Eres nuestra Reina
México es tu tierra
Y tú su bandera.

—"La Virgen Ranchera"16

In 1660 the Roman Catholic Church named her Mother of God, considering her synonymous with la Virgen Maria; she became la Santa Patrona de los mexicanos. The role of defender (or patron) has traditionally been assigned to male gods. During the Mexican Revolution, Emiliano Zapata and Miguel Hidalgo used her image to move el pueblo mexicano toward freedom. During the 1965 grape strike in Delano, California and in subsequent Chicano farmworkers’ marches in Texas and other parts of the Southwest, her image on banners heralded and united the farmworkers. Pañuelos (200 suits) tattoo her image on their bodies. Today, in Texas and Mexico she is more venerated than Jesus or God the Father. In the Lower Rio Grande Valley of south
Texas it is la Virgen de San Juan de los Lagos (an aspect of Guadalupe) that is worshipped by thousands every day at her shrine in San Juan. In Texas she is considered the patron saint of Chicanos. Cuando Carito, mi hermanito, was missing in action and, later, wounded in Viet Nam, mi mamá got on her knees y le prometió a Ella que si su hijito volvía vivo she would crawl on her knees and light novenas in her honor.

Today, la Virgen de Guadalupe is the single most potent religious, political and cultural image of the Chicano/mexicano. She, like my race, is a synthesis of the old world and the new, of the religion and culture of the two races in our psyche, the conquerors and the conquered. She is the symbol of the mestizo true to his or her Indian values. La cultura chicana identifies with the mother (Indian) rather than with the father (Spanish). Our faith is rooted in indigenous attributes, images, symbols, magic and myth. Because Guadalupe took upon herself the psychological and physical devastation of the conquered and oppressed indio, she is our spiritual, political and psychological symbol. As a symbol of hope and faith, she sustains and inspires our survival. The Indian, despite extreme despair, suffering and near genocide, has survived. To Mexicans on both sides of the border, Guadalupe is the symbol of our rebellion against the rich, upper and middleclass; against their subjugation of the poor and the indio.

Guadalupe unites people of different races, religions, languages: Chicano protestants, American Indians and whites. "Nuestra abogada siempre serás/Our mediaatrix you will always be." She mediates between the Spanish and the Indian cultures (or three cultures as in the case of mexicanos of African or other ancestry) and between Chicanos and the white world. She mediates between humans and the divine, between this reality and the reality of spirit entities. La Virgen de Guadalupe is the symbol of ethnic identity and of the tolerance for ambiguity that Chicanos-mexicanos, people of mixed race, people who have Indian blood, people who cross cultures, by necessity possess.

La gente Chicana tiene tres madres. All three are mediators: Guadalupe, the virgin mother who has not abandoned us, la Chingada (Matlínche), the raped mother whom we have abandoned, and la Llorona, the mother who seeks her lost children and is a combination of the other two.

Ambiguity surrounds the symbols of these three "Our Mothers." Guadalupe has been used by the Church to mete out institutionalized oppression: to placate the Indians and mexicanos and Chicanos. In part, the true identity of all three has been subverted—Guadalupe to make us docile and enduring, la Chingada to make us ashamed of our Indian side, and la Llorona to make us long-suffering people. This obscuring has encouraged the virgen/puta (whore) dichotomy.

Yet we have not all embraced this dichotomy. In the U.S. Southwest, Mexico, Central and South America the indio and the mestizo continue to worship the old spirit entities (including Guadalupe) and their supernatural power, under the guise of Christian saints.17

Las invoco diosas mías, ustedes las indias sumergidas en mi carne que son mis sombras.
Ustedes que persisten mudas en sus cuevas.
Ustedes Señoras que ahora, como yo, están en desgracia.

For Waging War Is My Cosmic Duty: The Loss of the Balanced Oppositions and the Change to Male Dominance

Therefore I decided to leave
The country (Aztlan),
Therefore I have come as one charged with a special duty,
Because I have been given arrows and shields,
For waging war is my duty,
And on my expeditions I
Shall see all the lands,
I shall wait for the people and meet them
In all four quarters and I shall give them
Food to eat and drinks to quench their thirst,
For here I shall unite all the different peoples!
—Huitzilopochtli
speaking to the Azteca-Mexica18

Before the Aztecs became a militaristic, bureaucratic state where male predatory warfare and conquest were based on patrilineal nobility, the principle of balanced opposition between the sexes existed.19 The people worshipped the Lord and Lady of
Duality, Ometecuhli and Omecihuatl. Before the change to male dominance, Coatlicue, Lady of the Serpent Skirt, contained and balanced the dualities of male and female, light and dark, life and death.

The changes that led to the loss of the balanced oppositions began when the Azteca, one of the twenty Toltèc tribes, made the last pilgrimage from a place called Aztlán. The migration south began about the year A.D. 820. Three hundred years later the advance guard arrived near Tula, the capital of the declining Toltèc empire. By the 11th century, they had joined with the Chichimec tribe of Mexitin (afterwards called Mexico) into one religious and administrative organization within Aztlán, the Aztec territory. The Mexitin, with their tribal god Tetzauhtecatl HuiztiloPOCHTLI (Magnificent Humming Bird on the Left), gained control of the religious system.20 In some stories HuiztiloPOCHTLI killed his sister, the moon goddess Malinalxoch, who used her supernatural power over animals to control the tribe rather than wage war.

HuiztiloPOCHTLI assigned the Azteca-Mexica the task of keeping the human race (the present cosmic age called the Fifth Sun, El Quinito Sol) alive. They were to guarantee the harmonious preservation of the human race by unifying all the people on earth into one social, religious and administrative organ. The Aztec people considered themselves in charge of regulating all earthly matters.21 Their instrument: controlled or regulated war to gain and exercise power.

After 100 years in the central plateau, the Azteca-Mexica went to Chapultepec, where they settled in 1248 (the present site of the park on the outskirts of Mexico City). There, in 1345, the Azteca-Mexica chose the site of their capital, Tenochtitlan.22 By 1428, they dominated the Central Mexican lake area.

The Aztec ruler, Itzcocoatl, destroyed all the painted documents (books called codices) and rewrote a mythology that validated the wars of conquest and thus continued the shift from a tribe based on clans to one based on classes. From 1429-1440, the Aztecs emerged as a militaristic state that preyed on neighboring tribes for tribute and captives.23 The "wars of flowers" were encounters between local armies with a fixed number of warriors, operating within the Aztec World, and, according to set rules, fighting ritual battles at fixed times and on predetermined battlefields. The religious purpose of these wars was to procure prisoners of war who could be sacrificed to the deities of the capturing party. For if one "fed" the gods, the human race would be saved from total extinction. The social purpose was to enable males of noble families and warriors of low descent to win honor, fame and administrative offices, and to prevent social and cultural decadence of the elite. The Aztec people were free to have their own religious faith, provided it did not conflict too much with the three fundamental principles of state ideology: to fulfill the special duty set forth by HuiztiloPOCHTLI of unifying all people, to participate in the wars of flowers, and to bring ritual offerings and do penance for the purpose of preventing decadence.24

Matrilineal descent characterized the Toltècs and perhaps early Aztec society. Women possessed property, and were curers as well as priestesses. According to the codices, women in former times had the supreme power in Tula, and in the beginning of the Aztec dynasty, the royal blood ran through the female line. A council of elders of the Calpul headed by a supreme leader, or tlatoatl, called the father and mother of the people, governed the tribe. The supreme leader's vice-emperor occupied the position of "Snake Woman" or Cihuacoatl, a goddess.25 Although the high posts were occupied by men, the terms referred to females, evidence of the exalted role of women before the Aztec nation became centralized. The final break with the democratic Calpul came when the four Aztec lords of royal lineage picked the king's successor from his siblings or male descendants.26

La llorona's wailing in the night for her lost children has an echoing note in the wailing or mourning rites performed by women as they bade their sons, brothers and husbands good-bye before they left to go to the "flowery wars." Wailing is the Indian, Mexican and Chicana woman's feeble protest when she has no other recourse. These collective wailing rites may have been a sign of resistance in a society which glorified the warrior and war and for whom the women of the conquered tribes were booty.27

In defiance of the Aztec rulers, the mazehualtils (the common people) continued to worship fertility, nourishment and agricultural female deities, those of crops and rain. They honored Chalchiuhtlicue (goddess of sweet or inland water), Chicomocozocatl (goddess of food) and Huixtocibuatl (goddess of salt).

Nevertheless, it took less than three centuries for Aztec society to change from the balanced duality of their earlier times.
and from the egalitarian traditions of a wandering tribe to those of a predatory state. The nobility kept the tribute, the commoner got nothing, resulting in a class split. The conquered tribes hated the Aztecs because of the rape of their women and the heavy taxes levied on them. The Tlaxcalans were the Aztecs' bitter enemies and it was they who helped the Spanish defeat the Aztec rulers, who were by this time so unpopular with their own common people that they could not even mobilize the populace to defend the city. Thus the Aztec nation fell not because Malintzli (la Cebingada) interpreted for and slept with Cortés, but because the ruling elite had subverted the solidarity between men and women and between noble and commoner.28

**Sueño con serpientes**

*Cocoi.* In pre-Columbian America the most notable symbol was the serpent. The Olmecs associated womanhood with the Serpent's mouth which was guarded by rows of dangerous teeth, a sort of *vagina dentata*. They considered it the most sacred place on earth, a place of refuge, the creative womb from which all things were born and to which all things returned. Snake people had holes, entrances to the body of the Earth Serpent; they followed the Serpent's way, identified with the Serpent deity, with the mouth, both the eater and the eaten. The destiny of humankind is to be devoured by the Serpent.29

Dead,
the doctor by the operating table said.
I passed between the two fangs,
the flickering tongue.
Having come through the mouth of the serpent,
swallowed,
I found myself suddenly in the dark,
sliding down a smooth wet surface
down down into an even darker darkness.
Having crossed the portal, the raised hinged mouth,
having entered the serpent's belly,
now there was no looking back, no going back.

Why do I cast no shadow?
Are there lights from all sides shining on me?
Ahead, ahead.

curved up inside the serpent's coils,
the damp breath of death on my face.
I knew at that instant: something must change
or I'd die.

*Algo tenía que cambiar.*

After each of my four bouts with death I'd catch glimpses of an otherworld Serpent. Once, in my bedroom, I saw a cobra the size of the room, her hood expanding over me. When I blinked she was gone. I realized she was, in my psyche, the mental picture and symbol of the instinctual in its collective impersonal, pre-human. She, the symbol of the dark sexual drive, the chthonic (underworld), the feminine, the serpentine movement of sexuality, of creativity, the basis of all energy and life.

**The Presences**

She appeared in white, garbed in white,
standing white, pure white.
—Bernardino de Sahagún30

On the gulf where I was raised, *en el Valle del Río Grande* in South Texas—that triangular piece of land wedged between the river *y el golfo* which serves as the Texas-U.S./Mexican border—is a Mexican *pueblo* called Hargill (at one time in the history of this one-grocery-store, two-service-stations town there were thirteen churches and thirteen *cantinas*). Down the road, a little ways from our house, was a deserted church. It was known among the *mexicanos* that if you walked down the road late at night you would see a woman dressed in white floating about, peering out the church window. She would follow those who had done something bad or who were afraid. *Los mexicanos* called her *la fila*. Some thought she was *la Llorona*. She was, I think, *Cibuaconatl*, Serpent Woman, ancient Aztec goddess of the earth, of war and birth, patron of midwives, and antecedent of *la Llorona*. Covered with chalk, *Cibuaconatl* wears a white dress with a decoration half red and half black. Her hair forms two little horns (which the Aztecs depicted as knives) crossed on her forehead. The lower part of her face is a bare jawbone, signifying death. On her back she carries a cradle, the knife of sacrifice swaddled as if it were her papoose, her child.31 Like *la Llorona*, *Cibuaconatl* howls and weeps in the night, screams as if demented.
She brings mental depression and sorrow. Long before it takes place, she is the first to predict something is to happen.

Back then, I, an unbeliever, scoffed at these Mexican superstitions as I was taught in Anglo school. Now, I wonder if this story and similar ones were the culture’s attempts to “protect” members of the family, especially girls, from “wandering.” Stories of the devil luring young girls away and having his way with them discouraged us from going out. There’s an ancient Indian tradition of burning the umbilical cord of an infant girl under the house so she will never stray from it and her domestic role.

A mis ancas caen los cueros de culebra,
cuatro veces por año los arrastro,
me tropiezo y me caigo
y cada vez que miro una culebra le pregunto
¿Qué trae consigo?

Four years ago a red snake crossed my path as I walked through the woods. The direction of its movement, its pace, its colors, the “mood” of the trees and the wind and the snake—they all “spoke” to me, told me things. I look for omens everywhere, everywhere catch glimpses of the patterns and cycles of my life. Stones “speak” to Luisah Teish, a Santera; trees whisper their secrets to Chry stos, a Native American. I remember listening to the voices of the wind as a child and understanding its messages. Los espíritus that ride the back of the south wind. I remember their exhalation blowing in through the slits in the door during those hot Texas afternoons. A gust of wind raising the linoleum under my feet, buffeting the house. Everything trembling.

We’re not supposed to remember such otherworldly events. We’re supposed to ignore, forget, kill those fleeting images of the soul’s presence and of the spirit’s presence. We’ve been taught that the spirit is outside our bodies or above our heads somewhere up in the sky with God. We’re supposed to forget that every cell in our bodies, every bone and bird and worm has spirit in it.

Like many Indians and Mexicans, I did not deem my psychic experiences real. I denied their occurrences and let my inner senses atrophy. I allowed white rationality to tell me that the existence of the “other world” was mere pagan superstition. I accepted their reality, the “official” reality of the rational, reason-

ing mode which is connected with external reality, the upper world, and is considered the most developed consciousness—the consciousness of duality.

The other mode of consciousness facilitates images from the soul and the unconscious through dreams and the imagination. Its work is labeled “fiction,” make-believe, wish fulfillment. White anthropologists claim that Indians have “primitive” and therefore deficient minds, that we cannot think in the higher mode of consciousness—rationality. They are fascinated by what they call the “magical” mind, the “savage” mind, the participation mystique of the mind that says the world of the imagination—the world of the soul—and of the spirit is just as real as physical reality.32 In trying to become “objective,” Western culture made “objects” of things and people when it distanced itself from them, thereby losing “touch” with them. This dichotomy is the root of all violence.

Not only was the brain split into two functions but so was reality. Thus people who inhabit both realities are forced to live in the interface between the two, forced to become adept at switching modes. Such is the case with the india and the mestiza.

Institutionalized religion fears trafficking with the spirit world and stigmatizes it as witchcraft. It has strict taboos against this kind of inner knowledge. It fears what Jung calls the Shadow, the unsavory aspects of ourselves. But even more it fears the supra-human, the god in ourselves.

“The purpose of any established religion . . . is to glorify, sanctify and bless with a superpersonal meaning all personal and interpersonal activities. This occurs through the ‘sacraments’ and indeed through most religious rites.”33 But it sanctions only its own sacraments and rites. Voodoo, Santeria, Shamanism and other native religions are called cults and their beliefs are called mythologies. In my own life, the Catholic Church fails to give meaning to my daily acts, to my continuing encounters with the “other world.” It and other institutionalized religions impoverish all life, beauty, pleasure.

The Catholic and Protestant religions encourage fear and distrust of life and of the body; they encourage a split between the body and the spirit and totally ignore the soul; they encourage us to kill off parts of ourselves. We are taught that the body is an ignorant animal; intelligence dwells only in the head. But the
body is smart. It does not discern between external stimuli and stimuli from the imagination. It reacts equally viscerally to events from the imagination as it does to "real" events.

So I grew up in the interface trying not to give countenance to el mal aigre,34 evil non-human, non-corporeal entities riding the wind, that could come in through the window, through my nose with my breath. I was not supposed to believe in susto, a sudden shock or fall that frightens the soul out of the body. And growing up between such opposing spiritualities how could I reconcile the two, the pagan and the Christian?

No matter to what use my people put the supernatural world, it is evident to me now that the spirit world, whose existence the whites are so adamant in denying, does in fact exist. This very minute I sense the presence of the spirits of my ancestors in my room. And I think la Jila is Cihuacoatl, Snake Woman; she is la Llorona, Daughter of Night, traveling the dark terrains of the unknown searching for the lost parts of herself. I remember la Jila following me once, remember her eerie lament. I'd like to think that she was crying for her lost children, los Chicanos/mexicanos.

La facultad

La facultad is the capacity to see in surface phenomena the meaning of deeper realities, to see the deep structure below the surface. It is an instant "sensing," a quick perception arrived at without conscious reasoning. It is an acute awareness mediated by the part of the psyche that does not speak, that communicates in images and symbols which are the faces of feelings, that is, behind which feelings reside/hide. The one possessing this sensitivity is excruciatingly alive to the world.

Those who are pushed out of the tribe for being different are likely to become more sensitized (when not brutalized into insensitivity). Those who do not feel psychologically or physically safe in the world are more apt to develop this sense. Those who are pounced on the most have it the strongest—the females, the homosexuals of all races, the darkskinned, the outcast, the persecuted, the marginalized, the foreign.

When we're up against the wall, when we have all sorts of oppressions coming at us, we are forced to develop this faculty so that we'll know when the next person is going to slap us or lock us away. We'll sense the rapist when he's five blocks down the street. Pain makes us acutely anxious to avoid more of it, so we hone that radar. It's a kind of survival tactic that people, caught between the worlds, unknowingly cultivate. It is latent in all of us.

I walk into a house and I know whether it is empty or occupied. I feel the lingering charge in the air of a recent fight or love-making or depression. I sense the emotions someone near is emitting—whether friendly or threatening. Hate and fear—the more intense the emotion, the greater my reception of it. I feel a tingling on my skin when someone is staring at me or thinking about me. I can tell how others feel by the way they smell, where others are by the air pressure on my skin. I can spot the love or greed or generosity lodged in the tissues of another. Often I sense the direction of and my distance from people or objects—in the dark, or with my eyes closed, without looking. It must be a vestige of a proximity sense, a sixth sense that's lain dormant from long-ago times.

Fear develops the proximity sense aspect of la facultad. But there is a deeper sensing that is another aspect of this faculty. It is anything that breaks into our everyday mode of perception, that causes a break in one's defenses and resistance, anything that takes one from one's habitual grounding, causes the depths to open up, causes a shift in perception. This shift in perception deepens the way we see concrete objects and people; the senses become so acute and piercing that we can see through things, view events in depth, a piercing that reaches the underworld (the realm of the soul). As we plunge vertically, the break, with its accompanying new seeing, makes us pay attention to the soul, and we are thus carried into awareness—an experiencing of soul (Self).

We lose something in this mode of initiation, something is taken from us: our innocence, our unknowing ways, our safe and easy ignorance. There is a prejudice and a fear of the dark, chthonic (underworld), material such as depression, illness, death and the violations that can bring on this break. Confronting anything that tears the fabric of our everyday mode of consciousness and that thrusts us into a less literal and more psychic sense of reality increases awareness and la facultad.
La herencia de Cocteau

The Cocteau State

clouds, dumb windless moon glides
across the stone
the mothfly no
lights just mirror walls
obscidian
smoky
in the
mirror she sees
a woman with four heads
the heads
is an axe
she screams at each face
each wishes the
other not there
the Obsidian Knife in the air
the building so high
should she jump
would she feel
the breeze
tracing her face
rolling down the steps
of the temple
heart offered up to the sun
wailing thin thinner
she is eyeless
a mole
burrowing deeper
mounting there

the cracks ricochet
bisecting
its head
the cracks
emerging
the photograph a double
image

at midnight

turning into a wild pig

how to get back
all the feathers

she puts them

in the jar

turning
Enfrentamientos con el alma

When my father died, my mother put blankets over the mirrors. Consciously, she had no idea why. Perhaps a part of her knew that a mirror is a door through which the soul may “pass” to the other side and she didn’t want us to “accidentally” follow our father to the place where the souls of the dead live.

The mirror is an ambivalent symbol. Not only does it reproduce images (the twins that stand for thesis and antithesis), it contains and absorbs them. In ancient times the Mexican Indians made mirrors of volcanic glass known as obsidian. Seers would gaze into a mirror until they fell into a trance. Within the black, glossy surface, they saw clouds of smoke which would part to reveal a vision concerning the future of the tribe and the will of the gods.

There is another quality to the mirror and that is the act of seeing. Seeing and being seen. Subject and object, I and she. The eye pins down the object of its gaze, scrutinizes it, judges it. A glance can freeze us in place; it can “possess” us. It can erect a barrier against the world. But in a glance also lies awareness, knowledge. These seemingly contradictory aspects—the act of being seen, held immobilized by a glance, and “seeing through” an experience—are symbolized by the underground aspects of Coatlicue, Cihuacoatl, and Tlazolteotl which cluster in what I call the Coatlicue state.

El secreto terrible y la rajadura

Shame is a wound felt from the inside, dividing us both from ourselves and from one another.
—Gershen Kaufman

I was two or three years old the first time Coatlicue visited my psyche, the first time she “devoured” me (and I “fell” into the underworld). By the worried look on my parents’ faces I learned early that something was fundamentally wrong with me. When I was older I would look into the mirror, afraid of mi secreto terrible, the secret sin I tried to conceal—la señal, the mark of the Beast. I was afraid it was in plain sight for all to see. The secret

I tried to conceal was that I was not normal, that I was not like the others. I felt alien, I knew I was alien. I was the mutant stoned out of the herd, something deformed with evil inside.

She has this fear that she has no names that she has many names that she doesn’t know her names. She has this fear that she’s an image that comes and goes clearing and darkening the fear that she’s the dreamwork inside someone else’s skull. She has this fear that if she takes off her clothes she shoves her brain aside peels off her skin that if she drains the blood vessels strips the flesh from the bone flushes out the marrow. She has this fear that when she does reach herself turns around to embrace herself a lion’s or witch’s or serpent’s head will turn around swallow her and grin. She has this fear that if she digs into herself she won’t find anyone that when she gets “there” she won’t find her notches on the trees the birds will have eaten all the crumbs. She has this fear that she won’t find the way back.

She felt shame for being abnormal. The bleeding distanced her from others. Her body had betrayed her. She could not trust her instincts, her “horses,” because they stood for her core self, her dark Indian self. La consentida, la rancheira que se avergonzaba de su cuerpo tried not to show pain but the kids could read her face.

Her soft belly exposed to the sharp eyes of everyone; they see, they see. Their eyes penetrate her. They slit her from head to belly. Rajada. She is at their mercy, she can do nothing to defend herself. And she is ashamed that they see her so exposed, so vulnerable. She has to learn to push their eyes away. She has to still her eyes from looking at their feelings—feelings that can catch her in their gaze, bind her to them.

"Oh, silencio, silencio... en torno de mi cama
Tu boca bien amada dulcemente me llama."
—Alfonsina Storni, "Silencio" 4

Internada en mi cuarto con mi intocada piel, en el oscuro velo con la noche. Embrazada en
pesadillas, escarbando el hueso de la ternura me envejezco. Ya verás, tan bajo que me be caído.

Días enteros me la paso atrancada con candado. Esa Gloria, ¿qué estará haciendo en su cuarto con la sarta y la perversa? Mosquita muerta, ¿por qué 'tas tan quietecita? Por que la vida me arremolina pa' cá y pa' ya como boja seca, me araña y me golpea, me deshuesa—mi culpa por que me desdén. Ay mamá, tan bajo que me be caído.

Esa Gloria, la que niega, la que teme correr desenfrenada, la que tiene miedo renegar al papel de víctima. Esa, la que volteó su cara a la pared descansarada. Mira, tan bajo que se ha caído.

Despierta me encuentra la malrugada, una desconocida auñando profecías entre cenizas, sangrando mi cara con las uñas, escarbando la desgracia debajo de mi máscara. Ya vez, tan bajo que me be caído.

Se enmudecen mis ojos al saber que la vida no se entrega. Mi pecado no es la rebelión ni el anajamiento. Es que no amé mucho, que anduve indecisa y a la prisa, que tuve poca fe y no fui dispuesta de querer ser lo que soy. Traicioné a mi camino.

Ya verás, tan bajo que me be caído. Aquí nomás encerrada en mi cuarto, sangrándome la cara con las uñas. Esa Gloria que rebuzaba entregarse a su destino. Quiero contenerme, no puedo y desdorlo. Vas a ver lo alto que voy a subir; aquí vengo.

I locked the door, kept the world out; I vegetated, hibernated, remained in stasis, idled. No telephone, no television, no radio. Alone with the presence in the room. Who? Me, my psyche, the Shadow-Beast?

During the dark side of the moon something in the mirror catches my gaze, I seem all eyes and nose. Inside my skull something shifts. I “see” my face. Gloria, the everyday face; Prieta and Prietita, my childhood faces; Gaudí, the face my mother and sister and brothers know. And there in the black, obsidian mirror of the Nahuas is yet another face, a stranger’s face. Simultáneamente me miraba la cara desde distintos ángulos. Y mi cara, como la realidad, tenía un carácter múltiple.

The gaping mouth slit heart from mind. Between the two eyes in her head, the tongueless magical eye and the loquacious rational eye, was la rajadura, the abyss that no bridge could span. Separated, they could not visit each other and each was too far away to hear what the other was saying. Silence rose like a river and could not be held back, it flooded and drowned everything.

Nopal de castilla

Soy nopal de castilla like the spineless and therefore defenseless cactus that Mamagrande Ramona grew in back of her shed. I have no protection. So I cultivate needles, nettles, razor-sharp spikes to protect myself from others.

There are many defense strategies that the self uses to escape the agony of inadequacy and I have used all of them. I have split from and disowned those parts of myself that others rejected. I have used rage to drive others away and to insulate myself against exposure. I have reciprocated with contempt for those who have roused shame in me. I have internalized rage and contempt, one part of the self (the accusatory, persecutory, judgmental) using defense strategies against another part of the self (the object of contempt). As a person, I, as a people, we, Chicanos, blame ourselves, hate ourselves, terrorize ourselves. Most of this goes on unconsciously; we only know that we are hurting, we suspect that there is something “wrong” with us, something fundamentally “wrong.”

In order to escape the threat of shame or fear, one takes on a compulsive, repetitions activity as though to busy oneself, to distract oneself, to keep awareness at bay. One fixes on drinking, smoking, popping pills, acquiring friend after friend who betrays; repeating, repeating, to prevent oneself from “seeing.”

Held in thrall by one’s obsession, by the god or goddess symbolizing that addiction, one is not empty enough to become possessed by anything or anyone else. One’s attention cannot be captured by something else, one does not “see” and awareness does not happen. One remains ignorant of the fact that one is afraid, and that it is fear that holds one petrified, frozen in stone. If I can’t see the face of fear in the mirror, then fear must not be there. The feeling is censored and erased before it registers in our consciousness.
An addiction (a repetitious act) is a ritual to help one through a trying time; its repetition safeguards the passage, it becomes one's talisman, one's touchstone. If it sticks around after having outlived its usefulness, we become "stuck" in it and it takes possession of us. But we need to be arrested. Some past experience or condition has created this need. This stopping is a survival mechanism, but one which must vanish when it's no longer needed if growth is to occur.

We need Coaltique to slow us up so that the psyche can assimilate previous experiences and process the changes. If we don't take the time, she'll lay us low with an illness, forcing us to "rest." Come, little green snake. Let the wound caused by the serpent be cured by the serpent. The soul uses everything to further its own making. Those activities or Coaltique states which disrupt the smooth flow (complacency) of life are exactly what propel the soul to do its work: make soul, increase consciousness of itself. Our greatest disappointments and painful experiences—if we can make meaning out of them—can lead us toward becoming more of who we are. Or they can remain meaningless. The Coaltique state can be a way station or it can be a way of life.

The Coaltique State

Coaltique da luz a todo y a todo devora. Ella es el monstruo que se tragó todos los seres vivientes y los astros, es el monstruo que se traga al sol cada tarde y le da luz cada mañana. Coaltique is a rupture in our everyday world. As the Earth, she opens and swallows us, plunging us into the underworld where the soul resides, allowing us to dwell in darkness.

Coaltique is one of the powerful images, or "archetypes," that inhabits, or passes through, my psyche. For me, la Coaltique is the consuming internal whirlwind, the symbol of the underground aspects of the psyche. Coaltique is the mountain, the Earth Mother who conceived all celestial beings out of her cavernous womb. Goddess of birth and death, Coaltique gives and takes away life; she is the incarnation of cosmic processes.

Simultaneously, depending on the person, she represents: duality in life, a synthesis of duality, and a third perspective—something more than mere duality or a synthesis of duality.

I first saw the statue of this life-in-death and death-in-life, headless "monster" goddess (as the Village Voice dubbed her) at the Museum of Natural History in New York City. She has no head. In its place two sprouts of blood gush up, transfiguring into enormous twin rattlesnakes facing each other, which symbolize the earth-bound character of human life. She has no hands. In their place are two more serpents in the form of eagle-like claws, which are repeated at her feet: claws which symbolize the digging of graves into the earth as well as the sky-bounding eagle, the masculine force. Hanging from her neck is a necklace of open hands alternating with human hearts. The hands symbolize the act of giving life; the hearts, the pain of Mother Earth giving birth to all her children, as well as the pain that humans suffer throughout life in their hard struggle for existence. The hearts also represent the taking of life through sacrifice to the gods in exchange for their preservation of the world. In the center of the collar hangs a human skull with living eyes in its sockets. Another identical skull is attached to her belt. These symbolize life and death together as parts of one process.

Coaltique depicts the contradictory. In her figure, all the symbols important to the religion and philosophy of the Aztecs are integrated. Like Medusa, the Gorgon, she is a symbol of the fusion of opposites: the eagle and the serpent, heaven and the underworld, life and death, mobility and immobility, beauty and horror.

When pain, suffering and the advent of death become intolerable, there is Tlazolteotl hovering at the crossroads of life to lure a person away from his or her seemingly appointed destination and we are held embrijadas, kept from our destiny, our soul arrested. We are not living up to our potentialities and thereby impeding the evolution of the soul—or worse, Coaltique, the Earth, opens and plunges us into its maw, devours us. By keeping the conscious mind occupied or immobile, the germination work takes place in the deep, dark earth of the unconscious. Frozen in stasis, she perceives a slight movement—a thousand slithering serpent hairs, Coaltique. It is activity (not immobility) at its most dynamic stage, but it is an underground movement requiring all her energy. It brooks no interference from the conscious mind.
The Coalticue State Is A Prelude To Crossing

Voy cagándome de miedo, buscando lugares acuavados. I don't want to know, I don't want to be seen. My resistance, my refusal to know some truth about myself brings on that paralysis, depression—brings on the Coalticue state. At first I feel exposed and opened to the depth of my dissatisfaction. Then I feel myself closing, hiding, holding myself together rather than allowing myself to fall apart.

Sweating, with a headache, unwilling to communicate, frightened by sudden noises, estoy asustada. In the Mexican culture it is called susto, the soul frightened out of the body. The afflicted one is allowed to rest and recuperate, to withdraw into the “underworld” without drawing condemnation.

I descend into mictlán, the underworld. In the “place of the dead” I willow, sinking deeper and deeper. When I reach bottom, something forces me to push up, walk toward the mirror, confront the face in the mirror. But I dig in my heels and resist. I don't want to see what's behind Coalticue’s eyes, her hollow sockets. I can't confront her face to face; I must take small sips of her face through the corners of my eyes, chip away at the ice a sliver at a time.

Behind the ice mask I see my own eyes. They will not look at me. Miro que estoy encabronada, miro la resistencia—resistance to knowing, to letting go, to that deep ocean where once I dived into death. I am afraid of drowning. Resistance to sex, intimate touching, opening myself to the alien other where I am out of control, not on patrol. The outcome on the other side unknown, the reins falling and the horses plunging blindly over the crumbling path rimming the edge of the cliff, plunging into its thousand foot drop.

Every increment of consciousness, every step forward is a travesía, a crossing. I am again an alien in new territory. And again, and again. But if I escape conscious awareness, escape “knowing,” I won’t be moving. Knowledge makes me more aware, it makes me more conscious. “Knowing” is painful because after “it” happens I can't stay in the same place and be comfortable. I am no longer the same person I was before.

No, it isn't enough that she is female—a second-class member of a conquered people who are taught to believe they are inferior because they have indigenous blood, believe in the supernatural and speak a deficient language. Now she bears herself over the head for her “inactivity,” a stage that is as necessary as breathing. But that means being Mexican. All her life she's been told that Mexicans are lazy. She has had to work twice as hard as others to meet the standards of the dominant culture which have, in part, become her standards.

Why does she have to go and try to make “sense” of it all? Every time she makes “sense” of something, she has to “cross over,” kicking a hole out of the old boundaries of the self and slipping under or over, dragging the old skin along, stumbling over it. It hampers her movement in the new territory, dragging the ghost of the past with her. It is a dry birth, a breech birth, a screaming birth, one that fights her every inch of the way. It is only when she is on the other side and the shell cracks open and the lid from her eyes lifts that she sees things in a different perspective. It is only then that she makes the connections, formulates the insights. It is only then that her consciousness expands a tiny notch, another rattle appears on the rattlesnake tail and the added growth slightly alters the sounds she makes. Suddenly the repressed energy rises, makes decisions, connects with conscious energy and a new life begins. It is her reluctance to cross over, to make a hole in the fence and walk across, to cross the river, to take that flying leap into the dark, that drives her to escape, that forces her into the fecund cave of her imagination where she is cradled in the arms of Coalticue, who will never let her go. If she doesn't change her ways, she will remain a stone forever. No hay más que cambiar.

The one who watches, Darkness, my night. There is darkness and there is darkness. Though darkness was “present” before the world and all things were created, it is equated with matter, the maternal, the germinal, the potential. The dualism of light/darkness did not arise as a symbolic formula for morality until primordial darkness had been split into light and dark. Now Darkness, my night, is identified with the negative, base and evil forces—the masculine order casting its dual shadow—and all these are identified with darkskinned people.

In attending to this first darkness I am led back to the mystery of the Origin. The one who watches, the one who whispers in a slither of serpents. Something is trying to tell me. That voice
at the edge of things. But I know what I want and I stamp ahead, arrogance edging my face. I tremble before the animal, the alien, the sub- or suprahuman, the me that has something in common with the wind and the trees and the rocks, that possesses a demon determination and ruthlessness beyond the human.

That Which Abides

En esta tarde grís me siento entre dos aguas, el calor de mi casa y el frio de afuera. Los dos arbitran por el cuadro de vidrio de la ventana. I can sense the premonition of cold in the way the wind stirs the leaves in the trees, in the gray slate square of sky that frames my window. Winter's coming.

I sit between warmth and cold never knowing which is my territory, domesticated as I am by human warmth and the peck peck of my keyboard. Having lived my whole life in an ignorant shadow, under the sight of hunger shuffling its little child feet, whimpering, lost. Pain is the way of life. Now I sense a warm breath on my face, see the shadow of a giant bird, her huge wings folding over me. Ella.

I spent the first half of my life learning to rule myself, to grow a will, and now at midlife I find that autonomy is a boulder on my path that I keep crashing into. I can't seem to stay out of my own way. I've always been aware that there is a greater power than the conscious I. That power is my inner self, the entity that is the sum total of all my reincarnations, the godwoman in me I call Antigua, mi Dios, the divine within, Coalticue-Chihuacoatl-Tlazolteotl-Tonantzin-Coaltalicep-Guadalupi—they are one. When to bow down to Her and when to allow the limited conscious mind to take over—that is the problem.

Let the wound caused by the serpent be cured by the serpent. For a few minutes, Antigua, mi Diosa, I'm going to give up my control to you. I'm going to pull it out. I plunge my hands into my solar plexus, pull. Plop. Out comes the handle with a dial face, dripping blood, unblinking eyes, watching. Eagle eyes, my mother calls me. Looking, always looking, only I don't have enough eyes. My sight is limited. Here, Antigua, take this lever-shaped handle with needles that measure the temperature, the air pressure, danger. You hold it for a while. Promise to give it back. Please, Antigua.

I'll take over now, she tells me. The alarm will go off if you're in danger. I imagine its shrill peel when danger walks around the corner, the insulating walls coming down around me.

Suddenly, I feel like I have another set of teeth in my mouth. A tremor goes through my body from my buttocks to the roof of my mouth. On my palate I feel a tingling ticklish sensation, then something seems to be falling on me, over me, a curtain of rain or light. Shock pulls my breath out of me. The sphincter muscle tugs itself up, up, and the heart in my cunt starts to beat. A light is all around me—so intense it could be white or black or at that juncture where extremes turn into their opposites. It passes through my body and comes out of the other side. I collapse into myself—a delicious caving into myself—imploding, the walls like matchsticks softly folding inward in slow motion.

I see oposición e insurrección. I see the crack growing on the rock. I see the fine frenzy building. I see the heat of anger or rebellion or hope split open that rock, releasing la Coalticue. And someone in me takes matters into our own hands, and eventually, takes dominion over serpents—over my own body, my sexual activity, my soul, my mind, my weaknesses and strengths. Mine. Ours. Not the heterosexual white man's or the colored man's or the state's or the culture's or the religion's or the parents'—just ours, mine.

And suddenly I feel everything rushing to a center, a nucleus. All the lost pieces of myself come flying from the deserts and the mountains and the valleys, magnetized toward that center. Completa.

Something pulsates in my body, a luminous thin thing that grows thicker every day. Its presence never leaves me. I am never alone. That which abides: my vigilance, my thousand sleepless serpent eyes blinking in the night, forever open. And I am not afraid.
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

I remember being caught speaking Spanish at recess—that was good for three licks on the 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'ballar bien trabajo tienes que saber hablar el inglés bien. Qué vale toda tu educación si
still 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 Anglos 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

Abogadas, 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 did recite to the priest in the confession box the few times I went to confession: talking back to my mother, hablar pa' trá, repeler Hocicona, repelerone, 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 Klefisch

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

Quién tiene boca se equívoca.

—Mexican saying

"Pochó, 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 corresponde 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, Castilian) 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

Chicana 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. Fachuco (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 Chicano Texas Spanish, and I speak it with my mom, 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 tifana that I can talk freely.

Words distorted by English are known as anglicisms or pochismos. The pocho 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. 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 Pachuko. Pachuko (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, churo is sure, talk is periquit, pigionear means petting, que gacho means how nerdy, ponte águila means watch out, death is called la pezona. Through lack of practice and not having others who can speak it, I've lost most of the Pachuko 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 maiz/maiz, cobete/cuete. We leave out certain consonants when they appear between vowels: lado/dao, mojado/moja. Chicanos from South Texas pronounced f as f in fue (fue). Chicanos use "archaisms," words that are no longer in the Spanish language, words that have been evolved out. We say semos, truje, baiga, ansina, and nalden. We retain the "archaic" j, as in jalar, that derives from an earlier h, (the French balar or the German balon 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. Andalucentics pronounce ll like a j, and their d's tend to be absorbed by adjacent vowels: tirado becomes tira. They brought el lenguaje popular, dialectos y regionalismos.5)

Chicanos and other Spanish speakers also shift ll to y and z to s.5 We leave out initial syllables, saying tar for estar, toy for estoy, bora for abora (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 torta or tortía, 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 vañas, other times lavaste (substituting the aste verb endings for the esteem)

We use anglicisms, words borrowed from English: bola from ball, carreta 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 cook for cook, watcbar for watch, parktar for park, and raptar for rape, is the result of the pressures on Spanish speakers to adapt to English.

We don't use the word vosotros/as or its accompanying verb form. We don't say claro (to mean yes), imaginate, 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 mestizaje, 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 her 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 because we don’t speak Chicano Spanish. We oppress 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. 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

“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 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 Miguel 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. Pancho 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 mythmakers, and they made our hard lives seem bearable.

I grew up feeling ambivalent about our music. Countrywestern and rock-and-roll had more status. 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. Woodsmeke 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 Carito 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

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 wear the Anglos’ incessant clamoring so that we forget our language. Among ourselves we don’t say nosotros los americanos, o nosotros los españoles, o 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 dirá 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 sister say the same. I sometimes will answer “soy mexicana” and at others will say “soy Chicana” o “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 coping out. It is then that we forget our predominant Indian genes. We are 70 to 80% Indian. We call ourselves Hispanic or Spanish-American or Latin American or Latin when linking ourselves to other Spanish-speaking peoples of the Western hemisphere and when coping out. We call ourselves Mexican-American to signify we are neither Mexican nor American, but more the noun “American” than the adjective “Mexican” (and when coping 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 no soy nada ni nadie. Pero basta cuando no lo soy, lo soy.

When not coping 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 sacar lucha. ¿Quién está protegiendo los ranchos de mi gente? ¿Quién está tratando de cerrar la fisura entre la indígena y el blanco en nuestra sangre? El Chicano, sí, 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. 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
cons until the white laws and commerce and customs will rot in the deserts they've created, lie bleached. *Humildes* 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.

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**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.
Towards a New Consciousness

Por la mujer de mi raza
hablará el espíritu.

José 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. 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,
álma entre dos mundos, tres, cuatro,
me zumba la cabeza con lo contradictorio.
Estoy norteada 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 neupantism, an 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 una alma atrapada 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 two 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 reference³ 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 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, characterized by movement away from set patterns and goals 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. 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 Esu,
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, (de)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,” 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, mezclando, amasando, haciendo tortillas de masa. 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 barina. Somos el amasijo.
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, the 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 mini-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, *berbas,* eagle feather, snakeskin, tape recorder, the rattle and drum in her pack and she sets out to become the complete *tolteca.*

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

Pero es difícil diferenciando entre lo heredado, lo adquirido, lo inmundo. 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 desencuentros, el embrutecimiento. Aguarda el juicio, bando 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 olviden 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 suffers from a sense of language inadequacy and its accompanying discomfort; with Native Americans 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 we are 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 Coatlalopueb-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 have had the courage to expose themselves to the woman inside them and to challenge the current 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 nuestros 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 mestiza 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

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 Nicaraguenses 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, ou
personhood, our self-respect. We need you to make public restitution: to say that, to compensate for your own sense of defec-tiveness, 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, 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 intra-cultural 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 am their blind spot. But I exist, we exist. They'd 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-mestizaje, 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 marketplace) 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 must come before inner changes, which in turn 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 exonerating, 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 cuan-do el trabajo se hace a lo quieto, en lo oscuro. El día cuando aceptamos tal y como somos y para 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, bonra, 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 Coatlaloopah 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. ¡Animaste! Raza, a celebrar el día de la Chicana.

El retorno

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

Tanto tiempo sin verte casa mia, mi cuna, mi bondo nido de la huerta.
— "Soledad"

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 shied my eyes and looked 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. The sudden pull in my gut, la tierra, los aguaceros. My land, el viento soplando la arena, el lagarto debajo de un nopalito. Me acuerdo como era antes. Una región desértica de ríos llamurias, 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 pueblos 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 tomates de red and venado. I have missed la yegua colorada gnawing the wooden gate of her stall, the smell of horse flesh from Carito's corrales. 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.10

"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.

"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 Mami, 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 bermotes 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.
To live in the Borderlands means you
are neither *hispana* *india* negra *española*
*ni gabacha*, *eres mestiza*, *mulata*, half-breed
captured in the crossfire between camps
while carrying all five races on your back
not knowing which side to turn to, run from;

To live in the Borderlands means knowing
that the *india* in you, betrayed for 500 years,
is no longer speaking to you,
that *mexicanas* call you *rajetas,*
that denying the Anglo inside you
is as bad as having denied the Indian or Black;

_Cuando vives en la frontera_
people walk through you, the wind steals your voice,
you're a *burra*, *buey*, scapegoat,
forerunner of a new race,
Half and Half—both woman and man, neither—
a new gender;

To live in the Borderlands means to
put *chile* in the borscht,
eat whole wheat *tortillas,*
speak Tex-Mex with a Brooklyn accent;
be stopped by *la migra* at the border checkpoints;

Living in the Borderlands means you fight hard to
resist the gold elixir beckoning from the bottle,
the pull of the gun barrel,
the rope crushing the hollow of your throat;

In the Borderlands
you are the battleground
where enemies are kin to each other;
you are at home, a stranger;
the border disputes have been settled
the volley of shots have shattered the truce
you are wounded, lost in action
dead, fighting back;

to live in the Borderlands means
the mill with the razor white teeth wants to shred off
your olive-red skin, crush out the kernel, your heart
pound you pinch you roll you out
smelling like white bread but dead;

To survive the Borderlands
you must live *sin fronteras*
be a crossroads.

gabacha—a Chicano term for a white woman
rajetas—literally, "split," that is, having betrayed your word
burra—donkey
buey—oxen
sin fronteras—without borders