

Gloria Anzaldúa

Borderlands

La Frontera

The New Mestiza



Gloria Anzaldúa

Borderlands

La Frontera

The New Mestiza

aunt lute books

SAN FRANCISCO

Copyright ©1987 by Gloria Anzaldúa

All rights reserved

First Edition

10-9-8-7

Aunt Lute Book Company

P.O. Box 410687

San Francisco, CA 94141

“Holy Relics” first appeared in *Conditions Six*, 1980.

“Cervicide” first appeared in *Labyris, A Feminist Arts Journal*, Vol. 4, #11, Winter 1983.

“*En el nombre de todas las madres que han perdido sus hijos en la guerra*” first appeared in *IKON: Creativity and Change*, Second Series, #4, 1985.

Cover and Text Design: Pamela Wilson Design Studio

Cover Art: Pamela Wilson

Typesetting: Grace Harwood and Comp-Type, Fort Bragg, CA

Production: Cindy Cleary	Lorraine Grassano
Martha Davis	Ambrosia Marvin
Debra DeBondt	Papusa Molina
Rosana Francescato	Sukey Wilder
Amelia Gonzalez	Kathleen Wilkinson

Printed in the U.S.A.

Library of Congress Cataloging-in-Publication Data

Anzaldúa, Gloria.

Borderlands : the new mestiza = La frontera / Gloria Anzaldúa — 1st ed. — San Francisco : Aunt Lute, c1987.

203 p. : port. : 22 cm.

English and Spanish.

Some poems translated from Spanish.

ISBN 1-879960-12-5 (pbk.) : \$9.95

1. Mexican-American Border Region — Poetry. 2. Mexican-American women — Poetry. 3. Mexican-American Border Region — Civilization. I. Title. II. Title: Frontera.

PS3551.N95B6 1987

811'.54—dc19

87-60780

AACR 2 MARC

Acknowledgements

To you who walked with me upon my path and who held out a hand when I stumbled;

to you who brushed past me at crossroads never to touch me again;

to you whom I never chanced to meet but who inhabit borderlands similar to mine;

to you for whom the borderlands is unknown territory;

to Kit Quan, for feeding me and listening to me rant and rave;

to Melanie Kaye/Kantrowitz, for believing in me and being there for me;

to Joan Pinkvoss, my editor and publisher, midwife extraordinaire, whose understanding, caring, and balanced mixture of gentle prodding and pressure not only helped me bring this "baby" to term, but helped to create it; these images and words are for you.

To the production staff at Spinsters/Aunt Lute who bore the pressure of impossible deadlines well: Martha Davis whose invaluable and excellent copy-editing has made the material more readable and cohesive; Debra DeBondt who worked long and hard to keep the book on schedule; Pam Wilson and Grace Harwood;

to Frances Doughty, Juanita Ramos, Judith Waterman, Irena Klepfisz, Randy Conner, Janet Aalphs, Mirtha N. Quintanales, Mandy Covey and Elana Dykewomon for their support and encouragement, as well as feedback, on various pieces; to my friends, students and colleagues in the ADP program in Vermont College, Women's Voices Writing Workshop, UCSC, and writers who participated in my writing workshops in NYC, New Haven, San Francisco, Berkeley, Oakland, and Austin, Texas, in particular: Pearl Olson, Paula Ross, Marcy Alan Craig, Maya Valverde, Ariban, Tirsa Quiñones, Beth Brant, Chrystos, Elva Pérez-Treviño, Victoria Rosales, Christian McEwen, Roz Calvert, Nina Newington, and Linda Smuckler;

to Chela Sandoval, Rosa-María Villafane-Sosolak, Osa Hidalgo de la Riva, Lisa Carim, Sue Schwiek, Viviana Varela, Cindy Cleary, Papusa Molina and Rusty Barcelo;

to Lisa Levin, Shelley Savren, Lisa Albrecht, Mary Pollock, Lea Arellano, Christine Weiland, Louise Rocha, Leon Fishman, Claude Talley;

to my family: my mother, Amalia; my sister, Hilda; my brothers, Urbano (Nune) and Oscar (Carito); my sisters-in-law, Janie and Sara; my niece, Missy, and my nephew, Urbie; Tío Pete y Tía Minga;

and especially to the memory of my father, Urbano, and my grandmothers, Eloisa (Locha) and Ramona;

gracias a toditos ustedes.

THIS BOOK
is dedicated *a todos mexicanos*
on both sides of the border.

G.E.A.

Preface

The actual physical borderland that I'm dealing with in this book is the Texas-U.S Southwest/Mexican border. The psychological borderlands, the sexual borderlands and the spiritual borderlands are not particular to the Southwest. In fact, the Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy.

I am a border woman. I grew up between two cultures, the Mexican (with a heavy Indian influence) and the Anglo (as a member of a colonized people in our own territory). I have been straddling that *tejas*-Mexican border, and others, all my life. It's not a comfortable territory to live in, this place of contradictions. Hatred, anger and exploitation are the prominent features of this landscape.

However, there have been compensations for this *mestiza*, and certain joys. Living on borders and in margins, keeping intact one's shifting and multiple identity and integrity, is like trying to swim in a new element, an "alien" element. There is an exhilaration in being a participant in the further evolution of humankind, in being "worked" on. I have the sense that certain "faculties"—not just in me but in every border resident, colored or non-colored—and dormant areas of consciousness are being activated, awakened. Strange, huh? And yes, the "alien" element has become familiar—never comfortable, not with society's clamor to uphold the old, to rejoin the flock, to go with the herd. No, not comfortable but home.

This book, then, speaks of my existence. My preoccupations with the inner life of the Self, and with the struggle of that Self amidst adversity and violation; with the confluence of primordial images; with the unique positionings consciousness takes at these confluent streams; and with my almost instinctive urge to communicate, to speak, to write about life on the borders, life in the shadows.

Books saved my sanity, knowledge opened the locked places in me and taught me first how to survive and then how to soar. *La madre naturaleza* succored me, allowed me to grow roots that anchored me to the earth. My love of images—mesquite flower-

ing, the wind, *Ehécatl*, whispering its secret knowledge, the fleeting images of the soul in fantasy—and words, my passion for the daily struggle to render them concrete in the world and on paper, to render them flesh, keeps me alive.

The switching of “codes” in this book from English to Castillian Spanish to the North Mexican dialect to Tex-Mex to a sprinkling of Nahuatl to a mixture of all of these, reflects my language, a new language—the language of the Borderlands. There, at the juncture of cultures, languages cross-pollinate and are revitalized; they die and are born. Presently this infant language, this bastard language, Chicano Spanish, is not approved by any society. But we Chicanos no longer feel that we need to beg entrance, that we need always to make the first overture—to translate to Anglos, Mexicans and Latinos, apology blurring out of our mouths with every step. Today we ask to be met halfway. This book is our invitation to you—from the new mestizas.

Contents

ATRAVESANDO FRONTERAS / CROSSING BORDERS

1. The Homeland, Aztlán / *El otro México*, page 1
El destierro / The Lost Land
El cruzar del mojado / Illegal Crossing
2. *Movimientos de rebeldía y las culturas que traicionan*, page 15
The Strength of My Rebellion
Cultural Tyranny
Half and Half
Fear of Going Home: Homophobia
Intimate Terrorism: Life in the Borderlands
The Wounding of the *india*-Mestiza
3. Entering Into the Serpent, page 25
Ella tiene su tono
Coatlalopeuh, She Who Has Dominion Over Serpents
For Waging War Is My Cosmic Duty
Sueño con serpientes
The Presences
La facultad
4. *La herencia de Coatlicue* / The Coatlicue State, page 41
Enfrentamientos con el alma
El secreto terrible y la rajadura
Nopal de castilla
The Coatlicue State
The Coatlicue State Is A Prelude to Crossing
That Which Abides
5. How to Tame a Wild Tongue, page 53
Overcoming the Tradition of Silence
Oyé como ladra: el lenguaje de la frontera
Chicano Spanish
Linguistic Terrorism
"Vistas," corridos, y comidas: My Native Tongue
Si le preguntas a mi mamá, "¿qué eres?"
6. *Tlilli, Tlapalli*: the Path of the Red and Black Ink, page 65
Invoking Art
Ni cuicani: I, the Singer
The Shamanic State

Writing is a Sensuous Act
Something To Do With the Dark

7. *La conciencia de la mestiza: Towards a New
Consciousness, page 77*
Una lucha de fronteras / A Struggle of Borders
A Tolerance for Ambiguity
La encrucijada / The Crossroads
El camino de la mestiza / The Mestiza Way
Que no se nos olvide los hombres
Somos una gente
By Your True Faces We Will Know You
El día de la Chicana
El retorno

Notes

UN AGITADO VIENTO / EHÉCATL, THE WIND

I. *Más antes en los ranchos*

- White-wing Season, page 102*
Cervicide, page 104
horse, page 106
Immaculate, Inviolable: Como Ella, page 108
Nopalitos, page 112

II. *La pérdida*

- sus plumas el viento, page 116*
Cultures, page 120
sobre piedras con lagartijos, page 121
el sonavabitch, page 124
mar de repollos, page 130
A Sea of Cabbages, page 132
We Call Them Greasers, page 134
Matriz sin tumba o "el baño de la basura ajena", page 136

III. *Crossers y otros atravesados*

- Poets have strange eating habits, page 140*
Yo no fui, fue Teté, page 142
The Cannibal's Canción, page 143
En mi corazón se incubaba, page 144
Corner of 50th St. and Fifth Av., page 145
Compañera, cuando amábamos, page 146
Interface, page 148

IV. *Cihuatlyotl*, Woman Alone

Holy Relics, *page 154*

En el nombre de todas las madres, *page 160*

Letting Go, *page 164*

I Had To Go Down, *page 167*

Cagado abismo, quiero saber, *page 170*

that dark shining thing, *page 171*

Cihuatlyotl, Woman Alone, *page 173*

V. Animas

La curandera, *page 176*

mujer cacto, *page 180*

Cuyamaca, *page 182*

My Black Angelos, *page 184*

Creature of Darkness, *page 186*

Antigua, mi diosa, *page 188*

VI. *El Retorno*

Arriba mi gente, *page 192*

To live in the Borderlands means you, *page 194*

Canción de la diosa de la noche, *page 196*

No se raje, chicanita, *page 200*

Don't Give In, *Chicanita*, *page 202*

5

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 Smith¹

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’ hallar buen trabajo tienes que saber hablar el inglés bien. Qué vale toda tu educación si*

todavía hablas inglés con un 'accent,'" my mother would say, mortified that I spoke English like a Mexican. At Pan American University, I, and all Chicano students were required to take two speech classes. Their purpose: to get rid of our accents.

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

Overcoming the Tradition of Silence

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

En boca cerrada no entran moscas. "Flies don't enter a closed mouth" is a saying I kept hearing when I was a child. *Ser habladora* was to be a gossip and a liar, to talk too much. *Muchachitas bien criadas*, well-bred girls don't answer back. *Es una falta de respeto* to talk back to one's mother or father. I remember one of the sins I'd recite to the priest in the confession box the few times I went to confession: talking back to my mother, *hablar pa' tras, repelar. Hocicona, repelona, chismosa*, having a big mouth, questioning, carrying tales are all signs of being *mal criada*. In my culture they are all words that are derogatory if applied to women—I've never heard them applied to men.

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

And our tongues have become
dry the wilderness has
dried out our tongues and
we have forgotten speech.
—Irena Klepfisz²

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

*Oyé como ladra: el lenguaje de la frontera**Quien tiene boca se equivoca.*

—Mexican saying

"*Pocho*, 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, Castillian) Spanish nor standard English, what recourse is left to them but to create their own language? A language which they can connect their identity to, one capable of communicating the realities and values true to themselves—a language with terms that are neither *español ni inglés*, but both. We speak a patois, a forked tongue, a variation of two languages.

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

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

My "home" tongues are the languages I speak with my sister and brothers, with my friends. They are the last five listed, with 6 and 7 being closest to my heart. From school, the media and job situations, I've picked up standard and working class English. From Mamagrande Locha and from reading Spanish and Mexican literature, I've picked up Standard Spanish and Standard Mexican Spanish. From *los recién llegados*, Mexican immigrants, and *braceros*, I learned the North Mexican dialect. With Mexicans I'll try to speak either Standard Mexican Spanish or the North Mexican dialect. From my parents and Chicanos living in the Valley, I picked up 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 *tejana* 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.³ Tex-Mex, or Spanglish, comes most naturally to me. I may switch back and forth from English to Spanish in the same sentence or in the same word. With my sister and my brother Nune and with Chicano *tejano* contemporaries I speak in Tex-Mex.

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

Chicano Spanish

Chicanos, after 250 years of Spanish/Anglo colonization have developed significant differences in the Spanish we speak. We collapse two adjacent vowels into a single syllable and sometimes shift the stress in certain words such as *maíz/maiz, cohete/cuete*. We leave out certain consonants when they appear between vowels: *lado/lao, mojado/mojao*. Chicanos from South Texas pronounce *f* as *j* as in *jue (fue)*. Chicanos use “archaisms,” words that are no longer in the Spanish language, words that have been evolved out. We say *semos, truje, haiga, ansina*, and *naiden*. We retain the “archaic” *j*, as in *jalar*, that derives from an earlier *h*, (the French *halar* or the Germanic *halon* which was lost to standard Spanish in the 16th century), but which is still found in several regional dialects such as the one spoken in South Texas. (Due to geography, Chicanos from the Valley of South Texas were cut off linguistically from other Spanish speakers. We tend to use words that the Spaniards brought over from Medieval Spain. The majority of the Spanish colonizers in Mexico and the Southwest came from Extremadura—Hernán Cortés was one of them—and Andalucía. Andalucians pronounce *ll* like a *y*, and their *d*'s tend to be absorbed by adjacent vowels: *tirado* becomes *tirao*. They brought *el lenguaje popular, dialectos y regionalismos*.⁴)

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*, *hora* for *ahora* (*cubanos* and *puertorriqueños* also leave out initial letters of some words.) We also leave out the final syllable such as *pa* for *para*. The intervocalic *y*, the *ll* as in *tortilla, ella, botella*, gets replaced by *tortia* or *tortiya, ea, botea*. We add an additional syllable at the beginning of certain words: *atocar* for *tocar*, *agastar* for *gastar*. Sometimes we'll say *lavaste las vacijas*, other times *lavates* (substituting the *ates* verb endings for the *aste*).

We use anglicisms, words borrowed from English: *bola* from ball, *carpeta* from carpet, *máquina de lavar* (instead of *lavadora*) from washing machine. Tex-Mex argot, created by adding a Spanish sound at the beginning or end of an English word such as *cookiar* for cook, *watchar* for watch, *parkiar* for park, and *rapiar* 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), *imagínate*, or *me*

emociona, unless we picked up Spanish from Latinas, out of a book, or in a classroom. Other Spanish-speaking groups are going through the same, or similar, development in their Spanish.

Linguistic Terrorism

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

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

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

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

If a person, Chicana or Latina, has a low estimation of my native tongue, she also has a low estimation of me. Often with *mexicanas y latinas* we'll speak English as a neutral language. Even among Chicanas we tend to speak English at parties or conferences. Yet, at the same time, we're afraid the other will think we're *agringadas* 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.⁶ 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/Kantrowitz⁷

"*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*⁸ I was surprised to see a bilingual book by a Chicano in print. When I saw poetry written in Tex-Mex for the

first time, a feeling of pure joy flashed through me. I felt like we really existed as a people. In 1971, when I started teaching High School English to Chicano students, I tried to supplement the required texts with works by Chicanos, only to be reprimanded and forbidden to do so by the principal. He claimed that I was supposed to teach "American" and English literature. At the risk of being fired, I swore my students to secrecy and slipped in Chicano short stories, poems, a play. In graduate school, while working toward a Ph.D., I had to "argue" with one advisor after the other, semester after semester, before I was allowed to make Chicano literature an area of focus.

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

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

adapted from the Germans, who in turn had borrowed the polka from the Czechs and Bohemians.

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

Corridos first became widely used along the South Texas/Mexican border during the early conflict between Chicanos and Anglos. The *corridos* are usually about Mexican heroes who do valiant deeds against the Anglo oppressors. 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 myth-makers, and they made our hard lives seem bearable.

I grew up feeling ambivalent about our music. Country-western and rock-and-roll had more status. In the 50s and 60s, for the slightly educated and *agringado* Chicanos, there existed a sense of shame at being caught listening to our music. Yet I couldn't stop my feet from thumping to the music, could not stop humming the words, nor hide from myself the exhilaration I felt when I heard it.

There are more subtle ways that we internalize identification, especially in the forms of images and emotions. For me food and certain smells are tied to my identity, to my homeland. Woodsmoke curling up to an immense blue sky; woodsmoke perfuming my grandmother's clothes, her skin. The stench of cow manure and the yellow patches on the ground; the crack of a .22 rifle and the reek of cordite. Homemade white cheese sizzling in a pan, melting inside a folded *tortilla*. My sister Hilda's hot, spicy *menudo*, *chile colorado* making it deep red, pieces of *panza* and hominy floating on top. My brother 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."

—Kaufman⁹

Nosotros los Chicanos straddle the borderlands. On one side of us, we are constantly exposed to the Spanish of the Mexicans, on the other side we hear the Anglos' incessant clamoring so that we forget our language. Among ourselves we don't say *nosotros los americanos*, *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 diré quien eres.

(Tell me who your friends are and I'll tell you who you are.)

—Mexican saying

Si le preguntas a mi mamá, "¿Qué eres?" te dirá, "Soy mexicana." My brothers and 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 copping out. It is then that we forget our predominant Indian genes. We are 70-80% Indian.¹⁰ We call ourselves Hispanic¹¹ or Spanish-American or Latin American or Latin when linking ourselves to other Spanish-speaking peoples of the Western hemisphere and when copping out. We call ourselves Mexican-American¹² to signify we are neither Mexican nor American, but more the noun "American" than the adjective "Mexican" (and when copping out).

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

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

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

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

Los Chicanos, how patient we seem, how very patient. There is the quiet of the Indian about us.¹³ We know how to survive. When other races have given up their tongue, we've kept ours. We know what it is to live under the hammer blow of the dominant *norteamericano* culture. But more than we count the blows, we count the days the weeks the years the centuries the

eons until the white laws and commerce and customs will rot in the deserts they've created, lie bleached. *Humildes* 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.