

La Prieta

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When I was born, Mamágrande Locha inspected my buttocks looking for the dark blotch, the sign of indio, or worse, of mulatto blood. My grandmother (Spanish, part German, the hint of royalty lying just beneath the surface of her fair skin, blue eyes and the coils of her once blond hair) would brag that her family was one of the first to settle in the range country of south Texas.

Too bad mihijita was morena, *muy prieta*, so dark and different from her own fair-skinned children. But she loved mihijita anyway. What I lacked in whiteness, I had in smartness. But it was too bad I was dark like an Indian.

"Don't go out in the sun," my mother would tell me when I wanted to play outside. "If you get any darker, they'll mistake you for an Indian. And don't get dirt on your clothes. You don't want people to say you're a dirty Mexican." It never dawned on her that, though sixth-generation American, we were still Mexican and that all Mexicans are part Indian. I passed my adolescence combatting her incessant orders to bathe my body, scrub the floors and cupboards, clean the windows and the walls.

And as we'd get into the back of the "patron's" truck that would take us to the fields, she'd ask, "Where's your gorra (sunbonnet)?" La gorra – rim held firm by slats of cardboard, neck flounce flowing over my shoulders – made me feel like a horse with blinders, a member of the French Foreign Legion, or a nun bowed down by her wimple.

One day in the middle of the cotton field, I threw the gorra away and donned a sombrero. Though it didn't keep out the Texas 110° sun as well as the bonnet, I could now see in all directions, feel the breeze, dry the sweat on my neck.

When I began writing this essay, nearly two years ago, the wind I was accustomed to suddenly turned into a hurricane. It opened the door to the old images that haunt me, the old ghosts and all the old wounds. Each image a sword that cuts through me, each word a test. Terrified, I shelved the rough draft of this essay for a year.

I was terrified because in this writing I must be hard on people of color who are the oppressed victims. I am still afraid

because I will have to call us on a lot of shit like our own racism, our fear of women and sexuality. One of my biggest fears is that of betraying myself, of consuming myself with self-castigation, of not being able to unseat the guilt that has ridden on my back for years.

These my two hands
quick to slap my face
before others could slap it¹

But above all, I am terrified of making my mother the villain in my life rather than showing how she has been a victim. Will I be betraying her in this essay for her early disloyalty to me?

With terror as my companion, I dip into my life and begin work on myself. Where did it begin, the pain, the images that haunt me?

Images That Haunt Me

When I was three months old tiny pink spots began appearing on my diaper. "She's a throwback to the Eskimo," the doctor told my mother. "Eskimo girl children get their periods early." At seven I had budding breasts. My mother would wrap them in tight cotton girdles so the kids at school would not think them strange beside their own flat brown mole nipples. My mother would pin onto my panties a folded piece of rag. "Keep your legs shut, Prieta." This, the deep dark secret between us, her punishment for having fucked before the wedding ceremony, my punishment for being born. And when she got mad at me she would yell, "He batallado más contigo que con todos los demas y no lo agradeces!" (I've taken more care with you than I have with all the others and you're not even grateful.) My sister started suspecting our secret – that there was something "wrong" with me. How much can you hide from a sister you've slept with in the same bed since infancy?

What my mother wanted in return for having birthed me and for nurturing me was that I submit to her without rebellion. Was this a survival skill she was trying to teach me? She objected not so much to my disobedience but to my questioning her right to demand obedience from me. Mixed with this power struggle

was her guilt at having borne a child who was marked "con la seña," thinking she had made me a victim of her sin. In her eyes and in the eyes of others I saw myself reflected as "strange," "abnormal," "QUEER." I saw no other reflection. Helpless to change that image, I retreated into books and solitude and kept away from others.

The whole time growing up I felt that I was not of this earth. An alien from another planet – I'd been dropped on my mother's lap. But for what purpose?

One day when I was about seven or eight, my father dropped on my lap a 25¢ pocket western, the only type of book he could pick up at a drugstore. The act of reading forever changed me. In the westerns I read, the house servants, the villains and the cantineras (prostitutes) were all Mexicans. But I knew that the first cowboys (vaqueros) were Mexicans, that in Texas we outnumbered the Anglos, that my grandmother's ranch lands had been ripped off by the greedy Anglo. Yet in the pages of these books, the Mexican and Indian were vermin. The racism I would later recognize in my school teachers and never be able to ignore again I found in that first western I read.

My father dying, his aorta bursting while he was driving, the truck turning over, his body thrown out, the truck falling on his face. Blood on the pavement. His death occurred just as I entered puberty. It irrevocably shattered the myth that there existed a male figure to look after me. How could my strong, good, beautiful godlike father be killed? How stupid and careless of God. What if chance and circumstance and accident ruled? I lost my father, God, and my innocence all in one bloody blow.

Every 24 days, raging fevers cooked my brain. Full flowing periods accompanied cramps, tonsillitis and 105° fevers. Every month a trip to the doctors. "It's all in your head," they would say. "When you get older and get married and have children the pain will stop." A monotonous litany from the men in white all through my teens.

The bloodshed on the highway had robbed my adolescence from me like the blood on my diaper had robbed childhood from me. And into my hands unknowingly I took the transformation of my own being.

Nobody's going to save you.
No one's going to cut you down
cut the thorns around you.
No one's going to storm
the castle walls nor
kiss awake your birth,
climb down your hair,
nor mount you
onto the white steed.

There is no one who
will feed the yearning.
Face it. You will have
to do, do it yourself.²

My father dead, my mother and I turned to each other. Hadn't we grown together? We were like sisters – she was 16 when she gave birth to me.

Though she loved me she would only show it covertly – in the tone of her voice, in a look. Not so with my brothers – there it was visible for all the world to see. They were male and surrogate husbands, legitimate receivers of her power. Her allegiance was and is to her male children, not to the female.

Seeing my mother turn to my brothers for protection, for guidance – a mock act. She and I both knew she wouldn't be getting any from them. Like most men they didn't have it to give, instead needed to get it from women. I resented the fact that it was OK for my brothers to touch and kiss and flirt with her, but not for my sister and me. Resenting the fact that physical intimacy between women was taboo, dirty.

Yet she could not discount me. "Machona – india ladina" (masculine – wild Indian), she would call me because I did not act like a nice little Chicanita is supposed to act: later, in the same breath she would praise and blame me, often for the same thing – being a tomboy and wearing boots, being unafraid of snakes or knives, showing my contempt for women's roles, leaving home to go to college, not settling down and getting married, being a política, siding with the Farmworkers. Yet, while she would try to correct my more aggressive moods, my mother was secretly proud of my "waywardness." (Something

she will never admit.) Proud that I'd worked myself through school. Secretly proud of my paintings, of my writing, though all the while complaining because I made no money out of it.

Verguenza (Shame)

. . . being afraid that my friends would see my momma, would know that she was loud – her voice penetrated every corner. Always when we came into a room everyone looked up. I didn't want my friends to hear her brag about her children. I was afraid she would blurt out some secret, would criticize me in public. She always embarrassed me by telling everyone that I liked to lie in bed reading and wouldn't help her with the housework.

. . . eating at school out of sacks, hiding our "lonches" *papas con chorizo* behind cupped hands and bowed heads, gobbling them up before the other kids could see. Guilt lay folded in the tortilla. The Anglo kids laughing–calling us "tortilleros," the Mexican kids taking up the word and using it as a club with which to hit each other. My brothers, sister and I started bringing white bread sandwiches to school. After a while we stopped taking our lunch altogether.

There is no beauty in poverty, in my mother being able to give only one of her children lunch money. (We all agreed it should go to Nune, he was growing fast and was always hungry.) It was not very romantic for my sister and me to wear the dresses and panties my mother made us out of flour sacks because she couldn't afford store-bought ones like the other mothers.

Well, I'm not ashamed of you anymore, Momma.
My heart, once bent and cracked, once
ashamed of your China ways.
Ma, hear me now, tell me your story
again and again.

– Nellie Wong, "From a Heart of Rice Straw,"
Dreams of Harrison Railroad Park

It was not my mother's fault that we were poor and yet so much of my pain and shame has been with our both betraying each other. But my mother has always been there for me in spite of our differences and emotional gulfs. She has never stopped

fighting; she is a survivor. Even now I can hear her arguing with my father over how to raise us, insisting that all decisions be made by both of them. I can hear her crying over the body of my dead father. She was 28, had had little schooling, was unskilled, yet her strength was greater than most men's, raising us single-handed.

After my father died, I worked in the fields every weekend and every summer, even when I was a student in college. (We only migrated once when I was seven, journeyed in the back of my father's red truck with two other families to the cotton fields of west Texas. When I missed a few weeks of school, my father decided this should not happen again.)

. . . the planes swooping down on us, the fifty or a hundred of us falling onto the ground, the cloud of insecticide lacerating our eyes, clogging our nostrils. Nor did the corporate farm owners care that there were no toilets in the wide open fields, no bushes to hide behind.

Over the years, the confines of farm and ranch life began to chafe. The traditional role of *la mujer* was a saddle I did not want to wear. The concepts "passive" and "dutiful" raked my skin like spurs and "marriage" and "children" set me to bucking faster than rattlesnakes or coyotes. I took to wearing boots and men's jeans and walking about with my head full of visions, hungry for more words and more words. Slowly I unbowed my head, refused my estate and began to challenge the way things were. But it's taken over thirty years to unlearn the belief instilled in me that white is better than brown – something that some people of color *never* will unlearn. And it is only now that the hatred of myself, which I spent the greater part of my adolescence cultivating, is turning to love.

La Muerte, the Frozen Snow Queen

I dig a grave, bury my first love, a German Shepherd. Bury the second, third, and fourth dog. The last one retching in the backyard, going into convulsions from insecticide poisoning. I buried him beside the others, five mounds in a row crowned with crosses I'd fashioned from twigs.

No more pets, no more loves – I court death now.

... Two years ago on a fine November day in Yosemite Park, I fall on the floor with cramps, severe chills and shaking that go into spasms and near convulsions, then fevers so high my eyes feel like eggs frying. Twelve hours of this. I tell everyone, "It's nothing, don't worry, I'm alright." The first four gynecologists advise a hysterectomy. The fifth, a woman, says wait.

... Last March my fibroids conspired with an intestinal tract infection and spawned watermelons in my uterus. The doctor played with his knife. La Chingada ripped open, raped with the white man's wand. My soul in one corner of the hospital ceiling, getting thinner and thinner telling me to clean up my shit, to release the fears and garbage from the past that are hanging me up. So I take La Muerte's scythe and cut away my arrogance and pride, the emotional depressions I indulge in, the head trips I do on myself and other people. With her scythe I cut the umbilical cord shackling me to the past and to friends and attitudes that drag me down. Strip away - all the way to the bone. Make myself utterly vulnerable.

... I can't sleep nights. The mugger said he would come and get me. There was a break in the county jail and I *just* know he is broken out and is coming to get me because I picked up a big rock and chased him, because I got help and caught him. How *dare* he drag me over rocks and twigs, the skin on my knees peeling, how *dare* he lay his hands on my throat, how *dare* he try to choke me to death, how *dare* he try to push me off the bridge to splatter my blood and bones on the rocks 20 feet below. His breath on my face, our eyes only inches apart, our bodies rolling on the ground in an embrace so intimate we could have been mistaken for lovers.

That night terror found me curled up in my bed. I couldn't stop trembling. For months terror came to me at night and never left me. And even now, seven years later, when I'm out in the street after dark and I hear running footsteps behind me, terror finds me again and again.

No more pets, no more loves.

... one of my lovers saying I was frigid when he couldn't bring me to orgasm.

... bringing home my Peruvian boyfriend and my mother saying she did not want her "Prieta" to have a "mojado" (wetback) for a lover.

... my mother and brothers calling me puta when I told them I had lost my virginity and that I'd done it on purpose. My mother and brothers calling me jota (queer) when I told them my friends were gay men and lesbians.

... Randy saying, "It's time you stopped being a nun, an ice queen afraid of living." But I did not want to be a snow queen regal with icy smiles and fingernails that ripped her prey ruthlessly. And yet, I knew my being distant, remote, a mountain sleeping under the snow, is what attracted him.

A woman lies buried under me,
interred for centuries, presumed dead.

A woman lies buried under me.
I hear her soft whisper
the rasp of her parchment skin
fighting the folds of her shroud.
Her eyes are pierced by needles
her eyelids, two fluttering moths.³

I am always surprised by the image that my white and non-Chicano friends have of me, surprised at how much they *do not* know me, at how I do not allow them to know me. They have substituted the negative picture the white culture has painted of my race with a highly romanticized, idealized image. "You're strong," my friends said, "a mountain of strength."

Though the power may be real, the mythic qualities attached to it keep others from dealing with me as a person and rob me of my being able to act out my other selves. Having this "power" doesn't exempt me from being prey in the streets nor does it make my scrambling to survive, to feed myself, easier. To cope with hurt and control my fears, I grew a thick skin. Oh, the many names of power - pride, arrogance, control. I am not the frozen snow queen but a flesh and blood woman with perhaps too loving a heart, one easily hurt.

I'm not invincible, I tell you. My skin's as fragile as a baby's I'm brittle bones and human, I tell you. I'm a broken arm.

You're a razor's edge, you tell me. Shock them shitless. Be the holocaust. Be the black Kali. Spit in their eye and never cry. Oh broken angel, throw away your cast, mend your wing. Be not a rock but a razor's edge and burn with falling. - Journal Entry, Summer Solstice, 1978.

Who Are My People

I am a wind-swayed bridge, a crossroads inhabited by whirlwinds. Gloria, the facilitator, Gloria the mediator, straddling the walls between abysses. "Your allegiance is to La Raza, the Chicano movement," say the members of my race. "Your allegiance is to the Third World," say my Black and Asian friends. "Your allegiance is to your gender, to women," say the feminists. Then there's my allegiance to the Gay movement, to the socialist revolution, to the New Age, to magic and the occult. And there's my affinity to literature, to the world of the artist. What am I? *A third world lesbian feminist with Marxist and mystic leanings.* They would chop me up into little fragments and tag each piece with a label.

You say my name is ambivalence? Think of me as Shiva, a many-armed and legged body with one foot on brown soil, one on white, one in straight society, one in the gay world, the man's world, the women's, one limb in the literary world, another in the working class, the socialist, and the occult worlds. A sort of spider woman hanging by one thin strand of web.

Who, me confused? Ambivalent? Not so. Only your labels split me.

Years ago, a roommate of mine fighting for gay rights told MAYO, a Chicano organization, that she and the president were gay. They were ostracized. When they left, MAYO fell apart. They too, being forced to choose between the priorities of race, sexual preference, or gender.

In the streets of this gay mecca, San Francisco, a Black man at a bus stop yells, "Hey Faggots, come suck my cock." Randy yells back, "You goddamn nigger, I worked in the Civil Rights movement ten years so you could call me names." Guilt gagging in his throat with the word, nigger. . . a white woman waiting for the J-Church streetcar sees Randy and David kissing and says, "You should be ashamed of yourselves. Two grown men - disgusting."

. . . Randy and David running into the house. The hair on the back of my neck rises, something in their voices triggers fear in me. Three Latino men in a car had chased them as they were walking home from work. "Gay boys, faggots," they yelled throwing a beer bottle. Getting out of their car, knife blades reflect the full moon. . . Randy and David hitting each other in the hall. Thuds on the wall - the heavy animal sounds.

. . . Randy pounding on my door one corner of his mouth bleeding, his glasses broken, blind without them, he crying "I'm going to kill him, I'm going to kill the son of a bitch."

The violence against us, the violence within us, aroused like a rabid dog. Adrenaline-filled bodies, we bring home the anger and the violence we meet on the street and turn it against each other. We sic the rabid dog on each other and on ourselves. The black moods of alienation descend, the bridges we've extended out to each other crumble. We put the walls back up between us.

Once again it's faggot-hunting and queer-baiting time in the city. "And on your first anniversary of loving each other," I say to Randy, "and they had to be Latinos," feeling guilt when I look at David. Who is my brother's keeper, I wonder - knowing I have to be, we all have to be. We are all responsible. But who exactly *are* my people?

I identify as a woman. Whatever insults women insults me.

I identify as gay. Whoever insults gays insults me.

I identify as feminist. Whoever slurs feminism slurs me.

That which is insulted I take as part of me, but there is something too simple about this kind of thinking. Part of the dialectic is missing. What about what I do not identify as?

I have been terrified of writing this essay because I will have to own up to the fact that I do not exclude whites from the list of people I love, two of them happen to be gay males. For the politically correct stance we let color, class, and gender separate us from those who would be kindred spirits. So the walls grow higher, the gulfs between us wider, the silences more profound. There is an enormous contradiction in being a bridge.

Dance To the Beat of Radical Colored Chic

This task - to be a bridge, to be a fucking crossroads for goddess' sake.

During my stint in the Feminist Writers' Guild many white members would ask me why Third World women do not come to FWG meetings and readings. I should have answered, "Because their skins are not as thick as mine, because their fear of encountering racism is greater than mine. They don't enjoy being put down, ignored, not engaged in equal dialogue, being tokens. And, neither do I." Oh, I know, women of color are hot right now and hip. Our afro-rhythms and latin salsas, the beat of our drums is in. White women flock to our parties, dance to the beat of radical colored chic. They come to our readings, take up our cause. I have no objections to this. What I mind is the pseudo-liberal ones who suffer from the white women's burden. Like the monkey in the Sufi story, who upon seeing a fish in the water rushes to rescue it from drowning by carrying it up into the branches of a tree. She takes a missionary role. She attempts to talk *for* us - what a presumption! This act is a rape of our tongue and our acquiescence is a complicity to that rape. We women of color have to stop being modern medusas - throats cut, silenced into a mere hissing.

Where Do We Hang The Blame

The pull between what is and what should be.

Does the root of the sickness lie within ourselves or within our patriarchal institutions? Did our institutions birth and propagate themselves and are we merely their pawns? Do ideas originate in human minds or do they exist in a "no-osphere," a limbo space where ideas originate without our help? Where do we hang the blame for the sickness we see around us - around our own heads or around the throat of "capitalism," "socialism," "men," "white culture?"

If we do not create these institutions, we certainly perpetuate them through our inadvertent support. What lessons do we learn from the mugger?

Certainly racism is not just a white phenomenon. Whites are the top dogs and they shit on the rest of us every day of our lives. But casting stones is not the solution. Do we hand the oppressors/thug the rocks he throws at us? How often do we people of color place our necks on the chopping block? What are the ways we hold out our wrists to be shackled? Do we gag

our own mouths with our "dios lo manda" resignation? How many times before the cock crows do we deny ourselves, shake off our dreams, and trample them into the sand? How many times do we fail to help one another up from the bottom of the stairs? How many times have we let someone else carry our crosses? How still do we stand to be crucified?

It is difficult for me to break free of the Chicano cultural bias into which I was born and raised, and the cultural bias of the Anglo culture that I was brainwashed into adopting. It is easier to repeat the racial patterns and attitudes, especially those of fear and prejudice, that we have inherited than to resist them.

Like a favorite old shoe that no longer fits we do not let go of our comfortable old selves so that the new self can be worn. We fear our power, fear our feminine selves, fear the strong woman within, especially the black Kali aspect, dark and awesome. Thus we pay homage not to the power inside us but to the power outside us, masculine power, external power.

I see Third World peoples and women not as oppressors but as accomplices to oppression by our unwittingly passing on to our children and our friends the oppressor's ideologies. I cannot discount the role I play as accomplice, that we all play as accomplices, for we are not screaming loud enough in protest.

The disease of powerlessness thrives in my body, not just out there in society. And just as the use of gloves, masks, and disinfectants fails to kill this disease, government grants, equal rights opportunity programs, welfare, and foodstamps fail to uproot racism, sexism, and homophobia. And tokenism is not the answer. Sharing the pie is not going to work. I had a bite of it once and it almost poisoned me. With mutations of the virus such as these, one cannot isolate the virus and treat it. The whole organism is poisoned.

I stand behind whatever threatens our oppression. I stand behind whatever breaks us out of our bonds, short of killing and maiming. I stand with whatever and whoever breaks us out of our limited views and awakens our atrophied potentials.

How to turn away from the hellish journey that the disease has put me through, the alchemical nights of the soul. Torn limb from limb, knifed, mugged, beaten. My tongue (Spanish) ripped from my mouth, left voiceless. My name stolen from me. My

bowels fucked with a surgeon's knife, uterus and ovaries pitched into the trash. Castrated. Set apart from my own kind, isolated. My life-blood sucked out of me by my role as woman nurturer - the last form of cannibalism.

El Mundo Zurdo (the Left-handed World)⁴

The pull between what is and what should be. I believe that by changing ourselves we change the world, that traveling El Mundo Zurdo path is the path of a two-way movement - a going deep into the self and an expanding out into the world, a simultaneous recreation of the self and a reconstruction of society. And yet, I am confused as to how to accomplish this.

I can't discount the fact of the thousands that go to bed hungry every night. The thousands that do numbing shitwork eight hours a day each day of their lives. The thousands that get beaten and killed every day. The millions of women who have been burned at the stake, the millions who have been raped. Where is the justice to this?

I can't reconcile the sight of a battered child with the belief that we choose what happens to us, that we create our own world. *I cannot resolve* this in myself. I don't know. I can only speculate, try to integrate the experiences that I've had or have been witness to and try to make some sense of why we do violence to each other. In short, I'm trying to create a religion not out there somewhere, but in my gut. I am trying to make peace between what has happened to me, what the world is, and what it should be.

"Growing up I felt that I was an alien from another planet dropped on my mother's lap. But for what purpose?"

The mixture of bloods and affinities, rather than confusing or unbalancing me, has forced me to achieve a kind of equilibrium. Both cultures deny me a place in *their* universe. Between them and among others, I build my own universe, *El Mundo Zurdo*. I belong to myself and not to any one people.

I walk the tightrope with ease and grace. I span abysses. Blindfolded in the blue air. The sword between my thighs, the blade warm with my flesh. I walk the rope - an acrobat in equipoise, expert at the Balancing Act.

The rational, the patriarchal, and the heterosexual have held sway and legal tender for too long. Third World women, lesbians, feminists, and feminist-oriented men of all colors are banding and bonding together to right that balance. Only *together* can we be a force. I see us as a network of kindred spirits, a kind of family.

We are the queer groups, the people that don't belong anywhere, not in the dominant world nor completely within our own respective cultures. Combined we cover so many oppressions. But the overwhelming oppression is the collective fact that we do not fit, and because we do not fit *we are a threat*. Not all of us have the same oppressions, but we empathize and identify with each other's oppressions. We do not have the same ideology, nor do we derive similar solutions. Some of us are leftists, some of us practitioners of magic. Some of us are both. But these different affinities are not opposed to each other. In El Mundo Zurdo I with my own affinities and my people with theirs can live together and transform the planet.

Notes

1. From my poem, "The Woman Who Lived Forever." All subsequent unacknowledged poems will be from my own writings.
2. From "Letting Go."
3. From "A Woman Lies Buried Under Me."
4. This section consists of notes "Towards a Construction of El Mundo Zurdo," an essay in progress.