

**Episode # 2**  
**Exploring Borderlands**

Producer:           Lori Gomez  
Writer:             Kristian Berg  
Editor:             Lisa Suinn  
Produced by Oregon Public Broadcasting  
for Annenberg/CPB

Time Code	Audio
01:00:00:00	A/CPB ANNOUNCER
01:00:20:00	<b>NARRATOR:</b> <b>THE U.S. MEXICAN BORDER REMAINS A HISTORIC AND METAPHORICAL DIVIDER OF LAND AND HUMAN BEINGS.</b>
01:00:29:21	CHICANA READER: <i>1,950 mile-long open wound dividing a pueblo, a culture, running down the length of my body, staking fence rods in my flesh, splits me splits me me raja me raja This is my home this thin edge of barbwire</i>
01:01:49.14	GLORIA ANZALDUA: It's like a scar between the two countries. The border's like a scar and then somebody will open its scab and it'll bleed again.
01:00:58.08	<b>NARRATOR:</b> <b>WRITERS CHALLENGED ANCIENT AND LIVING BOUNDARIES DRAWN BY GREED, BY RACISM, BY MACHISMO, BY INTOLERANCE.</b>
	<b>DURING THE PROTEST MOVEMENTS OF THE 60'S AND 70'S, MEXICAN-AMERICAN STUDENT LEADERS REJECTED THE IDEA OF MEXICANS AS RECENT IMMIGRANTS. THEY CALLED THE SOUTHWESTERN UNITED STATES "AZTLÁN", AN INDIAN WORD MEANING</b>

Time Code	Audio
	<b>"HOMELAND OF THE AZTECS", A CONCEPT THAT HELPED THEM RECOVER THEIR FORGOTTEN PAST.</b>
01:01.53.03	ELLIOT YOUNG: Atzlán is this mythical notion of an area from which the mexicas came before they came into Central Mexico. And, in the 1960's and 70's it was a rebirth of this cultural nationalism...and so Aztlán – even though it's not clear where it is, and some people said it's just north of Mexico City, for Mexican-Americans, and people who identify themselves as Chicanos, they say Aztlán is in the U.S. Southwest, so claiming the land for themselves and saying this isn't . . . we're not interlopers on some Anglo land, but in fact Anglos are interlopers on our land.
01:02.30.18	HELENA MARIA VIRAMONTES: The outside dominant cultures were telling us we were very foreign, we didn't belong here, or we were exiled. We didn't go to the U.S. The U.S. came to us, you know, and that's exactly what happened.
01:02.30.17	<b>NARRATOR: THE STORY OF THE BORDERLANDS IS A STORY FROM THE "MESTIZO" POINT OF VIEW... FROM PEOPLE BORN INTO MIXED BLOODLINES AND CULTURE. IT IS A LITERATURE THAT GIVES VOICE TO THE DISENFRANCHISED... BEGINNING WITH THE SPANISH CONQUEST OF THE NEW WORLD.</b>
01:03.09.28	ELLIOT YOUNG: Chicano and Chicano literature IS American history, it's part of American history, but beyond that, it also talks about the underside, in some sense, the dark side of American history.
01:03.23.25	JUAN BRUCE-NOVOA: It's very important to re-conceive American history to include the

Time Code	Audio
	<p>whole Hispanic background that usually was ignored when most of us went to school. Ah. You jumped from Columbus to the British settlements. If you talked about the Spanish at all, it was always those blood thirsty Spanish looking for gold.</p>
01.03.49.13	<p><b>NARRATOR:</b>  <b>THE "HISTORIA", MEANING BOTH HISTORY AND STORY, WERE REVISIONIST VERSIONS OF THE SPANISH CONQUEST, TOLD BY COMMON SOLDIERS LIKE BARTHOLOME DE LAS CASAS, GARSILAS DE LA VEGA, BERNAL DIAZ DEL CASTILLO AND CABEZA DE VACA... THEY ARE STORIES TOLD FROM THE FRINGES, BY THE DISENFRANCHISED.</b></p> <p><b>THE SPANISH-AMERICAN LEGACY CONTINUES WITH WRITERS AMERICO PAREDES AND GLORIA ANZALDUA... ONE WRITER'S TESTIMONY DEFINING AND REDEFINING BORDERLANDS... A PLACE OF CONFLICT AND NEW BEGINNINGS.</b></p>
01.04.24.23	<p>ELLIOT YOUNG:  All of the writers, Diaz del Castillo, Cabeza de Vaca, Paredes, and Anzaldua, are dealing with the broader Borderland idea of cultures coming together – mixing, often violently, and conflicting with one another. And, they're different kinds of texts.</p> <p>The first two cases of the Spaniards, Diaz del Castillo and Cabeza de Vaca, they're coming from the perspective of the conquistador, of the conqueror. For Anzaldua and Paredes, they're coming from the perspective of the conquered, in some sense, the Mexican-American who have been sort of marginalized by an Anglo-American dominated society.</p>

Time Code	Audio
01.05.11.28	<p><b>NARRATOR:</b>  <b>DRIVEN BY GOLD AND RELIGION, HERNAN CORTES AND HIS SOLDIERS CONQUERED MEXICO AT THE BEGINNING OF THE 16<sup>TH</sup> CENTURY. WHEN THEY FIRST ENCOUNTERED THE AZTECS, THE SPANIARDS WERE IN AWE. A COMMON SOLDIER NAMED BERNAL DIAZ DEL CASTILLO DESCRIBED THEIR ENTRANCE INTO THE CAPITAL CITY OF TENOCHTITLAN, THE CITY OF MEXICO. HIS ACCOUNT EMPHASIZED LA MARAVILLA, THE MARVELOUS NATURE OF THE WORLD THEY ENCOUNTERED.</b></p>
01.05.40.12	<p>DEL CASTILLO READER:  <i>These great towns and temples and buildings rising from the water, all made of stone, seemed like an unchanged vision from the tale of Amadis. Indeed, some of our soldiers asked whether it was not all a dream.</i></p>
01.06.01.12	<p><b>NARRATOR:</b>  <b>BORN IN THE MOMENTOUS YEAR OF 1492, BERNAL DIAZ DEL CASTILLO JOINED THE EXPEDITION OF THE CONQUISTADOR HERNAN CORTES IN 1519. LATE IN HIS LIFE, DEL CASTILLO WROTE HIS MONUMENTAL WORK THE TRUE HISTORY OF THE CONQUEST OF NEW SPAIN. HE WAS A COMMONER WHO CHALLENGED THE OFFICIAL HISTORY.</b></p>
01.06.23.25	<p>DEL CASTILLO READER:  <i>I am now an old man, over eighty-four years of age, and have lost both sight and hearing; and unfortunately I have gained no wealth to leave to my children and descendants, except this true story.</i></p>
01.06.03.02	<p>JUAN BRUCE-NOVOA:  By the time he's starting to write which is in the 1560's, Bernal Diaz is an old man. And he isn't justifying what he just did. He doesn't want another job cause</p>

Time Code	Audio
	he's... We would call him a retired man. What he wants is, ah, that...they need to send him his...retirement check.
01.07.03.02	<b>NARRATOR: DEL CASTILLO'S VIVID ACCOUNT DEPICTED THE BRUTAL PATH TO VICTORY, AND THE BLOOD THAT SPILLED ON BOTH SIDES OF THE CONQUEST - SPANISH BLOOD AS WELL AS AZTEC.</b>
01.07.13.10	DEL CASTILLO READER: <i>We saw our comrades who had been captured in Cortes' defeat being dragged up to the steps to be sacrificed. --- The high priests laid them down on their backs, cutting open their chests, drew out their palpitating hearts which they offered to the idols before them.</i>
01.07.32.17	MARIA HERRERA-SOBEK: Bernal Diaz del Castillo was saying I'm an ...eye witness to this, I saw it, I was a witness to it, I participated, I was a soldier, I have the truth...
01.07.44.12	DEL CASTILLO READER: <i>Montezuma welcomed our Captain, and Cortes, speaking through Dona Marina, answered by wishing him very good health.</i>
01.07.53.13	<b>NARRATOR: ONE OF DEL CASTILLO'S GREATEST CONTRIBUTIONS TO MEZTIZO CONSCIOUSNESS WAS HIS RESPECTFUL TREATMENT OF THE INDIAN SLAVE GIRL HE CALLS "DOÑA MARINA". BORN INTO AN INDIAN FAMILY, A TRADITIONAL ENEMY OF THE AZTECS, THE GIRL WAS SOLD INTO SLAVERY AFTER HER FATHER DIED. SHE WAS PRESENTED BY A DEFEATED TRIBE AS TRIBUTE TO HERNAN CORTES. BAPTIZED WITH THE NAME "DOÑA MARINA," SHE BECAME TRANSLATOR AND NEGOTIATOR FOR CORTES AS HE GATHERED INDIAN ALLIES</b>

Time Code	Audio
	<b>AGAINST THE AZTECS. MANY BLAME HER FOR DELIVERING MEXICO TO THE SPANIARDS.</b>
01.08.29.11	<p>ELLIOT YOUNG:  There's one interpretation that's sort of dominant Mexican/machista interpretation of her is she's the Malinchista, the sell-out to the foreigners, she, of course, becomes Cortes' courtesan, and has the first Mestizo child with him – so the myth goes – so she's the sell-out sleeping with the enemy.</p>
01.08.55.21	<p><b>NARRATOR:  BEGINNING WITH DEL CASTILLO WRITERS HAVE IDOLIZED DOÑA MARINA... WHERE TO SOME INDIGENOUS PEOPLES SHE WAS KNOWN BY A DIFFERENT NAME...LA MALINCHE: THE TRAITOR. SHE HAS BEEN A CONFLICTED AND CONTRADICTORY SYMBOL FOR ALMOST 500 YEARS.</b></p> <p><b>ANOTHER SPANISH SOLDIER, ALVAR NUÑEZ CABEZA DE VACA, BECAME WHAT SOME WOULD CALL THE FIRST CULTURAL MESTIZO... A MAN WHO STRADDLED TWO WORLDS.</b></p>
01.09.27.25	<p>DE VACA READER:  <i>My only remaining duty is to transmit what I saw and heard the nine years I wandered lost and miserable over many remote lands.</i></p>
01.09.38.07	<p><b>NARRATOR:  CABEZA DE VACA SAILED FOR THE NEW WORLD IN 1527 AS PART OF A SPANISH EXPEDITION TO FLORIDA... SHIPWRECKED AND MAROONED, HE WANDERED FOR YEARS AMONG THE INDIANS BEFORE FINDING HIS WAY BACK TO SPANISH TERRITORY.</b></p>
01.09.53.22	<p>ELLIOT YOUNG:  In the case of Cabeza de Vaca, the text is especially interesting because it's probably one of the few cases we have of a European at</p>

Time Code	Audio
	that time being put in the position of the colonized.
01:10.07.02	<p><b>NARRATOR:</b>  <b>CABEZA DE VACA RETURNED FROM THE NEW WORLD A FAILURE IN SPANISH EYES. APPEALING TO THE KING, HE WROTE THE STORY OF HIS EXPERIENCE. HIS HARD-FOUGHT KNOWLEDGE OF INDIAN PEOPLES WAS VALUABLE TO SPAIN, HE ARGUED, AND HE SHOULD BE COMPENSATED FOR HIS SUFFERING.</b></p>
01.10.07.02	<p><b>JUAN BRUCE-NOVOA:</b>  This is the appeal to pathos. That's what's really going on here: "Look at me. You're going to judge me like you're judging these men who have been comfortable here? They bring all this money back to you. They perform. I was naked. Do you know what naked means? It means to lose your skin. I was reduced to hell."</p>
01.10.48.11	<p><b>NARRATOR:</b>  <b>CABEZA DE VACA SPENT TWO YEARS AS A CAPTIVE OF FLORIDA INDIANS. HE ESCAPED AND FLED NORTH. BLENDING NATIVE PRACTICES WITH CHRISTIANITY, DE VACA GAINED STATUS AMONG NATIVE PEOPLES AS A HEALER. INDIAN CULTURES BECAME PART OF DE VACA'S "TRUE STORY".</b></p>
01.10.06.25	<p><b>DE VACA READER:</b>  <i>They were all convinced we came from Heaven. We passed from one strange tongue to another, but God our Lord always enabled each new people to understand us and we them...</i></p>
01.11.18.26	<p><b>MARIA HERRERA-SOBK:</b>  He learned their language and he interacted with them, and he came to respect them and they came to respect him. There's a phrase in Spanish, "el conquistador quedo conquistado"... the conqueror, ah,</p>

Time Code	Audio
	was conquered in the sense that he gained respect for the populations that he had come to conquer
01.11.41.00	<p>DE VACA READER:  <i>.... as we went [we] heard more and more of Christians. We told the natives we are going after those men to order them to stop killing, enslaving, and dispossessing the Indians; which made our friends very glad.</i></p>
01.11.54.20	<p><b>NARRATOR:  AT THE END OF HIS JOURNEY, CABEZA DE VACA ENCOUNTERED INDIANS BEING RAVAGED AND DECIMATED BY SPANISH SLAVERS. DE VACA WAS OUTRAGED.</b></p>
01.12.05.09	<p>CABEZA DE VACA READER:  <i>We hastened through a vast territory, which we found vacant, the inhabitants having fled to the mountains in fear of Christians. With heavy hearts we looked out over the lavishly watered, fertile, and beautiful land, now abandoned and burned and the people thin and weak, scattering or hiding in fright.</i></p>
01.12.26.12	<p>JUAN BRUCE-NOVOA:  From the viewpoint of U.S. literature, it also is the first immigration text, the first slave text, the first transformation text, the first travel West text so it's really the first one about this.. . this...prototypical American adventure of bettering yourself through travel.</p>
01.12.45.23	<p>MARIA HERRERA-SOBK:  So in a way he can be seen as a... foundational character or figure for the Chicano population because he was in the Southwest, he did interact with the Native Americans, and...so he was, in many respects, the...first, ah, Chicano, first Hispanic-American.</p>

Time Code	Audio
01.13.03.18	<p><b>NARRATOR: THE SPANISH CONQUEST DEVASTATED THE INDIGENOUS POPULATION OF MEXICO. 25 MILLION WERE REDUCED TO UNDER 7 MILLION. BY 1650 ONLY ONE AND A HALF MILLION PURE-BLOODED INDIANS REMAINED. AFTER YEARS OF SLAVERY, DISEASE AND GENOCIDE, CONQUEROR AND VANQUISHED CAME TOGETHER IN A NEW RACE.... A NEW MESTIZAJE.</b></p>
01.13.28.14	<p>ELLIOT YOUNG: The basic category of mestizo, stuck, meaning 'mixed race.' And that, then, in the 19<sup>th</sup> and 20<sup>th</sup> centuries, as Mexico, as other Latin American nations are beginning to define their national identity, take up this idea of the mestizo identity, that we are not Spanish, neither are we wholly Indian, but we are this mixture and sort of a positive accentuation on that mixture.</p>
01.13.55.15	<p><b>NARRATOR: AFTER THE MEXICAN- AMERICAN WAR OF 1846 THROUGH 1848, THE UNITED STATES TOOK CALIFORNIA AND THE SOUTHWEST STATES. DENIED THEIR LAND RIGHTS, THE MEXICAN-AMERICANS WHO REMAINED LIVED MARGINAL LIVES UNDER ANGLO COLONIALISM. ALONG THE RIO GRANDE, THE LOCALS SANG THE "CORRIDOS", THE BORDER BALLADS... SUBVERSIVE SONGS OF MEXICAN HEROES WHO STRUGGLED AGAINST OPPRESSION.</b></p>
	<p>BALLADEER SINGING CORRIDOS OF GREGORIO CORTEZ.</p> <p><i>The Americans were coming; they were whiter than a poppy from the fear that they had of Cortez and his pistol. Then the Americans said, and they said it fearfully, 'Come, let us follow the</i></p>

Time Code	Audio
	<i>trail, for the wrongdoer is Cortez.'</i>
01.14.35.27	<p>ELLIOT YOUNG: That literature, the chicano and chicana literature is very sensitive, perceptive of that occupation, of that historical imperialism, which I think the Anglo-American literature tends not to be. It tends to forget.</p>
01.14.51.20	<p><b>NARRATOR: IN THE 1920'S, THE WRITER AMERICO PAREDES BEGAN TO COLLECT "CORRIDOS". HIS FIRST BOOK <i>WITH A PISTOL IN HIS HAND...</i> IS BASED ON THE BALLAD OF GREGORIO CORTEZ, A MAN FALSELY ACCUSED OF KILLING A TEXAS SHERIFF.</b></p> <p><b>BORDERLANDS PEOPLES TRANSFORMED THE NAME "CORTES" FROM CONQUERER TO OPPRESSED TRAGIC HERO.</b></p>
01.16.21.06	<p><b>TO PAREDES, THE ANGLOS TRANSFORMED THE RIO GRANDE RIVER, ONCE A FOCUS OF LIFE, INTO A BARRIER... ARTIFICIALLY DIVIDING FAMILIES AND FRIENDS. ON BOTH SIDES, PEOPLE HAD SHARED THE SAME TRADITIONS, LEGENDS AND SONGS. PAREDES BUILT A SUBSTANTIAL ARCHIVE OF BORDERLANDS FOLKLORE.</b></p>
01.15.42.00	<p>MARIA HERRERA-SOBEK: He's the first to approach, to broach, ah, different aspects of Chicano culture and the conflict between the two cultures...the cultural clash between the two peoples, the Anglo Saxons and the...and the Chicano people.</p>
I01.15.57.28	<p>ELLIOT YOUNG: Paredes' style of being interested in the folklore and the culture of Mexican-Americans as a way to get at that popular history is similar to Cabeza de Vaca's method, in that Cabeza de Vaca was a sort of</p>

Time Code	Audio
	<p>anthropologist before there was such a thing as an anthropologist – going out to live amongst the people as a sort of participant observer.</p> <p>But the emphasis on folklore, on the culture of the people and getting that importance, is what connect the two of them.</p>
01.16.31.26	<p><b>NARRATOR: AMERICO PAREDES WAS BORN IN BROWNSVILLE, TEXAS IN 1915. HIS ANCESTORS HAD SETTLED THE AREA IN THE 17<sup>TH</sup> CENTURY WHEN IT WAS STILL A SPANISH PROVINCE.</b></p>
01.16.43.18	<p>MARIA HERRERA-SOBEK: He was a young man in the 30's. He considered himself a border man. He lived in Brownsville so that Matamoras is right across the border.</p> <p>He also experienced the oppression and the prejudice and the discrimination of Texas.</p>
01.16.59.14	<p><b>NARRATOR: THE 1930'S WAS A DIFFICULT PERIOD FOR MEXICAN-AMERICANS. THE UNITED STATES GOVERNMENT BEGAN DEPORTING MEXICANS... INCLUDING MANY WHO WERE AMERICAN CITIZENS BY BIRTH.</b></p> <p><b>IT WAS DURING THIS TIME, AMERICO PAREDES WROTE GEORGE WASHINGTON GOMEZ: A MEXICAN-TEXAN NOVEL, THE STORY OF A BOY'S COMING OF AGE IN THE BORDERLANDS.</b></p>
01.17.23.00	<p>PAREDES READER: <i>Consciously, he considered himself a Mexican. He was ashamed of the name his dead father had given him, George Washington Gomez. The Mexican national hymn brought tears to his eyes and when he said we he meant the Mexican people.</i></p>

Time Code	Audio
	<p><i>But there was also George Washington Gomez the American. He felt the pleasant warmth when he heard "The Star Spangled Banner." It was he who discovered pirate treasure with Long John Silver and got lost in the cave with Tom Sawyer and Becky Thatcher...</i></p> <p><i>Of such matters were the basic cells in the honeycomb that made up his personality.</i></p>
01.17.59.28	<p><b>SONIA SALDIVAR-HULL:</b> In George Washington Gomez we get the story of this "new mestizo," if you will, ah, a young man who is born on this side of the Rio Bravo and, ah, whose parents want him to be a leader of his people, want him to be the savior of his people, and name him George Washington Gomez.</p>
01.18.25.04	<p><b>NARRATOR:</b> <b>AMERICO PAREDES DIED IN 1999 AT THE AGE OF 84. HE LEFT A LEGACY OF POETRY, SONGS, AND STORIES THAT CHALLENGED THE TRADITIONAL DIVIDES, EXPANDING THE INCLUSIVENESS OF THE MESTIZO WORLD.</b></p>
01.18.40.21	<p><b>GLORIA ANZALDUA:</b> Americo Paredes, ...he had a great impact on our Chicano writers.</p>
01.18.53.07	<p><b>NARRATOR:</b> <b>IN THE LATE 60'S CHICANAS AS WELL STARTED TO SEE THEMSELVES AS OPPRESSED NOT JUST BY RACE AND CLASS, BUT BY GENDER. WOMEN WERE OFTEN DENIED LEADERSHIP ROLES WITHIN THE CHICANO STUDENT MOVEMENT. BUILDING ON THE WORK OF PAREDES AND OTHER WRITERS, GLORIA ANZALDUA, A CHICANA AND LESBIAN WRITER, FURTHER EXPANDED THE ROLES AND IDENTITIES OF CHICANOS.</b></p>

Time Code	Audio
01.19.18.28	<p><b>ANZALDUA READER:</b>  <i>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.</i></p>
01.19.46.14	<p><b>JUAN BRUCE-NOVOA:</b>  By the end of the 60's within the Chicano struggle, women are protesting. In the 70's, they begin publishing, and they really burst forth in the 80's. Gloria's book is part of this bursting of energy that has been repressed by the patriarchal part of ethnicity, and the patriarchal mainstream that's picking the books up and publishing them. Suddenly, there's this thrust.</p>
01.20.14.08	<p><b>GLORIA ANZALDUA:</b>  I call this whole thing the "new tribalism" because it's no longer...we're no longer happy, satisfied, or limited to, you know, the little cubbyholes that race has given us. We're all like blurring those racial categories.</p>
01.20.30.10	<p><b>NARRATOR:</b>  <b>WRITER GLORIA ANZALDUA WAS BORN IN 1942 IN THE RIO GRANDE RIVER VALLEY, THE BORDERLANDS OF SOUTH TEXAS.</b></p> <p><b>GLORIA ANZALDUA'S 1987 BOOK <i>BORDERLANDS – LA FRONTERA</i> EXAMINED SOCIAL, GEOGRAPHICAL AND RACIAL BORDERS IN AMERICAN CULTURE...</b></p> <p><b>ANZALDUA'S WORK REDIFIED THE MESTIZAJE AS ALL PEOPLE WHO LIVE BETWEEN WORLDS, AND GIVES THEM A VOICE.</b></p>
01.20.05.10	<p><b>SONIA SALDIVAR-HULL:</b>  <i>To live in the Borderlands means you are neither hispana, india,</i></p>

Time Code	Audio
	<i>negra, Espanola, ni gabacha. Eres mestiza, mulatta, half breed, caught in the crossfire between camps while carrying all five races on your back, not knowing which side to turn to, run from.</i>
01.21.32.17	<p>GLORIA ANZALDUA:  For me, trying to find myself reflected in...the...textbooks that I read in school in...the novels that I would pick up to read, and we were not in it. My reality was not in those books.</p> <p>So that was like my first interest in writing was to fill the gaps.</p>
01.21.51.29	<p>SONIA SALDIVAR-HULL:  She is telling us the true history as well. She is giving us a "testimonio", if you will. Ah. She witnesses. She...too, witnesses what has happened in the Borderlands and she's a witness to what has happened to a people whose history has been erased by people like, ah, Bernal Díaz del Castillo.</p>
01.22.16.10	<p><b>NARRATOR:  CHICANA FEMINISTS PLACED THE BEGINNING OF CHICANA HISTORY AT THE YEAR 1519 – SPAIN'S DEFEAT OF THE AZTEC EMPIRE... AND THEY TRANSFORMED DONA MARINA, OR "LA MALINCHE" FROM TRAITOR TO HEROINE. THEY PORTRAYED HER AS A POWERFUL WOMAN WHO WORKED ON BEHALF OF OTHER INDIAN NATIONS OTHER THAN THE AZTECS. SYMBOLICALLY, THE SLAVE GIRL BECAME THE MEDIATOR BETWEEN LANGUAGES, RACES, AND CULTURES.</b></p>
01.22.41.14	<p>MARIA HERRERA-SOBEK:  Chicanas have said, well, who were her people. You know she was given away when she was about seven years old to the Mayans and the Mayas than gave her to...to... Cortés. So who were her people?</p>

Time Code	Audio
	<p>Ah. Who was she betraying?</p> <p>In redefining La Malinche the Chicanos are redefining themselves also and redefining themselves in their own terms to put the record straight.</p>
01.23.05.01	<p><b>NARRATOR:</b>  <b>IN REHABILITATING LA MALINCHE, CHICANAS WERE CREATING A MORE INCLUSIVE PICTURE OF MEXICAN-AMERICAN PEOPLE... ONE THAT REFLECTED A MULTIPLE CONSCIOUSNESS... A "MESTIZO CONSCIOUSNESS".</b></p>
01.23.18.18	<p>ELLIOT YOUNG:  That idea of a mestizo consciousness is very alluring, the idea that you don't have to be one thing or the other. That you could bring together the various aspects of your heritage, of your cultural experiences and sort of form them yourself, not only is that o.k., but it, in fact, gives you a privilege position because you're able to see much more from these different perspectives.</p>
01.23.43.30	<p>ANZALDUA READER:  <i>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.</i></p>
01.24.03.10	<p>GLORIA ANZALDUA:  The...writing is...based on my experience, my life, that I then take that experience and reflect on it and that's where the "historia" comes from. "Historia" is a Spanish word for "history" but it's also the Spanish word for "story." And so history is supposed to be the truth and, ah, story is supposed to be made up. And I happen to think that everything is made up, that history is just as fictitious as the novel.</p>

Time Code	Audio
	<p><i>negra, Espanola, ni gabacha. Eres mestiza, mulatta, half breed, caught in the crossfire between camps while carrying all five races on your back, not knowing which side to turn to, run from.</i></p>
01.21.32.17	<p>GLORIA ANZALDUA:  For me, trying to find myself reflected in...the...textbooks that I read in school in...the novels that I would pick up to read, and we were not in it. My reality was not in those books.</p> <p>So that was like my first interest in writing was to fill the gaps.</p>
01.21.51.29	<p>SONIA SALDIVAR-HULL:  She is telling us the true history as well. She is giving us a "testimonio", if you will. Ah. She witnesses. She...too, witnesses what has happened in the Borderlands and she's a witness to what has happened to a people whose history has been erased by people like, ah, Bernal Diaz del Castillo.</p>
01.22.16.10	<p><b>NARRATOR:  CHICANA FEMINISTS PLACED THE BEGINNING OF CHICANA HISTORY AT THE YEAR 1519 – SPAIN'S DEFEAT OF THE AZTEC EMPIRE... AND THEY TRANSFORMED DONA MARINA, OR "LA MALINCHE" FROM TRAITOR TO HEROINE. THEY PORTRAYED HER AS A POWERFUL WOMAN WHO WORKED ON BEHALF OF OTHER INDIAN NATIONS OTHER THAN THE AZTECS. SYMBOLICALLY, THE SLAVE GIRL BECAME THE MEDIATOR BETWEEN LANGUAGES, RACES, AND CULTURES.</b></p>
01.22.41.14	<p>MARIA HERRERA-SOBEK:  Chicanas have said, well, who were her people. You know she was given away when she was about seven years old to the Mayans and the Mayas than gave her to...to... Cortés. So who were her people?</p>

Time Code	Audio
	<p>Ah. Who was she betraying?</p> <p>In redefining La Malinche the Chicanos are redefining themselves also and redefining themselves in their own terms to put the record straight.</p>
01.23.05.01	<p><b>NARRATOR:</b>  <b>IN REHABILITATING LA MALINCHE, CHICANAS WERE CREATING A MORE INCLUSIVE PICTURE OF MEXICAN-AMERICAN PEOPLE... ONE THAT REFLECTED A MULTIPLE CONSCIOUSNESS... A "MESTIZO CONSCIOUSNESS".</b></p>
01.23.18.18	<p>ELLIOT YOUNG:  That idea of a mestizo consciousness is very alluring, the idea that you don't have to be one thing or the other. That you could bring together the various aspects of your heritage, of your cultural experiences and sort of form them yourself, not only is that o.k., but it, in fact, gives you a privilege position because you're able to see much more from these different perspectives.</p>
01.23.43.30	<p>ANZALDUA READER:  <i>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.</i></p>
01.24.03.10	<p>GLORIA ANZALDUA:  The.. writing is...based on my experience, my life, that I then take that experience and reflect on it and that's where the "historia" comes from. "Historia" is a Spanish word for "history" but it's also the Spanish word for "story." And so history is supposed to be the truth and, ah, story is supposed to be made up. And I happen to think that everything is made up, that history is just as fictitious as the novel.</p>

Time Code	Audio
	I'm writing from the Mexican-Chicano perspective language and the white dominant culture perspective language, but I'm writing from that in-between space that I call Borderlands consciousness.
01.24.54.27	<b>NARRATOR: MEXICAN AMERICAN WRITERS HAVE CHALLENGED THE ENTRENCHED ANGLO DEFINITION OF "WHO QUALIFIES AS AN AMERICAN". THEY WRITE FROM A HARD FOUGHT PERSPECTIVE AND GIVE VOICE TO A COMPLEX AND AUTHENTIC AMERICAN EXPERIENCE.</b>
01.25.08.18	<p>JUAN BRUCE-NOVOA: The whole ethnic 60's and 70's has to be redone from a new point of view. That the sexual revolution of the 60's has to go to its logical extreme, that people have to be valued in a different way that is not one consciousness, it's a multiplicity of consciousness in one person. You happen to have one body, but it's all these multiple possibilities.</p> <p>This is just the fulfillment of the American Dream.</p>
01.25.39.09	<b>NARRATOR: USING "TESTIMONIO" AND "HISTORIA", THE MESTIZO VOICE EMERGED OVER CENTURIES. THE WRITINGS OF BERNAL DIAZ DEL CASTILLO, CABEZA DE VACA, AMERICO PAREDES AND GLORIA ANZALDUA, BEAR WITNESS AGAINST THE DOMINANT CULTURE'S READING OF HISTORY. THESE WRITERS RECLAIMED GEOGRAPHY AND DEFINED IDENTITY IN THE BORDERLANDS.</b>
01.26.04.14	<p>ELLIOT YOUNG: Why this is important for U.S., for understanding U.S. history, is the people there that interaction between Europeans and the indigenous, is what's important how</p>

Time Code	Audio
	. . . how we came to be who we are. And so as much as we might like, the history has traditionally suppressed that story, that, in fact is at the roots of our culture, it's there in our beliefs, whether the history has recorded it or not. So, it's about the history recognizing, what in fact has always been there.
01.26.42.00	SONIA SALDIVAR-HULL: It's...essential that not only ethnic minorities read this but that the...majority Anglo-American student be knowledgeable of this culture and realize that there are master works being written by these people.
01.26.57.14	CREDIT
01.27.50.00	OPB
01.27.55.00	A/CPB
01.28.10.00 01.28.25.00	800 END