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 threelicks 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 hablador 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, repeler. 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 KLEPFIS^{2}

Even our own people, other Spanish speakers nos quiere poner canado 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 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, Castilian) Spanish or 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 Californian 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 texana 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 texano 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, tata means guy or dude, chale means no, simón means yes, churro is sure, talk is periquiar, pignonear means petting, que gacho means how nerdy, pante aguila 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 maiz/maiez, cohetecuete. We leave out certain consonants when they appear between vowels: lado/lae, mojado/mojaa. Chicanos from South Texas pronounce j as ji as in jie (fue). Chicanos use "archaism," words that are no longer in the Spanish language, words that have been evolved out. We say somos, truje, haiga, ansina, and maider. 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 sixteenth 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 triao. They brought el lenguaje popular, dialectos y regionalismos.)

Chicanos and other Spanish speakers also shift ll to y and z to s. 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 toriya, ea, bota. We add an additional syllable at the beginning of certain words: alocar for locar, agasayar for gastar. Sometimes we’ll say lavaste las vacías, other times lavastes (substituting the ates verb endings for the aste).

We use anglicisms, words borrowed from English: bota 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 cookie for cook, watch for watch, parkar for park, and rapier 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), imagine, 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. Penas. Shame. Low estimation 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 mesdanzas 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 Chicana 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 United States, 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 Latinas.

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 speaker rather than having them accommodate me, my tongue will be illegitimate.
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, Steven 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—song 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 ever-present _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. Country-western and rock-and-roll had more status. In the fifties and sixties, 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 cortide. 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 barbequing _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.

—_GERSHON KAUFMAN_
How to Tame a Wild Tongue

Spanish) that reflected that reality. Now that we had a name, some of the fragmented pieces began to fall together—who we were, what we were, how we had evolved. We began to get glimpses of what we might eventually become.

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

Las Chicanos, how patient we seem, how very patient. There is the quiet of the Indian about us.13 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 years the centuries the aeons 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.

NOTES

5Hernández-Chávez, xvii.
11“Hispanic” is derived from Hispanis (España, a name given to the Iberian Peninsula in ancient times when it was a part of the Roman Empire) and it is a term designated by the U.S. government to make it easier to handle us on paper.
12The Treaty of Guadalupe Hidalgo created the Mexican-American in 1848.
13Anglos, in order to alleviate their guilt for disposing of the Chicano, stressed the Spanish part of us and perpetrated the myth of the Spanish Southwest. We have accepted...
the fiction that we are Hispanic, that is Spanish, in order to accommodate ourselves to the dominant culture and its abhorrence of Indians. Chávez, 88–91.

QUESTIONS FOR A SECOND READING

1. The most immediate challenge to many readers of these chapters will be the sections that are written in Spanish. Part of the point of a text that mixes languages is to give non-Spanish-speaking readers the feeling of being lost, excluded, left out. What is a reader to do with this prose? One could learn Spanish and come back to reread, but this is not a quick solution and, according to Anzaldúa, not even a completely satisfactory one, since some of her Spanish is drawn from communities of speakers not represented in textbooks and classes.

   So how do you read this text if you don’t read Spanish? Do you ignore the words? Sound them out? Improvise? Anzaldúa gives translations of some words or phrases, but not all. Which ones does she translate? Why?

2. These chapters are made up of shorter sections written in a variety of styles (some as prose poems, some with endnotes, some as stories). And, while the sections are obviously ordered, the order is not a conventional argumentative one. The text is, as Anzaldúa says elsewhere in her book, “an assemblage, a montage, a beaded work... a crazy dance”.

   In looking at this book that I’m almost finished writing, I see a mosaic pattern (Aztec-like) emerging, a weaving pattern, thin here, thick there.... This almost finished product seems an assemblage, a montage, a beaded work with several leitmotifs and with a central core, now appearing, now disappearing in a crazy dance. The whole thing has had a mind of its own, escaping me and insisting on putting together the pieces of its own puzzle with minimal direction from my will. It is a rebellious, willful entity, a precocious girl-child forced to grow up too quickly, rough, unyielding, with pieces of feather sticking out here and there, fur, twigs, day. My child, but not for much longer. This female being is angry, sad, joyful, is Coatlícuic, dove, horse, serpent, cactus. Though it is a flawed thing—clumsy, complex, groping, blind, for me it is alive, infused with spírit I talk to it; it talks to me.

   This is not, in other words, a conventional text; it makes unexpected demands on a reader. As you read, mark sections you could use to talk about how, through the text, Anzaldúa invents a reader and/or a way of reading. Who is Anzaldúa’s ideal reader? What does he or she need to be able to do?

1. Anzaldúa has described her text as a kind of crazy dance (see the second “Question for a Second Reading”); it is, she says, a text with a mind of its own, “putting together the pieces of its own puzzle with minimal direction from my will.” Hers is a prose full of variety and seeming contradictions; it is a writing that could be said to represent the cultural “crossroads” which is her experience/sensitivity.

   As an experiment whose goal is the development of an alternate (in Anzaldúa’s terms, a mixed or mestiza) understanding, write an autobiographical text whose shape and motives could be described in her terms: a mosaic, woven, with numerous overlays; a montage, a beaded work, a crazy dance, drawing on the various ways of thinking, speaking, understanding that might be said to be part of your own mixed cultural position, your own mixed sensibility.

   To prepare for this essay, think about the different positions you could be said to occupy, the different voices that are part of your background or present, the conflicting ways of thinking that make up your points of view. Imagine that your goal is to present your world and your experience to those who are not necessarily prepared to be sympathetic or to understand. And, following Anzaldúa, you should work to construct a mixed text, not a single unified one. This will be hard, since you will be writing what might be called a “forbidden” text, one you have not been prepared to write.

2. In “La conciencia de la mestiza/Towards a New Consciousness,” the last essaylike chapter in her book (the remaining chapters are made up of poems), Anzaldúa steps forward to define her role as writer and yours as reader. She says, among other things,

   Many women and men of color do not want to have any dealings with white people.... 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, our personhood, our self-respect. We need you to make public restitution: to say that, to compensate for your own sense of defectiveness, you strive for power over us, you erase our history and our experience because it makes you feel guilty—you’d explain the connections between the chapters? As you reread this selection, mark those passages where Anzaldúa seems to you to be creating a case or argument. What are its key terms? Its key examples? Its conclusions?

ASSIGNMENTS FOR WRITING
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. To say that you are afraid of us, that to put distance between us, you wear the mask of contempt. Admit that Mexico is your double, that she exists in the shadow of this country, that we are irrevocably tied to her. Gringo, accept the doppelganger in your psyche. By taking back your collective shadow the intracultural split will heal. And finally, tell us what you need from us.

This is only a part of the text—one of the ways it defines the roles of reader and writer—but it is one that asks to be taken account of, with its insistent list of what a white reader must do and say. (Of course not every reader is white, and not all white readers are the same. What Anzaldúa is defining here is a “white” way of reading.)

Write an essay in which you tell a story of reading, the story of your work with the two chapters of Borderlands/La frontera reprinted here. Think about where you felt at home with the text and where you felt lost, where you knew what you were doing and where you needed help; think about the position (or positions) you have taken as a reader and how it measures up against the ways Anzaldúa has figured you in the text, the ways she has anticipated a response, imagined who you are and how you habitually think and read.

3. In “How to Tame a Wild Tongue” (p. 77), Anzaldúa says, “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.” Anzaldúa speaks almost casually about “having her voice,” not a single, “authentic” voice, but one she names in these terms: Indian, Spanish, white; woman, lesbian, poet. What is “voice” as defined by these chapters? Where does it come from? What does it have to do with the act of writing or the writer?

As you reread these chapters, mark those passages that you think best represent Anzaldúa’s voices. Using these passages as examples, write an essay in which you discuss how these voices are different—both different from one another and different from a “standard” voice (as a “standard” voice is imagined by Anzaldúa). What do these voices represent? How do they figure in your reading? in her writing?

4. Anzaldúa’s writing is difficult to categorize as an essay or a story or a poem; it has all of these within it. The writing may appear to have been just put together, but it is more likely that it was carefully crafted to represent the various voices Anzaldúa understands to be a part of her. She speaks directly about her voices—her woman’s voice, her sexual voice, her poet’s voice; her Indian, Spanish, and white voices on page 82 of “How to Tame a Wild Tongue.”

Following Anzaldúa, write an argument of your own, one that requires you to use a variety of voices, in which you carefully present the various voices that you feel are a part of you or a part of the argument.

When you have completed this assignment, write a two-page essay in which you explain why the argument you made might be worth a reader’s attention.

MAKING CONNECTIONS

1. In “Arts of the Contact Zone” (p. 517), Mary Louise Pratt talks about the “autoethnographic” text, “a text in which people undertake to describe themselves in ways that engage with representations others have made of them,” and about “transculturation,” the “processes whereby members of subordinated or marginal groups select and invent from materials transmitted by a dominant or metropolitan culture.”

Write an essay in which you present a reading of these two chapters as an example of an autoethnographic and/or transcultural text. You should imagine that you are writing to someone who is not familiar with either Pratt’s argument or Anzaldúa’s book. Part of your task, then, is to present Anzaldúa’s text to readers who don’t have it in front of them. You have the example of Pratt’s reading of Guaman Poma’s New Chronicle and Good Government. And you have her discussion of the “literate arts of the contact zone.” Think about how Anzaldúa’s text might be similarly read, and about how her text does and doesn’t fit Pratt’s description. Your goal should be to add an example to Pratt’s discussion and to qualify it, to give her a new twist or spin now that you have had a chance to look at an additional example.

2. Both Adrienne Rich in “When We Dead Awaken: Writing as Re-Vision” (p. 538) and Gloria Anzaldúa in these two chapters could be said to be writing about the same issues—writing, identity, gender, history. Both texts contain an argument; both, in their peculiar styles, enact an argument—they demonstrate how and why one might need to revise the usual ways of writing. Identify what you understand to be the key points, the key terms, and the key examples in each selection.

Beginning with the passages you have identified, write an essay in which you examine the similarities and differences in these two texts. Look particularly for the differences, since they are harder to find and harder to explain. Consider the selections as marking different positions on writing, identity, politics, history. How might you account for these differences (if they represent more than the fact that different people are likely to differ)? How are these differences significant?