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**“Una Nación No Sera
Conquistada” When the Women
Take Up Their Medicine
*Venerating the Native Mother
through Malinche in
Princess Pocahontas and the Blue Spots***

Monique Mojica’s *Princess Pocahontas and the Blue Spots*, published in 1991, is the Native Canadian response to the celebration of 500 years of European intrusion, conquest, and pillage of the Americas, which began with Christopher Columbus in 1492. As a post-intervention drama, it seeks to unify, consolidate, and positively reincorporate divergent female Indian foremothers into Native nationalist feminist histories of the Americas. Among these foremothers is Malinche. In her play, Mojica also honors the figures of Pocahontas of the United States, Women of the Puna, and Madeline of Canada. Nonetheless, this well-scripted Native Canadian text remains largely unknown in Canada. Thus, I contextualize my reading within theoretical frames set for reading the Malinche narrative in the United States and South America. I align myself initially to Sandra Messinger Cypress’s historical analysis of the various literary attempts to recuperate and revalorize the historical Malinche. I then explore Mojica’s play as a deconstruction of the semiotics of popular interpretations of Malinche “as the first *chingada*, the incarnation of sexual openness that led to the rape of America by the foreigner,” and the “romantic interpretation that she betrayed the Indians because of her great love for Cortez” (1991: 125-126).

On the one hand, my exegetical postulations of Mojica’s Malinche are influenced by postcolonial, anti-imperial politics of race and gender. But on the other hand, my reading is situated in anthropomorphic narratives of the pre- and post- intervention periods in Mesoamerica. Subsequently, my reading is underscored by what Helen Gilbert and Joanne Tompkins have called the play’s refutation of “singular all-encompassing identities ... [to] dismantle the maelstrom of images that have defined the Indian” (1996: 49-50). I argue that Mojica’s Malinche is a figure with contradictory multidimensional inscriptions that complicate any reduction of her personhood, whether historical or

mythical, and thus bifurcates our understanding of her subjectivity. I contend also that Malinche, as reconstructed by Mojica, embody multiple sexualities and gender positionalities that refuse containment in the often limiting Whore/Madonna paradigm postulated in those same Mexican/Chicano discourses from which I set off in my explication of the text.

The recuperation of Malinche by Chicano/a writers and critics, writes Marcella Lucero-Trujillo, as a positive icon of personal and collective quests of identity, is often instigated by the “sexist microcosmic Chicano World of machismo, and the alienation of being a Chicano woman in the larger macrocosmic white male club” (1997: 621) that governs the Americas. Mojica’s *Princess Pocahontas and the Blue Spots* hence needs to be read initially as a conscious interrogation of historical and cultural narratives about Native peoples, and appropriation of recent Latina, Chicana, and Mestiza socio-political ascendancy and racial pride to affirm her “identity ... that brown is beautiful” (Lucero-Trujillo, 1997: 621). This affirmation is grounded in historical matrilinearity, a move that initiates Mojica into the family of other feminists of Native American descent who all seek “refuge in the image of the indigenous mother.... the Indian mother as Mother earth” linked “directly with the Mexican Eve, the historical mother, La Malinche,” even as they question the “bronze reality in religious themes of the Virgin of Guadalupe, the spiritual mother” (Lucero-Trujillo, 1997: 621). Also, as Marta Sánchez has contended, Mojica’s play joins the growing literature produced by other Chicano, Mestizo, and Native feminists that reject the linking of Malinche with La Chingada, while they “restore the catalyzing power of speech [La Lengua] to the historical Malinche” (1998: 118). By these reassessments, the writers transform the negative semantic connotations associated with the actions of the maternal icon of the Mexican nation into tropes of an “affirmative agency (a cultural bridge and translator)” (see also Sánchez, 1985: 183-195). *Princess*, therefore, is rooted in the need to develop new bi-cultural and biracial traditions of American Indian female power, out of what Sequoya-Magdalenos describes as “tribal traditions that transgress the customary modes of self-representation based on those traditions” (1995: 91). *Princess* (Mojica, 1991: 22-25) is thus a dramatized version of the feminist prototype that Cordelia Candelaria (1980: 1-6), and Adelaida del Castillo (1997: 124-149) advocate in Native women’s writing.

It is in this vein that Arthur Solomon, a Native Canadian elder advocates that Native “women [must] pick up their medicine in order for the people to continue ... because they are the real leaders and the best leaders in the human family” (1994: 12). To facilitate this new consciousness, he states, men must step aside and “allow women to take their rightful place in the human family,” men also must “begin to honor and respect our women again and hear what they are trying to say to us” (1994: 19). Solomon’s wisdom in these words echoes an ancient Sioux feminist proverb which says that “no people go down until their women are weak, and dishonored, dead upon the ground” (Tobias. 1982: 9).

Similarly, the idea is encoded in these words of Cheyenne matricentered folk philosophy (Mojica, 1991: 12): "Una nación no sera conquistada hasta que los corazones / de sus mujeres caigan a la tierra. / No importa que los guerreros sean valientes o que sus armas / sean poderosas!" [A nation is not conquered until the hearts of its women / are on the ground. Then, it is done, no matter how brave / its warriors, nor how strong its weapons] (Mojica, 1991: 60).

Subsequently, Kathleen Donovan argues that the "prominence of women in Métis society," therefore makes it "natural that literary texts by Metis women feature strong female characters who resist and subvert domination to effect personal and political change" (1998: 25). Corollary, Mojica affirms that at the turn of the twenty-first century "it is significant that the healers as artists are [women who are] in the vanguard of this critical time" as Native Americans seek a wholeness healing through cultural and historical recuperation (1991: 3). However, this is impossible unless as Maria Gonzalez points out, men translate their veneration of their mothers into a veneration of womanhood, and retreat from continually perceiving women through the lenses of the Madonna/Whore dichotomy (1996: 156). Thus, as Sandra Messinger Cypress has suggested, "one way to break the stranglehold of a [negative] pattern [of self or group perception] from the past is to repudiate the paradigm of behavior associated with the traditional national myth" (1991: 121). Thus, Mojica's play, like the work of Carlos Fuentes, "contributes to this positive national agenda by presenting a new configuration of the Malinche role" (Cypress, 1991: 121).

Leaning thus on these precepts, and with a desire to reclaim a dynamic and complex matrilineage from the wrecks of history, Mojica employs, in *Princess*, the techniques of "primordial clusters of association" (Rich, 1985: 98) to frame the story of Malinche, and to construct a formidable feminist dramatic narrative that refutes the phallogocentric representation of Malinche as a mere vessel of "abject passivity" (Paz, 1961: 85) within Mestizo historiography. Through a dramatized symbiosis of gynocentric motherhood discourse, represented on stage by childbirth, and Native American cosmogony, reflected in the ceremony of corn to the four spheres of Nahua universe: earth, sky, ocean deeps, and underworld (Sandstrom, 1982: 31), Mojica creates a ritual and ceremony for matrilineage recovery in which Malinche is reformulated as a proactive caldron of social and racial transformation. The ceremony of corn establishes a geomorphological foundation, while the staged birthing process reconnects the procreative bonding down generations of women within North and South America (Mojica, 1991: 12). From these platforms, Malinche articulates her re-visionary re-presentation of her personhood within recognizable cultural and biological affiliations.

In the history of Mexico, Malinche is often defined as either La Chingada/ traitor/whore, mala madre, maldita Malinche, cabrona, and La Puta, the Whore, or Santa Maria/Santa Marina/Santa Malinche/Dona Marina, La Llorona, La Virgen de Guadalupe, or La Virgen Morena. According to Bobette Gugliotta, Malinche or Doña Marina's true name was Malinali in

Nahuatl, but corrupted to Malin-che as a “result of the suffix ‘che’ being used to indicate respect in the mother tongue by the natives” (Gugliotta, 1989: 2). She was among the first group of gift girls presented to Córtez (Gugliotta, 1989: 2-3). Mojica’s play is the Canadian contribution to the growing list of Chicano and Mexican recuperative drama on Malinche. Mojica joins writers such as Carlos Fuentes (1970), Sabina Berman (1985), Rosario Castellanos (1988), Lucha Corpi (1980), Celestino Gorostiza (1970) and others who want to recast Malinche as a woman of uncommon bravery, cunning, and possessing survival skills in an era of cataclysmic and catastrophic historical changes for Native Mexicans. Undoubtedly, some of Malinche’s actions, as recounted in history, arouse negative sentiments from descendant nations of that period. For example, Malinche’s skills in extracting information, from the wife of a cacique in Cholula, about a plot to kill the Spaniards, saved her Spanish masters even if it led to the murder of hundreds of the inhabitants of Cholula by the Spaniards (Gugliotta, 1989: 15). Also, her negotiating skills enabled her to persuade the rightly suspicious and wisely reluctant Montezuma to finally cave into Córtez’s rapacious guile (Gugliotta, 1989: 20-21). These ostensibly traitorous maneuvers provide the scaffolding on which Octavio Paz hangs his theory of blame for the Mexican male’s solitudes and self-deprecation. They see Malinche as their Eve who betrayed her country (Paz, 1985: 86), and thus their lamentation: “Put a, chingada, cabrona, India de miedra, hija de tu mala madre, maldita Malinche,” who opened up her country to foreigners by opening “her legs to the whole conquering Spaniards” (Mojica, 1991: 24). I affirm that Mojica’s play contests and rejects this vilification of a foremother by re-visioning the historical causes that in the first place put Malinche and other Indian women at the mercy of the Spaniards.

Historical documentation shows that Native American girls were often given as gift objects of good intention to European conquistadores by the local caciques. Malinche’s position was therefore not singular, even if her later role as a daring woman was more spectacular. Hence, when Mojica makes Malinche proclaim that “anything alive here is alive because I stayed alive!” it should be seen from the angle of recuperative poetics (Mojica, 1991: 25). Malinche’s role in the play is a dramatization of Adriene Rich’s call for women writers to re-vision women’s problematic “relationship to the past” not only because “in the written records we can barely find ourselves” (1985: 84), but also because when those selves are included, they are often distorted. Thus, Malinche’s assertion, “They say it was me betrayed my people. It was they betrayed me!” (Mojica, 1991: 22, 24) is closer to the truth than is often perceived by her detractors.

This problematic relationship, which Rich (1985) terms this “Great Silence,” compels women, and especially Mestizas of the Americas, to choose between either “anatomizing our oppression, detailing the laws and sanctions ranged against us; [or] ... searching out those women who broke through the silence, who, though often penalized, misconstrued, ... still embodied strength, daring, self-determination; ... in short, exemplary” (Rich, 1985: 84). She

postulates that this desire for female subjectivity through the recuperation of female heroines underlies the "search for a tradition of female power," to validate the past and justify a future in which women's roles are not negated by a warped social system that denies women's potentials (Rich, 1985: 85).

Re-vision, Rich postulates, is the "act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction" (Rich, 1996: 1982). But re-visionary writing by Native American women transcends mere theoretical and casual re-interpretations of "cultural histories" to an unraveling of the "assumptions in which [they] are drenched," and enters into a "radical" and "feminist" reappraisal of literature for clues "to how [they] live, how [they] have been living, how [they] have been led to imagine [themselves], how language[s] [of European conquistadores] [have] trapped [them] ... how the very act of naming has been till now a male and [Eurocentric] prerogative, and how [Native American women] can begin to see, and name—and therefore live—afresh" and progress to self-knowing, and new identity reformation (Rich, 1996: 1982). Re-vision in this case encapsulates notions of narrative transfigurations and transformations. Hence, Ana Castillo affirms that "as women and as Native people, we must reconstruct our history with what is left unsaid and not with what has been by those who have imposed their authority on us" (1995: 111). On the one hand, re-vision enables Mojica to purchase agency "on the female side of life" (Tobias, 1982: 9), and to identify "with previous generations of Native women ... as part of a process of cultural recovery, and where issues of betrayal, anger, and complicity are also addressed" (Kelly, 1991: 119), to "bare the lies perpetuated against Native women ... with laughter *and* anger—a potent combination in the hands of a Native woman" (Brant, 1994: 15). On the other hand, Kelly warns that women of Native American descent, who engage re-visionary writing need to guard against their own "provisional identification with constructs of class, national boundaries ... and gender" (1991: 119). Likewise, they must recognize how these identifications are "constantly disrupted and challenged by the fluidity of other subjectivities and by assertions of difference" (Kelly, 1991: 119) in projects of cultural reclamations.

In *Princess*, re-vision becomes cultural reclamation, which is enacted in the libation of corn. Through the corn libation, Mojica initiates a ritual clearing in which she transcends the present and moves into the future through the invocation of the icon of past female behavior: Malinche. The ceremony gives moral and cultural grounding to Malinche's claim to veneration by celebrating the trans-formative and trans-figurative power of her womanhood and motherhood in her menstrual blood, which bleeds "into this piece of earth where I grow, mix with volcanic ash and produce fertile soil" (Mojica, 1991: 25). Volcano generates the white ashes of death, which becomes the black soil of fertility. Volcano is a metaphor of the unvoiced creative anger that Brant discusses in relation to Native American female writing (1994: 15). This repressed but volatile emotional energy, which Rich imputes is necessary for women's voice articulation (1996: 1992), becomes the vehicle for Malinche's

eruption into voice. Hence, trans-figuratively, Malinche as volcano is also shaman, mother, and the agent of economic, cultural, and social, and political reconfigurations, and racial preservation through cultural and racial symbiotic transformation in biological miscegenation (Brant, 1994: 88-9). Thus, as Cypress (1991: 126-127) states, Malinche cannot be fairly judged if her love for Cortéz is misconstrued as a betrayal of her “race through sex and sexual politics” (Moraga, 1983: 95). Corollary, Malinche’s assertion, I am “born from the earth, fed my blood, anything alive here is alive because I stayed alive!” (Mojica, 1991: 25), is a radical rejection of the questionable association of her historical role with the paradigm of betrayal. Rather, she insists, that her role needs to be seen as life-giving, which corresponds to divine ordinance and her sex: “Of my membranes muscle blood and bone I / birthed a continent /—because I thought— / and creation came to be” (Mojica, 1991: 36).

Malinche’s claims are consolidated and ritualized through a staged act of birthing (Mojica, 1991: 20). Biological conception and birthing underpin women’s claim as partners with the Creator Spirit in the eternal cycle of human continuity. These qualities in women consolidate the centrality of women in human society which is accentuated through psychosomatic bonding between mothers and daughters down generations. It, moreover, initiates the formulation of the motif of Native American female critical self-recreation from the “scattered pieces ... the voices of despair” in order to “dream new visions to bring hope for the future” (LaRoque, 1991: xxvii). The staged process of birthing thus refracts hope in situations of despair, and engenders the creation of multidirectional new paths (*Princess* 22) and footprints on the sands of life (*Princess* 35), in place of those erased by conquistador history and socio-economic and political re-alliances (19). Birthing as a mode of continuity and bonding provides the theoretical and social foundations on which Mojica subsequently moves through the loopholes and biases of that history to conjure the ghost of Malinche. Mojica’s style here recalls Carlos Fuentes *Todos los gatos son pardos* [All the cats are grey] (1970). Like Fuentes, Mojica engages the metaphor of birthing to articulate the new sociopolitical structure that reveals a world of a bloody synthesis rather than a world of blood differentiations. Mojica (1991) sees birthing then probably as Gorostiza and Fuentes see it, as a verbal construct that challenges the patriarchal worlds of both the Spaniards and the Aztecs, not as a somatic presence.

The concept of partnership with the Creatrix Spirit encourages Mojica in Transformation 7 of *Princess* (Mojica, 1991: 35-38) to conflate Malinche’s indeterminate identity with that of Deity/Woman of the Puna/Virgin. This dramatic representation of female unpredictability and unmanageability challenges ordered Mexican and Chicano patriarchal narratives of identity reformulation. In contrast to these ordered histories, which seek to domesticate, desexualize, or over-sexualize Malinche, Malinche as Deity establishes situational uncertainties. She claims that no one is sure if she, out of her own volition ran to the “Spanish miner/Portuguese sailor-man (or maybe it was the other way

round)?" (Mojica, 1991: 36). Often disengaged from any suggestions that she could have been a free sexual being, the mother to all, rebel, creator, destroyer, and a warrior goddess of Mesoamerican cultures, who is "married to none / but the sun himself / or maybe the Lord of the underworld" (Mojica, 1991: 35), hence, Malinche becomes anatomized as a sexless, blanched, and nameless virgin of the Spanish conquistadores. When Malinche as Deity is transmogrified into a virginal alabaster asexual being, her procreative and liberatory sexuality, honored by the Aztecs, become deregulated and demonized by the Spaniards. The sexually unpredictable Deity is now removed from her Native male companion deities such as the Aztec gods, Toteotsi, and Tlakatekolot (Sandstrom, 1982: 31), and is then containable as the virgin mother worthy of Christian veneration.

Echoing Fuentes' *Todos los gatos son pardos*, Malinche's repeated cries, "Malinche ... Malinche? MALINCHE" (Mojica, 1991: 22) comes on stage to represent herself in her symbolic role. In making Malinche represent herself, Mojica's play resembles López's *Malinche Show*, which Cypress reads as a reversal of the "stylistic process of tropism, and in that way ... shows the metaphor made literal" (1991: 129). In this process Malinche is, therefore, projected as "an active, assertive, and mature woman, with a plan of action, the word as well as woman" (Cypress, 1991: 118). The invocation into personhood is an epiphanic moment of reconstructive engagement with history. Her scream stirs the silent spaces inside patriarchal historical templates and raises up those submerged textualities that are supervised by Native culture heroes such as Coyote and Grandmother Spider. Malinche, like the Coyote, challenges her representation as a passive victim in historical narratives. Malinche "spins thread out of her own body" (Rich, 1985: 101), and like Grandmother Spider "spins the thread of stories" out of herself in order to be "reborn into flight" (Mojica, 1991: 35). Malinche defines herself as slave, rebel, and a mother. As rebel, Malinche is wilful, free, creative, insightful, and visionary. As slave she must do what her captors demand of her—translate. As woman/mother, her reproductive organs provide a somatic space in which the drama of biological, cultural, and linguistic miscegenate between the Native Mexicans and Spaniards is staged. Malinche's role, therefore, is no betrayal of her people nor a whoring with the Spaniards, but a visionary and an unavoidably radical response to a new and difficult situation.

It is in this complicated interstices of history that Malinche defends her relationship with Cortéz (Mojica, 1991: 22-24). She recognizes her subservient location as a woman in her Aztec culture. Nonetheless, she is smart enough to utilize every opportunity to rise to prominence: "She must have extracted every nuance from the many sessions of interpreting and taken every opportunity of making Cortéz notice her outstanding achievements and beauty" (Gugliotta, 1989: 9). As an interpreter, a role that assigns to her, a woman, the power of speech and thus sets her apart from the traditional role of her sex, she is motivated to develop beyond mere servitude. Subsequently, her success lies in

her linguistic versatility, the power to translate and change meanings through semantic restructuring. She uses her skills to the benefit both herself and her involuntary Spanish overlords, and occasionally the Aztecs (Mojica, 1991: 23). She becomes the cultural translator and transformer between the Spaniards and the Aztecs.

According to Diaz del Castillo, Malinche was born of royal parentage, but sold into slavery or smuggled out of the community by her own mother when her father died, to avoid a problem of inheritance or harassment by her new husband. She is then given as a slave to Cortéz, who after using her sexually, and also as his interpreter, passes her onto his lieutenant with whom she had the first mestizos (1963: 86). Arguably, therefore, Malinche's rejection of the negative history which says she "opened [her] legs to the whole conquering Spanish army" (Mojica, 1991: 24) is justifiable. She insists that the Spaniards were already in Mexico as testified by the fact that she herself was a gift to them, a trophy, an abandoned gem looted by the Spanish conquistadores.

Malinche's self representation flies in the face of Octavio Paz's interpretation of how Mexican males see her role in their cultural, racial, and political mythologies. Malinche, according to this view, voluntarily submits to Cortéz as both mistress and interpreter, thus allowing her sexuality to be violated, and resulting in the birth of the Mestizos, who refer to themselves lamentably as "hijos de La Chingada" (1961: 65-88). Subsequently, Paz argues that Malinche's violation by Cortéz means the violation of Mesoamerica by the Spanish conquistadores (Paz, 1961: 86-7). He then postulates that this pre-conquest violation of Malinche is the root cause of the Mexican male's solitudes. Paz's zeal in apportioning blame through partial representation, leads him subsequently to ascribe abject passivity to Malinche, basing his argument on her sexuality. For instance, while Paz, on the one hand, praises the Europeanized Xochiqueztl or Tonantzin, christened variously La Virgen Morena, as the Virgin of Guadalupe in these words: "Guadalupe is pure receptivity, and the benefits she bestows are of the same order: she consoles, quiets, dries tears, calms passions" (1961: 85), he uncritically, on the other hand, lambasts Malinche as La Chingada. Paz insists that as La Chingada, Malinche "does not resist violence, but is an inert heap of bones, blood and dust. Her taint is constitutional and resides, as we said earlier, in her sex. This passivity, open to the outside world, causes her to lose her identity; she is the Chingada. She loses her name ... she is Nothingness. And yet she is the cruel incarnation of the feminine principle" (Paz, 1961: 85-6). Paz in these words, fails to acknowledge and interrogate the rapacious force and guile with which the Spaniards entered into the womb space of the Amerindians, and the duplicitous nature of some Aztec caciques.

But Gloria Anzaldúa has contested that the situation of the "mental nepantlism, an Aztec word meaning torn between ways" (1997: 561) suffered by Mexican males cannot be blamed on the act of one woman, Malinche. Realistically, asks Lucero-Trujillo, how could Malinche, this one woman

without rights in her own community, have stood "in the way of European expansion; one woman could not impede the alliance of native class interests with the foreign invaders economic interests" (1997: 623). Indeed, as Mojica's play postulates, male Mexicans need to realize that Malinche's actions were designed to "holding the net / keeping the balance" to prevent total racial annihilation (Mojica, 1991: 23). Moreover, in rejecting Malinche, the men also reject the evidence of their Native identity manifested in the Mestizo's broad face, "eyes set wide apart? Black hair? Your wide square feet? Or the blue spot you wear on your butt when you're born?" (Mojica, 1991: 23).

However, much as Mojica's (1991) play rejects Paz's claims above, it nonetheless, to some degree, agrees with him that any repudiation of Malinche, becomes an abstract corollary repudiation of the white father—Cortéz. Similarly, Emma Pérez conjectures that such an abstract repudiation entails a psycho-emotional denial of the Native mother's proactive, individuated, and positive roles, while contradictorily blaming her for the Mexican male's solitudes (1993: 53-6). Subsequently, Pérez sees this state of abstraction as a result of a negative obsession with presumed phallocratic power, which makes Mexican and Chicano males suffer from castration anxiety (1993: 54). Hence, Pérez concludes that Paz's reduction of Malinche to a passive pack of dead bones, furthers the continuing misogynist negation of Malinche's positive role in Mexican history. Interestingly, Ana Castillo has revealed that in spite of all this, the most "provocative and significant" (1995: 166) development about Chicano discourse is the way in which the "figure of Malintzin/Doña Marina/La Malinche, traditionally seen as a symbol of betrayal of the indigenous race" (1995: 166), becomes recuperated by Chicana feminists of all colors. Accordingly, Castillo contends that these writers see Malinche as the "slave victim, heroine, ... [a] genius linguist and military strategist. By viewing her this way with compassion, we have attempted to clarify how the patriarchal conquest ultimately left the young Mexican Amerindian woman little choice but to obey in the name of God the Father" (1995: 166-7).

As it often happens in historical narratives, which are constructed within the rubrics of patriarchal discourses, the political, social, and the cultural narratives of the conquered people get distorted and reconstructed to fit the master narratives of the conquistador. Thus, just as history has distorted Malinche's role, it has also aligned that role as the mother of mestizos with a reconstructed Xochiqueztal or Tonantzin (goddesses of fertility) as either La Llorona or La Virgen del Carmen, La Virgen Morena, or the Dark Vigin of Guadalupe (Lucero-Trujillo, 1997: 622). Eurocentric patriarchal interpretation of Aztec mythology transfigures Xochiqueztal, the willful goddess, who is said to have "drowned her own children to go off with a lover, and was then cursed by God to search for them throughout eternity" (Castillo, 1995: 109), into La Llorona, or the sorrowful mother (Mojica, 1991: 25). But unlike the folkloric narrative that has Xochiqueztal sorrowfully and repentantly wailing by rivers and lakes, Mojica's "Llorona's wail scream[s] across the desert. / Lost in

the rain forest you remember?" (1991: 25). If water is the abode of those who die violent deaths, while it also symbolizes locations of regeneration and new life formation, the desert signifies the mental barrenness of patriarchal discourse. This barrenness stigmatizes La Llorona while failing to understand the stifling nature of her domesticity that compels her to the drastic act of infanticide as a mode of resistance and personal liberation. However, Mojica's nationalist and feminist spirit gives her the courage to re-vision her as someone crying over the loss of her children because of the conquest and the complicity of the Aztec and Maya royals at the time. In Mojica's text, and contrary to Paz's interpretation then, it is not the disinherited sons, who are wailing and seeking the ideal mother, who has not been violated, and who is also still a virgin (1991: 83), but rather the courageous and good mother crying for her voice to be heard by her ungrateful sons.

But the idea of being the abandoned children of Malinche drives some Mexicans to look for an alternative mother figure in the figure of the Virgin (Mojica, 1991: 25), "la Virgen Morena," La Virgen de Guadalupe or Guadalupe-Tonantzin, in whom the Aztec goddess of fertility, Tonantzin, and the Catholic Virgin Mary converge, and get transfigured into a spiritual mother for the people. In reclaiming the La Malinche theme for Native American recuperation, Mojica identifies with those Lucero-Trujillo defines as people in a "quest for identity and affirmation that brown is beautiful (1997: 621). This proclamation underscores a search for spiritual suffrage and refuge "in the image of the indigenous mother" (Lucero-Trujillo, 1997: 621), who to some is Mother Earth, or la Virgen Morena, or La Virgen de Guadalupe, or Tonantzin, or Grandmother Spider.

Mojica combines the history of resistance to Christian evangelization mounted by the Women of the Puna, who for protection fled to the mountains where the goddess of fertility Tonantzin was worshiped. In order to complete the conquest of the Native people, the Spaniards renamed Tonantzin the Virgin Mary. It could also have been that, the Native converts, still desirous of maintaining their cultural and spiritual beliefs, adopted a syncretic mode of approaching Christianity, and therefore, renamed Tonantzin. According to Castillo, the transformation of Tonantzin into the Virgin of Guadalupe originated with Juan Diego's vision. Diego, a new convert to Roman Catholicism, and still struggling to come to terms with the "trauma of social and political upheaval" caused by the conquest, has a vision of the Virgin Mary where Tonantzin is supposed to be (Castillo, 1995: 111). Thus, begins the usurpation of the role of Tonantzin by the cult of the Dark Virgin of Guadalupe. The cult of the Virgin implies devotion to an asexual goddess. It also engenders and facilitates the promotion of bodily self-negation by women, who see any signs of sexual desire as sinful and anathema to good motherhood. The process of de-sexualization starts with the separation from the self, which effectively destroys psychosomatic and moral balance in Native women. Subsequently, Malinche, as a born-again Europeanized virgin, must first be

"scrubbed clean," de-racialized and "made lighter, non threatening," and finally desensitized into an object "chaste barren" (Mojica, 1991: 37).

Through this process of colonized negation, Tonantzin, the Dark Goddess of vegetation and life is turned into a white goddess for the Spanish and their Native converts. In separating her from herself and cultural location, Tonantzin's link to the forces of her cosmos and nature become disarticulated and she becomes gynomorphozed into a "sexless, without fire / without pleasure / without power" Virgin (Mojica, 1991: 37). This was the fastest way to extricate the process of menstruation, fertility, and birth from the Aztec woman, and through that destroy the Aztec female sense of self. Unfortunately the Spaniards could not foresee the resilience of the people's culture, which now gives the blanched Tonantzin hope, hope that if only one child believes still in her existence, she would continue to be remembered (Mojica, 1991: 37).

Through a political, anthropological, ritual, and spiritual reenactment of the enigmatic Malinche in *Princess Pocahontas and the Blue Spots*, Mojica reestablished Malinche, and extends the existing framework for further development of the ongoing positive discourse on Malinche. The political and philosophical conclusions couched in Spanish and English become the rallying call to Mestiza/Chicana to retrace their cultural roots through Malinche, whose vision and courage have created alternative paths through the slaughters and pillages of history to ensure the survival of their people. Mojica's re-vision of Malinche's story, shows her awareness that as a multicultural and multiracial person, her role as a Native writer demand of her to mediate the "principle between contesting social formations..." (Sequoya-Magdaleno, 1995: 91) in the same way that the reclaimed Malinche stood as an interpreter, a bridge, between her culture and the new European cultures. Much in the spirit of Malinche, Mojica becomes a historical interpreter. She draws upon the courage and vision of the former, and validates the claim of Indianness by Contemporary Woman #1 and #2 through Malinche. Through them, she makes the play engender and validate its own energy and ideology through the female principle of matrifocality as the decisive factor in Native American self-recuperation.

¹The Spanish part of the title of my paper comes from the play. It is a traditional Cheyenne proverb which means "A nation is not conquered." This I blend with Arthur Solomon's (1994) statement that "it is time for the women to pick up their medicine." I combine these statements to show the matrifocal nature of Mojica's representation of Malinche, and by extension, to show the centrality of Native American women's roles in their search for racial healing and cultural recuperation after centuries of genocide.

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