

Three Views of Nature in the Southwest

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Just as nature can be perceived differently by men and women, ethnicity can create equally distinctive perceptions of the natural world. As part of the United States "Frontier," the Southwest invites exceptional views of nature. In the Southwest there is a blend of three distinct cultures: The Native Americans, who incorporate nature in to their daily lives; the Anglo Americans, who came to settle the new American frontier; and finally the Mestizos or Mexican Americans, who are a combination of Indian and Spanish heritage.¹ In *The Desert is No Lady*, edited by Vera Norwood and Janice Monk, the authors conclude that: "women, alienated from their culture, feel lost and seek renewal in the landscape; their search is not based on transcendence but reciprocity, on personal vulnerability rather than heroic dominance."² Different women experience this renewal uniquely and are influenced by their ethnicity as well as their culture. For this paper, only women in these three groups will be analyzed. The indigenous characteristics similar in both Native American women and Chicanas will be compared with the Anglo female perception of nature of the Southwest.

The idea of the Southwest as a frontier is intriguing because it does not evoke images of Leatherstocking, Daniel Boone or Annie Oakley. These myths are prevalent in the Midwest.³ What the Southwest does evoke is an image of a dry and uninhabitable land.⁴ This image, however, did not deter attempts to settle there by Americans. Instead, the Garden Myth was altered slightly to incorporate the arid lands of the Southwest. Although Americans could not increase the rainfall, they could develop better irrigation systems and improve dry farming.⁵ As a result of this manipulation of the Garden Myth, people came to the Southwest. The arrival of Anglo Americans culminated in the confrontation of three unique groups of people. Each had its own view of the world around them and expressed them differently.

Anglo women's perceptions of the nature of the Southwest have already received considerable attention of scholars.⁶ Although Chicanas and Native American women have perhaps been writing about the Southwest for years, only recently has their literature been included in the genre of western and nature writing and as a consequence, there is not as much scholarly writing about them.⁷ The predominant literary medium used by Chicanas and Native American women is poetry, although not limited to it. Pat Mora, Gloria Anzaldúa, Beverly Silva, Luci Tapahonso, Leslie Silko and Joy Harjo are all writers who have been influenced by the Southwest. Some like Pat Mora and Gloria Anzaldúa were raised in the border area of Texas and experience these fronteras/borders as part of their daily lives. Beverly Silva, Leslie Silko and Luci Tapahonso, who are all city dwellers, see the landscape through different eyes.⁸ Interesting in the work of Joy Harjo is the special attention given to feminist thought.⁹ All these women have drawn their inspiration from the environment of the Southwest. One author, Leslie Silko, is of mixed ancestry. She is part Laguna, Hispanic and Anglo.¹⁰ Her poetry alone could be studied to understand how all three cultures can be combined and what influences are most evident. However, for this study, all six women's views of nature will be contrasted to the scholars' conclusions about Anglo women's perceptions of nature.

Despite the differences among these three groups of women and their perceptions of nature, Vera Norwood and Janice Monk's conclusion is applicable to the three: each in some way or another has been "alienated from their own culture."¹¹ The Anglo women crossed an entire country to make the Southwest their home. They faced the hardships of starvation, dangerous encounters with hostile tribes of Indians and the possibility of family members not surviving the journey. Their challenge was to create a home in an arid, rough and alien land. Annette Kolodny, author of *The Land Before Her*, claims that the Anglo women did not have illusions about an Eden as did the men but instead, searched the frontier for a "potential sanctuary for an idealized domesticity."¹² They believed the dry land of the Southwest could be perfected and made into a better home than

they had left behind. However, the old adage of "the Rain follows the Plough" was to be the exception and not the rule in the Southwest.¹³

How did Anglo women survive the dry, hard lands? The many answers all relate to their perceptions of the land to which they were forced to adapt. In an essay entitled "Voices from the Past," Sara Bouquet suggests that a woman's experience of finding a new home a hundred years ago, during the time of westward expansion, is comparable to the perceptions women have today about a new environment.¹⁴ This is to say that Anglo woman's response to the natural world is similar regardless of what time she is in. Throughout the essay, the land is seen as an obstacle that must be overcome in order to achieve what Kolodny labels "idealized domesticity."¹⁵ Their ability to adapt to the land is evident in a quote by an Anglo woman from the Southwest, "we are designed to survive, perhaps even to flourish, blessed to be able to do so in this setting."¹⁶ The Anglo women who come to the Southwest did in fact undergo a renewal. They had come to a land that did not appear to offer the slightest hope of fertility; yet they created their culture from it. The creation of schools, churches, and the general sense of community was the process by which Anglo women achieved renewal.¹⁷ Although the land was an obstacle initially, it eventually became more of a challenge. Some women were not able to meet the challenge, although one woman was quoted as saying, "A friend once remarked that it was surprising how comfortable we were with nothing on earth to make us comfortable."¹⁸

A valuable source of information that is usually used by scholars to study Anglo women's perceptions of nature are the various journals and diaries that were written during the time of their travels west. The information in these journals has been manipulated by many historians. The images of the westering woman range from helpless women who miss home terribly to lonely frontierswomen on the brink of insanity.¹⁹ Sandra L. Myres, author of Westering Women, describes these women who ventured forth into the unknown as "hearty heroines."²⁰ Any woman who had to do all the housework, cook a meal, and clean

the laundry without complaining deserved to be called a heroine and needed to be quite hearty.²¹

Myres' entire second chapter in Westering Women details the "Gentle Tamer's" perception of nature.²² Much of the content of these diaries and journals were vivid descriptions of the places they traveled and the wonders of nature they saw. Everything was beautiful and unique and the writers were so anxious about writing back to friends and family about their sights.²³ However, is that all that it was, a sightseeing experience? For the majority of the women, it was not. They still had to settle the lands they had traveled and described to people back home. It would be a safe assumption, however, to think that these women continued to enjoy the natural scenery that included unique animals, plants, and opportunities.²⁴

Although the bulk of Myres' assessments are made from journals and diaries and not from actual literature, they are still valid. These writings evidence the thoughts and impressions of the women. Their information is invaluable to the study of how Anglo women perceive the natural world.

If the land was seen as challenging or as an obstacle by Anglo women, how then was it perceived by the women who were already there? Did the Native American and Mestizas experience the same alienation but generations later they are the women who are seeking renewal? The Native Americans and Mexicans became alienated with the arrival of the Anglos. Generations later, it is evident that women of color are reaffirming their relationship to the land through literature. Whereas Anglo women viewed the Southwest as dry, inhospitable and uninhabitable, Native Americans and Chicanas developed a special relationship to their environment. Contemporary authors express that relationship through different mediums, some through poetry and others through a combination of autobiography and poetry, such as the case of Gloria Anzaldúa. The Native American and Chicanas now live in cities of the Southwest, alienated from what used to be their culture. That is not to say that their culture has disappeared but rather adapted to the many changes that came for the Anglo settlement. This

process of change may have made women of color more attuned to their relationship with the land. It could also explain why they include the cities of the Southwest as part of their natural setting.

An important similarity among the women studied here is their age. Their works have been published only in the last twenty years and therefore raise a number of issues other than about nature. Nature as an influence is still strong enough to dominate their works no matter what the subject may be, however. It is also important to note that all these women have experienced some kind of discrimination. An important example is their inability to get published simply because they are women.²⁵

The authors challenge the stereotypical role of women as helpless and incapable of surviving without a male influence. Few of the women have had unsuccessful relationships and seek renewal in their work. Their culture brings to them a strength with which they can express their anger and disillusion with a system that discriminates and oppresses them thrice on the basis of class, race, and gender.²⁶

The Native American poets in America are becoming more familiar in the genre of nature writing, in particular, nature writing in the Southwest.²⁷ Although each come from different tribes, their ties with nature are quite similar. The titles of their works demonstrate where much of their inspiration is acquired; Laguna Women by Lesile Marmon Silko, A Breeze Swept Through by Luc Tapahonso, What Moon Drove Me To This? and In Mad Love and War by Joy Harjo.

Leslie Marmon Silko's book Laguna Woman is, as she states, "the attempt to identify what is to be a half breed or mixed blooded person...I am only one human being, one Laguna woman."²⁸ Whatever doubts Silko has as a Native American, she is completely aware of herself as a woman. Her perception of nature incorporates a certain femininity.²⁹ In "Love Poem," Silko brings "(this woman)" at different interludes to recapture "new life" from nature.

Rain smell comes with the wind
out of the Southwest
Smell of sand dunes
tall grass glistening
in the rain.
War raindrops that fall easy
(this woman)
The summer is born.
Smell of her breathing new life
small grey toads on damp sand.
(this woman)
whispering to dark wide leaves
white moon blossoms dripping
tracks in the sand.
Rain smell
I am full of hunger
deep and longing to touch
wet tall grass, green and strong beneath.
This woman love a man
and she breathe to him
her damp earth song.
I am haunted by this story
I remember it in cotton wood leaves
their fragrance in the shade.
I remember it in the wide blue sky
when the rain smell comes with the wind.³¹

Woman is seen as all encompassing. There is a romance taking place during the poem between man/civilization and nature who is represented by a woman. What is not taking place is a struggle between the forces of nature and man as viewed by Anglo women. Silko reminds us at the end that this relationship can always be remembered by the smell of rain. Rain would be considered a necessity between nature and civilization in the Southwest.

Native Americans have traditionally been known for their respect of nature. Silko, as a Native American, feels this same appreciation and respect as well. Her poem, "The Time We Climbed Snake Mountain" related to the reader the importance of not disturbing the environment. That includes not bothering a snake because he was there first and therefore the mountain belongs to him, a relationship between humans and nature not

likely to be found within the Anglo culture. In the poem, the snake is not referred to as an object but rather as a person. The climber is seen as intruder who has come to witness the landscape of the mountain.

Seeing good places
for my hands
I grab the warm parts of the cliff
and I feel the mountain as I climb.
Somewhere around here
yellow spotted snake is sleeping on his rock
in the sun.
So
please, I tell them
watch out,
don't step on the spotted yellow snake
he lives here.
The mountain is his.³¹

The intruders have come to renew their relationship with nature, yet are kind enough to understand that humans are only in the way and should not disturb what nature has created.

Why is the intruder climbing Snake Mountain? She is certainly not there to disrupt the natural behavior of the creatures around. Does she feel that by climbing a wonder of nature such as a mountain she can gain some strength from it? These are questions only Silko can answer. The poem itself is anthropomorphic in nature and supports any theory about Native Americans and their relationship to animals and the natural world.

The climb is also described as feeling and not climbing which is significant in identifying the special kinship with the mountain. The word "feel" connotes a vulnerability, according to Norwood and Monk. The intruder undergoes a renewal through the climb. Careful to climb only on the safest area, the climber reciprocates the help of the mountain for a safe passage by respecting the life living there.

Joy Harjo, another Native American woman poet, has several poems which demonstrate the distinct relationship between women and nature. The experience of being pregnant is always seen as something "natural." Harjo sees it as natural as the

rising every morning.

Early Morning Woman

early morning woman
rising the sun
the woman
bending and stretching
with the strength of the child
that moves
in her belly
early morning makes her
a woman that she is
the sun
is her beginning
it is the strength
that guides her child
early morning woman
she begins that way
the sun
the child
are moving circle
beginning with the woman
in the early morning³²

The sun gives life to all things and will give life to this child through the woman. She renews herself and her child in the early morning.

A second poem, which has been included in Sisters of the Earth edited by Lorrain Anderson, is "Fires." The poem appears under the section "Our Kinship with Her: How we are embedded with "Nature" and justly so. There is a special relationship between women and nature that doesn't require a winner or loser and this relationship/kinship is celebrated through words.³³

a woman can't survive
by her breath
alone
she must know
the voices of mountains

she must recognize
the foreverness of blue sky
she must flow
with the elusive
bodies
of night wind women
who will take her into
her own self

look at me
i am not a separate woman
i am a continuance
of blue sky
i am the throat
of the sandia mountains
a night wind woman
who burns
with every breath
she takes³⁴

Woman needs nature to reach "her own self." The author has already accepted the kinship she shares with nature and urges other women to "flow...self."

In her recent book of poems, In Mad Love and War, Joy Harjo does not emphasize a relationship between woman and nature but instead a tie between her people and the world around them. "Eagle Poem," which is the final poem in the book, asks for one to open one's self to the landscape.

To pray you open your whole self
To sky, to earth, to sun, to moon
To one whole voice that is you.
And know there is more
That you can't see, can't hear,
Can't know expect in moments
Steadily growing, and in languages
That aren't always sound but other
Circles of motion.
Like eagle that Sunday morning
Over Salt River. Circled in blue sky
In wind, swept our hearts clean
With sacred wings.
We see you, see ourselves and know

That we must take the utmost care
And kindness in all things.
Breathe in, knowing we are made of
All this, and breathe, knowing
We are truly blessed because we
Were born, and die soon within a
True circle of motion,
Like eagle rounding out the morning
Inside us.
We pray that it will be done
In beauty.
In beauty.³⁵

Here Harjo explores a different idea through the images of nature. The notion of an eagle inside of us reinforces the closeness with nature as well as the deep respect for such beautiful creatures.

Luci Tapahonso is the last Native American poet as well as the youngest. Her poems have also been included in several anthologies that focus on Native American women. Because she is a city dweller, not many of her poems describe nature exactly; however, it is still the essence of her poetry. In "Seasonal Woman," the woman is moody and subject to adverse fits of mood swings.

I know her
this woman is small, delicate
and doesn't seem walk like the rest of us.
It's more a gliding movement
she makes to get around.
She soothes her daughters gently
her hair falling down around her face
as she bends down, murmuring comfort
into childhood fears
but don't let that fool you.

I've seen her angry
and she swings up into that pickup cab
in one fast motion
and she drives those rough Shiprock roads
bouncing hard and shifts into fourth gear fiercely smooth
almost flying-driving
her hair swirling behind
in the hot dust.
That man know her

and he scurries fast to his mother
when he angers this woman
of fierce seasons and gentle mornings.³⁶

She is a woman of "fierce seasons and gentle mornings" because of the passion she has. Tapahonso associates a woman's personality with the seasons of the year in the Southwest. At the beginning of the poem she is like Spring with her "gliding movement" and her comforting ways. Her anger is like the summer, hot and impatient. She is upset enough to frighten the "man who knows her," very similar to how man is fearful of the elements. Man fears them because he cannot control them. This seasonal woman is uncontrollable.

Although much of their influence is from nature, these Native American women are also aware of their womanhood. The special relationship women have with the natural world is evident in all their poetry. Their renewal is achieved by reaching into their past, by embracing their culture and introducing it to a new audience. A poem by Joy Harjo, "Blackbirds," delivers a message of the Native American's struggle to persevere in a nation that once belonged to all tribes.

The United States Army says
it knows how to kill
a million blackbirds.
Blackbird lives are easy-
bones and black feathers
scatter in the wind
over Kentucky.
(A blue sky stained with feathers and blood.)

But the United States Army
doesn't know
that every blackbird
has a thousand lives.³⁷

Native Americans will continue to be an influence in the United States through their culture, literature, and tradition. These women are part of that influence on America.

Chicana poets have very similar objectives. They too are

trying to recapture their past and embrace their culture. Although all three of the Mexican American poets have a special relationship to the land, one differs in that she is from the city. Pat Mora Gloria Anzaldúa write about their experiences with growing up in a rural border area in Texas whereas Beverly Silva is from the completely urban environment of San José, California. However different their surroundings are, these women demonstrate a relationship to the natural world. Pat Mora tells of a maternal relationship to the desert of El Paso; Gloria Anzaldúa shares the life of migrant farmworkers on the South Texas border; and Beverly Silva explores the urban barrios of San José. Each woman's space is different yet they all share a kinship with their environment.

The desert can have different meanings for each of us. Whereas Anglo women delighted in the strange looking cactus and the new species of animals they encountered, Mestiza women looked to the desert as home and not a "tourist attraction." Pat Mora's relationship to the desert is maternal. The desert is a source of strength, nourishment and support. Her poem "Mi Madre" describes the gentle demands of a "child" and a motherly response.

I say feed me.
She serves red prickly pear on a spiked cactus.

I say tease me.
She sprinkles raindrops in my face on a sunny day.

I say frighten me.
She shouts thunder, flashes lightening.

I say comfort me.
She invites to lay on her firm body.

I say heal me.
She give me manzanilla, oregano, dormilon.

I say caress me.
She strokes my skin with her warm breath.

I say make me beautiful.
She offers turquoise for my fingers, a pink blossom
for my hair.

I say sing to me.
She cants lonely women's songs of femaleness.

I say teach me.
She endures: glaring heat
 numbing cold
 frightening dryness.

She: the desert
She: strong mother.³⁸

Mora turns to the desert for all her necessities.

This is nothing at all like the perception of Anglo women. To Mora the desert is not hospitable but welcoming, not dry, but nurturing. The desert will provide for her children. Anglo women felt they had to create civilization in the desert, and, instead of blending in they tried to create exact duplicates of their homes in the east. The Southwest now has big cities and is becoming more cosmopolitan in scope. El Paso, where Pat Mora is from, has grown considerably because of its connection with Mexico. As a border town, its population is bound to be steadily increasing. Mora is looking into her past and recovering the old bonds with nature when there were no water systems, no hospital care and no television. Nature provided all the needs for her "children." Although that time can never return it must remain in our memories because that bond with nature will never be the same.

Another writer whose home has continued to be an influence in her work is Gloria Anzaldúa. Her book Borderlands/La Frontera: The New Mestiza, has taken a Chicana relationship with nature to a new level. The book is to some degree an autobiography with footnotes inserted to substantiate her theories on "borders."³⁹ The first half of the book is developing the idea of borders and how they influence the lives of Chicanas. It is this section where Anzaldúa brings in personal accounts and draws attention to her life as a Chicana farmworker on the border

of South Texas.

Anzaldúa has pulled from diverse resources to support her ideas on borders. Anthropologists, sociologists, other authors and even a chemist are used by Anzaldúa in explaining the experience of a Mexican American woman and her relationship to her surroundings.⁴⁰

Aztec mythology is prevalent in Anzaldúa's book because she links her homeland to the Aztec homeland of centuries before. Coatlicue, who was a mountain, a sort of Earth mother who gave birth to all celestial beings, is one of the archetypes that Anzaldúa introduces in the autobiographical section of the book.⁴¹ The mythology is use to relate the feelings of the author and to explain the experiences she has had as a Chicana, as a feminist, and as a lesbian. She even identifies her sexuality with nature. She states, "For the Lesbian of Color, the ultimate rebellion she can make against her native culture is through her sexual behavior."⁴² How does she deal with ther sexuality? She "cultivates needles, nettles, razor-sharp spikes to protect myself from others."⁴³ She makes herself a cactus to protect her feelings inside from a cruel culture that does not understand her sexuality.

Her most provocative poem is titled "To live in the Borderlands means you." The poem tells of all the borderlands that people go through in life. The final stanza is her advice to all people regardless of color and sexual preference.

"To survive the Borderlands
 you must live sin fronteras
be a crossroads."⁴⁴

Sin fronteras simply means without borders. Gloria Anzaldúa is on the cutting edge of literature in this piece. Imagery and real life experiences in the Valley are all intertwined with nature. The area of the Valley and its location on the border create distinctive perceptions of the natural world for Gloria Anzaldúa.

The final poet is Beverly Silva. She is unique in this study because whereas all the rest of the writers are from the Southwest, she is from California. However, her writings introduced a unique perspective on nature and space and how she, as a

Chicana, views that space. There are no deserts or borders or mountains in the works of Silva, instead there are streets and barrios. Her poem "Second St." is describing her hometown and her inspiration for her writing.

Second St.,
with a fierce passion i have claimed you.
With a fierce pride i have named a book of poems for you.

As i stand here
balanced between East and West San Jose
weighing my life
you hold me.

Like a well used shoe
no longer respectable or stylish
but comfortable as old leather you hold me.

Like a new lover
deftly withholding pleasure one moment
opening new dimensions of himself the next you hold me.
i walk the length of your pavement
writing poems.⁴⁵

Second Street is Beverly Silva's natural world. Her work is not characterized by anything one would perceive as "natural." She claims that the street is her "new lover." Her relationship to Second Street is reciprocal. It provides her with inspiration and she in turn recognizes that by titling her book after it.

All these authors share a unique relationship to nature that appears in their works. It is as Vera Norwood and Jancie Monk concluded: "women, alienated from their culture, feel most and seek renewal in the landscape; their search is not based on transcendence but on reciprocity, on personal vulnerability rather than heroic dominance."⁴⁵ Since they are all women of color, these authors have had to encounter many discriminations in their lives. The Native American women are re-affirming their culture and traditions that were almost lost because of the rampant racism in the Southwest. Beverly Silva's relationship with Second Street has offered her an opportunity to write. Pat Mora chooses the desert as home and not as inhospitable frontier. Gloria Anzaldúa has made herself vulnerable by writing about a culture that condemns homosexuality. Anzaldúa perhaps sums

it up in regards to the Anglo perspective when she writes, "White America has only attended to the body of the earth in order to exploit it, never to succor it or to be nurtured in it."⁴⁶ Not all Anglo women's perceptions fit Anzaldúa's description, but the indigenous characteristics in both Native Americans and Chicanas signal a more personal relationship to nature than just as a great sightseeing experience.

Endnotes

¹The terminology used in identifying Hispanics of the Southwest will differ throughout the paper. Chicana, Mestiza and Mexican American will be used because they are interchangeable. Although the term Hispanic itself applies, more specific terms are necessary to identify a culture that exists in the Southwest.

²Vera Norwood and Janice Monk, eds., The Desert is No Lady (New Haven: Yale University Press, 1987) 234.

³Henry Nash Smith, Virgin Land (Cambridge: Harvard University Press, 1950) 51, 59 and 112.

⁴*Ibid.*, 178-179.

⁵*Ibid.*, 180.

⁶See Annette Kolodny's The Land Before Her (Chapel Hill: University of North Carolina Press, 1984) and Sand L. Myres' Westering Women and the Frontier Experience 1880-1915 (Albuquerque: University of New Mexico Press, 1982).

⁷See Lorraine Anderson's Sisters of the Earth (New York: Vintage Books, 1991) which is a compilation of women writers; Beth Brant's A Gathering of Spirit: A collection by Native American Indian Women (Canada: The Women's Press, 1988) which is solely dedicated to works by Native American women and Cherrie Moraga and Gloria Anzaldúa's This Bridge Called My Back Writings by Radical Women of Color (Massachusetts: Persephone Press, 1981) which includes works by a combination of African American, Chicana, Native American and Asian women.

⁸The information regarding the various poets was compiled from the conclusion in The Desert is No Lady p.223-243 and Gloria Anzaldúa, Borderlands/La Frontera: The New Mestiza (San Francisco: Spinsters/Anne Lane Press, 1987) Preface.

⁹Norwood and Monk, 194.

¹⁰Ibid., 188.

¹¹Ibid., 243.

¹²Kolodny, xiii.

¹³Smith, 182.

¹⁴Sara Bouquet, "Voices from the Past" in Donald C. Dickinson, W. David Laird and Margaret F. Maxwell, eds., Voices from the Southwest (Flagstaff: Northland Press, 1976) 33-34.

¹⁵Kolodny, xiii Bouquet, 33-34.

¹⁶Bouquet, 42.

¹⁷Ibid., 36.

¹⁸Although this first appeared in James D. Shinkle's Reminiscences of Roswell Pioneers (Roswell: Hall-Poorbaugh Press 1966) 177, it was taken from Sara Bouquet's essay.

¹⁹Myres, 2.

²⁰Ibid., 2.

²¹Ibid., 3.

²²The term "Gentle Tamer" appears in Myres' book as one of the many images of women on the frontier. The second chapter in her book titled "The Pleasing Awfulness" is implying that although the views of the west were incredible, they often were not enough to substitute the home the frontiers woman left behind.

²³Myres, 30.

²⁴Ibid., 33-34.

²⁵See publishers of women's work in bibliography. There are no popular publishing houses represented with the exception of Arte Publico Press which traditionally publishes Hispanic authors.

²⁶For more information on this theory see Teresa Córdova, Norma Cantú, Gilberto Cardenas, Juan Garcia and Christine M. Sierra eds., Chicana Voices: Intersections of Class, Race and Gender (Austin: University of Texas, CMAS Publications, 1986) and Margarita Melville, ed., Twice a Minority: Mexican American Woman (Missouri: C.V. Mosby Co, 1985).

²⁷See William Balassi, John F. Crawford, and Annie O. Eysturoy's This is About Vision: Interviews with Southwestern writers (Albuquerque, University of New Mexico Press, 1990). There are interviews with Joy Harjo and Luci Tapahonso on pages 171 and 195 respectively.

²⁸Leslie Marmon Silko, Laguna Woman (Greenfield Center, New York: Greenfield Review Press, 1974) 35.

²⁹See Lorraine Anderson's Sisters of the Earth preface and her definition of a feminine approach to nature.

³⁰Silko, 16.

³¹IBID., 31.

³²Joy Harjo, What Moon Drove Me To This? (New York: I. Reed Books, 1979) 3.

³³Anderson, 1.

³⁴Harjo, 50.

³⁵Joy Harjo, In Mad Love and War (Connecticut: Wesleyan University Press, 1990) 65.

³⁶Luci Tapahonso, A Breeze Swept Through (Albuquerque: West End Press, 1987) 5.

³⁷Harjo, What Moon Drove Me to This?, 20.

³⁸Pat Mora, Chants (Houston: Arte Publico Press, 1984) 9.

³⁹In her class "La Chicana," Teresa P. Acosta draws attention to the fact that Anzaldúa's book is autobiographical in content but believes footnotes were inserted to credit her ideas. Teresa P. Acosta is a professor at University of Texas at Austin in the sociology department.

⁴⁰See Anzaldúa's endnotes for all contributors and sources.

⁴¹Anzaldúa, 46.

⁴²IBID., 19.

⁴³IBID., 45.

⁴⁴IBID., 195.

⁴⁵Beverly Silva, The Second St. Poems (Ypsilanti, Michigan: Bilingual Press/Editorial Bilingue 1983)

⁴⁶Norwood and Monk, 234.

⁴⁷Anzaldúa, 68.

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