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La Leñadora

Al servicio de la comunidad latina del condado de Humboldt

6 de marzo, 2015

Vol. 5 Edición 2

En honor al mes de la Historia de la Mujer Internacional, dedicamos las páginas 5 y 6 a las mujeres de color de Humboldt y de todo el mundo. Reconocemos que su existencia y sus voces han sido reiteradamente marginadas. Habiendo sido sistemáticamente silenciadas, creemos que es necesario disponer de plataformas donde se honren sus voces. Por esta razón, este mes decidimos cambiar nuestro nombre a La Leñadora. Le damos las gracias por su dedicación continua en elevar nuestros espíritus y ejercicio de la lucha de nuestros antepasados. La Lucha sigue!



In honor of International Women's Herstory month, we dedicate pages 5 & 6 to women of color in the Humboldt community and beyond. We recognize their voices and existence which are too often marginalized. Having been systematically silenced, we believe it is necessary to have platforms where their voices are honored. For this reason, we have changed our name to La Leñadora for this month. We thank you for your continuous dedication in uplifting our spirits and carrying on the fight of our ancestors. La Lucha sigue!

Upper center clockwise: Audre Lorde, Sylvia Rivera, Dolores Huerta, Leny Strobel, Julia de Burgos, Corazon Gorospe, Zora Neale Hurston, Malala Yousafzai, Center: Angela Davis
| Illustrated by Alex Garcia, Christine Hipolito and Jillian Freiheit

Por las vidas fronterizas

F.R.E.E. returns to the Arizona desert one year later

por Frank Ontiveros

English translation by Óscar Olivas López

Este 8 de marzo, ocho miembros de la organización estudiantil Finding Resources and Empowerment Through Education (F.R.E.E.) de la Universidad Estatal de Humboldt volverán a embarcarse en una misión peligrosa pero gratificante: evitar la muerte de inmigrantes que cruzan la frontera en Arizona.

A través de la organización humanitaria No Más Muertes, miembros de F.R.E.E. viajarán hasta la frontera de Arivaca, AZ.

No Más Muertes, que lleva desde 2004 trabajando como fuerza humanitaria junto con otras

On March 8, eight members of the student organization - Finding Resources and Empowerment Through Education (F.R.E.E.) from Humboldt State University - will be engaging, once again, in a dangerous but rewarding mission:

organizaciones religiosas, trabaja en comunidad para defender los derechos humanos fundamentales de los inmigrantes que a diario cruzan la frontera desde Latinoamérica.

Durante su estancia de diez días, los voluntarios de F.R.E.E. recorrerán las rutas que toman los migrantes para depositar comida y agua en lugares específicos. Esto es lo más esencial en su esfuerzo de apoyar a la gente migrante, ya que sin estos recursos mucha gente moriría.

Este año, F.R.E.E. no ha podido recaudar lo necesario en comparación con el año anterior. Según sus miembros que han tratado de

to prevent the death of immigrants that cross the U.S.-Mexico border through the Arizona desert.

Through the humanitarian organization No More Deaths, that works in the community to prevent the deaths of many

trabajar con la presidenta de la universidad Lisa Rossbacher para acceder a más fondos, cuentan que ha cancelado citas y parece negarse a trabajar con ellos.

De acuerdo a Mariah Wallace, una estudiante de ciencias políticas y voluntaria de F.R.E.E., durante el mes de febrero estuvo intentando platicar con la Presidenta Rossbacher acerca de los fondos que necesitan. “La asistente de Rossbacher, Mary, me dijo [condecientemente] ‘de ninguna manera te verás con la Presidenta,’” afirma Wallace. Sus correos electronicos aún no han sido respondidos.

Cada voluntario de No Más

who cross the borders to get to the States, members of F.R.E.E will be traveling to the Arivaca border in AZ.

During their stay, the volunteers will travel through the routes that many migrants take, to deposit

Muertes debe llenar una aplicación con un costo de \$275. Al conocer la falta de fondos, No Más Muertes redujo el precio a \$100 por miembro de F.R.E.E.

El club aún continúa aceptando donaciones: ropa, zapatos, pasta y cepillo de dientes, y comida enlatada.

Daniela Martinez, una estudiante de español en su tercer año, fue una de las voluntarias con No Más Muertes el año pasado. Lo que sigue es su testimonio:

Antes de ir a Arizona, estaba muy asustada. Había escuchado historias de la frontera. Tenía miedo de encontrarme con gente

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food and water in specific places.

Members of F.R.E.E. have been trying to work with the university president Lisa Rossbacher to have access to greater funds, but she has implicitly refused to work with them.

Photographs from inside

by Benji Aguirre

Humboldt State's Goudi'ni gallery presents “Our People, Our Land, Our Images”, an exhibition featuring the work of indigenous photographers from Peru, North America, Iraq and New Zealand.

The exhibition consists of candid photographs and artistic innovations that create new modern approaches to the artists' cultural narrative.

The featured indigenous photographers challenge accustomed prejudice and preconceived notions of their culture. This collective form a diverse crowd of recognized and emerging photographers from the past and present.

Dine/Seminole/Muscogee artist Hulleah J. Tsinhnahjinnie showcases her unique perspective on her community.

“It's hard for people to respond to [my work] if they don't have the cultural context to read the layers that are within the image,” Tsinhnahjinnie said. “I have a feeling they have a sense that there are layers and hopefully it gives them the impedance to go and do some research.”

Created in 1998, “This is not a Commercial, this is my homeland,” is a 33 x 28 in. platinum lambda print piece which takes a firm stab at commercial usage of land in the media.

Created in 1998, Tsinhnahjinnie's platinum lambda print piece “This is not a Commercial, this is my homeland” takes a firm stab at commercial usage of land in the media.

At 33 x 28 inches, its purpose is to remind the viewer how often scenic landscapes are used to showcase the beauty of America

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Una fábula bilingüe

Estudiantes de Fortuna crean y comparten arte y literatura con la comunidad

por Eduardo Madrigal

Inma Thompson es maestra de español en la escuela secundaria de Fortuna, pero le encanta incorporar el arte con el idioma, pues posee credenciales para enseñar ambas materias.

“Es parte de mi pasión,” dice Thompson quien enseña español nivel uno. “La combinación de estudios interdisciplinarios como el arte y el español es algo que me emociona extremadamente y es algo que quería que los estudiantes experimentarían. Es una lección muy valiosa.”

A esta receta de español y arte

se le agregó otro ingrediente: la ciencia.

“La meta principal del proyecto era que los estudiantes crearán historias bilingües con arte original y que tocaran un tema relacionado a la ciencia”, dijo la maestra Thompson.

Fue así como Thompson colaboró con su colega Jaime Montoya, también maestro de español en la escuela de Fortuna, para realizar este proyecto que ella había realizado dos años antes cuando enseñaba español nivel tres.

“El tiene la clase de hispano-hablantes,” dijo Thompson. “[Los

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Black Liberation and Heritage Month

Page 4.



Understanding the undocumented experience

by Martha Landeros

Undocuweek is an annual event where undocumented students and community members can come together to learn about the resources available for them. It is also an opportunity for students to learn about the challenges faced by undocumented people.

Daniela Martinez, President of student club Finding Resources Empowerment through Education (F.R.E.E.), said the event is a way of “connecting the community with existing organizations.”

The event featured a performance from social activist musician Chotti Ma, a film screening of Documented, a presentation from the UC Davis Undocu Center, and training on how to become an ally to undocumented students.

“Now saying you are undocumented is more of a form of empowerment. You’re not afraid of who you are.” says Ana Molina, 22, a student who attended the workshop and performance by Chhoti Maa.

Molina said hearing people share their stories helps build a sense of community and can help people feel less alone. Those who are undocumented often keep quiet about their status fearing it makes them vulnerable.

The Undocumented Students Ally training being held on Saturday is just one of the efforts

F.R.E.E. is undertaking to create a campus that is more sensitive to the situations of undocumented students.

“Anybody can become an ally,” says Lucina Morelot, 22, who attended Undocuweek “Be an advocate by listening, passing along the knowledge and being an advocate for the issue.”

The training is based on the program CSU Long Beach has on their campus to guide undocumented students. F.R.E.E. hopes to develop more in depth training workshops, create a directory of staff trained as allies and a website detailing helpful resources.

When staff and faculty encounter students who have questions about navigating the school system as undocumented students they are directed to the student club F.R.E.E.

Cesar G. Abarca Assistant Professor and faculty advisor for the club says that as a student club F.R.E.E. is taking on a role that should belong to the University.

“The university hasn’t acknowledged that it needs to build capacity to better serve these students and is leaving it to the F.R.E.E. organization to deal with this issue.”

Martha Landeros can be reached at ellenador@humboldt.edu

Afro-Latino lives on the silver screen

International Latino Film Festival focuses on Afro-Latino culture

by Javier Rojas

For the last 17 years, Humboldt County has played host to the International Latino Film Festival which focuses on themes and stories of Latinos from across the globe.

This year’s theme, “African Heritage in Latin America,” was no different and the festival featured three films focusing on the culture and social issues that plague many Latinos of African descent especially those living in Mexico and South America.

According to Lilianet Brintrup, the program director for the World Languages and Cultures, every year she and a panel work and plan out each year’s theme and the films that will be showcased during the three-day festival.

“The main idea of Latino film festival is to show movies that present different cultural aspects of the Latin-America world from Mexico down to even South America,” Brintrup said. “Films are another way of text that students can read and see these different aspects of various cultures.”

Brintrup who has been involved in the event since it started in 1999 said the festival’s themes and topics have ranged from films about Chile to Alexander Von Humboldt. This year’s theme came about after discussions

she had with professor Rosamel Benavides-Garb about the lack of representation of African Heritage in Latin America.

“We were talking about how dim the African population of Latin America is and how it’s not in the books and why nobody talks about it,”Brintrup said. “That’s where we got the idea to finally make the festivals theme about the presence of African heritage in Latin America.”

The need for representation of African-Latinos also resonates with Humboldt State student Michelle Purnell. She identifies as African-Latino and said she can’t remember the last time she has seen an authoritative African-Latino figure.

“I cannot at the top of my head think of a movie where someone who is Afro-Latina in real life is represented as an Afro-Latina or anything that shows representation of people from Latin America,” Purnell said. “It’s always people of lighter skin. It’s never someone with darker skin tone and they forget to show our history and culture.”

The English and theatre arts major says she has felt neglected because of her race.

“Growing up, I wasn’t accepted into a Latino community because my mom didn’t teach me Spanish

and because I had darker skin which made it look like I had no Latino blood in me,” Purnell said. “I wasn’t accepted into that community until I got older and implemented myself into the culture.”

While the yearly festival brings films and people together it has also been an opportunity to start conversation on topics that otherwise wouldn’t be brought up. The demographic of people has also changed since 1999 where there was only 30 people there mostly students to today where there is a mix of all races and an average of 80-100 people attending.

“Students and community members enjoy the event and like the aspect that we chose different topics and that we have the opportunity to teach and educate people on diversity from around the world,” Brintrup said.”The times may have changed but we are always trying to showcase the unique cultures and people of Latin America.”

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Illustration by: Jefferson Posadas

por Mario Cortéz

Escuchar al presidente de México decir que ya sabe que no le aplaudimos fue extraño. Es como que si apenas se diera cuenta que no es un líder capaz. Si esta opinión fue inspirada por algo que sucedió hace ya semanas, la constante incapacidad del gobernante de la república mexicana jamás nos ha dado ni siquiera una razón para juntarle las palmas. A continuación, un breve repaso de las ineptitudes de Peña Nieto.

Desde antes de llegar a la presidencia, Peña Nieto ya se ha visto manchado por controversias e ineptitudes como gobernador del estado de México. En el 2006 Peña Nieto envió a la Policía Federal Preventiva a atacar el pueblo San

Salvador Atenco donde se llevaba una manifestación pacífica. Este ataque resultó en dos muertos y 146 arrestos. Entre los arrestados, 26 mujeres en custodia reportaron abusos sexuales por parte de agentes policiales ante la comisión estatal de los derechos humanos. En el 2007 la desaparición de Paulette Gebara, una niña de cuatro años de edad, puso en muy dudosa posición al sistema jurídico y policial del estado ya que hubo acusaciones de todo tipo, desde sobornos a manipulación de evidencias y del cadáver. Peña Nieto no tomó cartas en el asunto.

Desde diciembre del 2012, cuando EPN tomó poder, en México desaparecen en promedio 13 personas al día; más del doble de

desapariciones que la presidencia de Felipe Calderon. En estos días, se hacían menciones de cerrar formalmente las investigaciones sobre la desaparición de los 43 normalistas de Ayotzinapa; puede que al ser publicada esta nota ya hayan dado el carpetazo.

La política neoliberal que propone el PRI no funciona en lo económico y el petróleo de la nación podría ser vendido a empresas extranjeras sin dejar a los mexicanos una verdadera ganancia. La plata mexicana, nuestro recurso más valioso, ya es extraída en su mayoría por empresas canadienses sin que paguen impuestos a la medida de las ganancias que generan. El futuro del petróleo podría dejar de

ser propiedad del pueblo mexicano con otra reforma energética que prometerá “mayor desarrollo e inversión” que no de resultados.

Hoy en día el porcentaje de mexicanos que está satisfecho con el desempeño del presidente es bajo. Con 39% de aprobación, Peña Nieto es el presidente con el menor índice de satisfacción entre los Mexicanos desde 1995. ¿Como estar satisfecho con un presidente a quien se le ha encontrado propiedades ilícitas valoradas en millones de dolares adquiridas a través de contratos con empresas del gobierno? Como aplaudir a un presidente que firma reformas que prometen mejorar la calidad de vida en el país pero no atacan los problemas que tenemos en

infraestructura escolar, falta de inversión en el campo, discriminación a la mujer y la falta de refinerías petroleras.

La reacción que tuvo Peña Nieto al dar su discurso sobre nuevas medidas de transparencia fue apta. Sus medidas no combatirán la corrupción y sólo crearán más burocracia para proteger sus robos. A la trampa, la ineficacia y al robo no se le aplaude.

Enrique, no das una, cabron.

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Black Lives Matter?

Rechalking as an act of violence

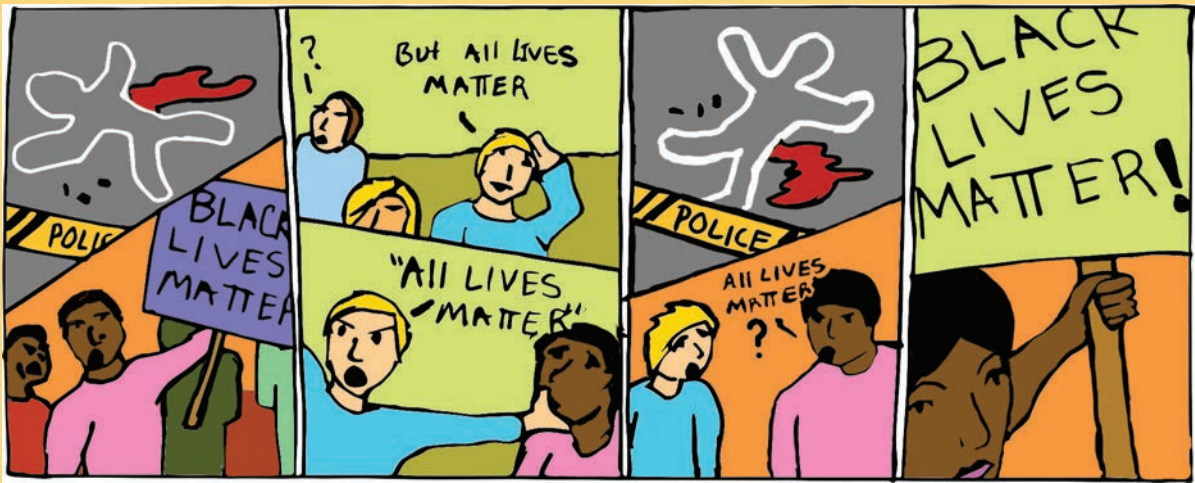


Illustration by: Jefferson Posadas

by Malcolm Chanaiwa

#BlackLivesMatter protests began in 2012 after George Zimmerman murdered 17-year-old Trayvon Martin and was acquitted for his crime. The rallying cry exploded in popularity after the events in Ferguson, Missouri last August.. #BlackLivesMatter and accompanying protests have created a nationwide conversation about the way that various institutions are failing black people.

On Monday, February 16th, students representing Humboldt State University’s Black Student Union held their own protest around the school’s UC Quad. Black students traced chalk outlines symbolizing the deaths of black people around the nation and pointedly asked the question “black lives matter?”

BSU’s question regards the existence of black students at HSU. While the school is transitioning into a more diverse and inclusive community, what is our place? How much are our voices and minds valued around the institution? Black students are seldom given spaces on campus that are distinctly our own and we see little representation of us elsewhere. We know that curricula, lectures, planning meetings, events, and so on have historically been devoid of black student voices. The chalking event was an opportunity for commentary on our presence among the Humboldt State community.

The protest occurred at an important time for HSU. With the implementation of new Centers for Academic Excellence and the school’s various strategic planning efforts, diversity and inclusion

are hot topics around campus. HSU follows a nationwide trend of spreading conversations about racial identity and inequality. Still, there is work to be done.

A week after their protest, someone revised BSU’s chalkwork. The students arrived on campus on the 23rd to find that their chalk outlines had been redrawn as gingerbread men and their slogans had been crossed out or written over to read “All Lives Matter.” This microaggression stung many of HSU’s black students.

The current rhetoric of equality tells us that since we are all human, we all matter. But changing “black” to “all” takes the message out of context. #BlackLivesMatter is specifically about issues that the African-American community faces, which do not get enough public discussion. BSU’s version of “Black Lives Matter?” articulates the frustration some black students feel in college settings. By refusing to keep blackness in the focus, the anonymous chalker erased and ignored the meaning of the protest. The chalker may have meant well, but still diminished black students’ work and silenced our voices.

“Black Lives Matter?” does not mean that black students only care about ourselves. We can be committed to equality and still make commentary for and about ourselves. An important part of the school’s search for diversity and inclusion will be its ability to create environments for diverse groups of people to feel safe and respected. While the intentions of “All Lives Matter” are probably good, the violation the spaces that BSU created for themselves actually has a negative effect and

makes the black students feel even more like we do not matter. The re-chalking shows how far we have to go for inclusion on campus. For the African-American community, spaces where we feel valued for our work are important to our success. They seem exclusive, but in reality, these spaces are important to HSU’s mission of inclusion.

By replacing “Black Lives Matter?” the anonymous chalker erased the specificity that is critical BSU’s message. The protest was never meant to comment generally on life, but to address the confusion that some black students feel about HSU. This precision may threaten those who subscribe to the humanistic idea of equality. There is a great need to focus on the African-American community at HSU and in the nation because we are not receiving the resources and support we need. Creating more pro-black spaces on campus is actually a necessary step in the process.

The idea that inclusion and specificity are opposites is problematic. HSU will struggle to properly support black students if it does not see us and our needs as distinct from “all lives.” Otherwise, we are in danger of continuing to offer little space and few resources to our black student body. As we work to become a more inclusive campus, we have to make sure that we do not fail to recognize the particular needs of each of our communities, especially our underrepresented ones.

Malcolm Chanaiwa can be reached at ellenador@humboldt.edu

Feminism forgets I’m black, too

by Shawna Fleming

Theres this satirical, tongue-in-cheek joke that goes “If you really want to know how America is doing: ask a womyn of color.” It’s funny for me because as a black womyn and I know this question would yield a response that would most likely shock the questioner.

While more of us are thankfully seeing through the charade, the dominant narrative remains and the nuclear, all American family ideal still prevails as the standard propagated by the gender elite: white males.

I can attest these general struggles of womyn but I will not be so arrogant as to speak for Latinas, Native womyn or Asian womyn. I can only give perspective to the struggles of black womyn. So here it goes...

Hierarchically, when we consider the real life effects of colorism, racism and prejudice in social, economic and structural aspects, Black womyn are on the bottom of the totem pole all around the world. If we just use something as simple as rhetoric in everyday life: black things or things that have gotten darker (cut apples, bananas and avocados) are considered undesirable. Now this may seem like a shot in the dark (no pun intended) but theres something to this culture of “white (or as close to it as possible) is right”.

When you are “dark” or darker skinned living in a place where most people are not, you notice things that your lighter counterparts do not. When people are in what they feel is a safe space, they speak more freely. So when you’re the only person of color or the only black person in a situation and someone casually says “Ew! No! I don’t want that one!” because its black or dark: it’s kinda like “Fuck, I’m black. I’m dark. Like how do you really feel?”

Not to mention people still sing sexist remarks and their ideas about femininity and female competency: it really feels like I can’t win a lot of the time.

It’s hard being black, it’s hard being a womyn. Try being both.

When you are stuck staring directly at the face of prejudice, it’s often a spiral of questions like “Is it ‘cuz I’m black? Or ‘cuz I’m ‘exotic-looking’ or different? Or ‘cuz I’m a womyn?” Which one of these characteristics are you hung

up on, or is it all of the above?

When I say “It’s hella fucking hard being a black womyn in America because no one even considers you,” I mean exactly that. I don’t mean to allude that I wish to be anyone other than myself. I am infinitely proud of the strength, beauty and creativity I come from.

I don’t mean to give the impression that the struggles of black womyn are any more noteworthy or hard than those of other womyn of color. I would never say something so thoughtless. What I mean by “...no one even considers you” is exactly that.

The image of the all-American womyn has never conjured up images in the average Americans’ mind of a womyn who looks like me. With hair thick like mine, or skin rich like mine or even a body shaped like mine. All of this despite the fact that black womyn have been in the Americas predating Columbus.

America tells black womyn they are not practical, that we’re not really worth it. They tell us that we are sexually desirable, but unworthy of love via the negative projections of the black family in popular media. That our bodies are objects and something to be analyzed and mocked. That our physical characteristics are laughable on us, yet the cosmetic industry risks the lives of white womyn to help them attain fuller lips, buttox and hips. That our shaking is ghetto and ratchet yet it can be considered art when performed by white womyn.

Lastly, I would like to say that feminism in the general sense isn’t really feminist or for all womyn at all. It’s for white womyn who got tired of their white men oppressing them. Black womyn did not and do not need white feminism. White men oppressed black womyn directly through institutionalized racism, and indirectly by emasculating the black man and rendering him useless after reconstruction, World War II, and the Vietnam War.

So, next time you want to know how America is really doing, if you want to know what’s really good (bad) in the country: Ask a womyn of color.

Shawna Fleming can be reached at ellenador@humboldt.edu

Ericka Huggins encourages action on campus

by Tina Sampay

In honor of Black Liberation and Heritage month, former Black Panther Party member Ericka Huggins spoke at Humboldt State University on Feb. 17, and challenged students to find solutions to problems in their community.

The event, hosted by HSU’s Black Student Union, acknowledged the generations of revolutionary political activism and brought awareness to the social justice issues of the past and present that are prevalent in black communities.

Huggins, who is currently a sociology professor at Merritt College, has a long history as an educator. She was the director of the Oakland Community School, a community-run child development center and elementary school founded by the Black Panther Party.

Huggins’ visit began with a screening of the film Cracking the Codes: The Systems of Racial Inequity. Huggins then facilitated an interactive dialogue where the focus was getting people to understand that they have a crucial role in helping to change aspects that bother them.

“I hear a lot of complaining in here, but what are you going to do about it?,” said Huggins, setting the tone to get people to think critically about different avenues for change instead of feeling defeated by institutions or social constructs.

“I feel like she helped people with their train of thought. A lot of people was suggesting things

with no solution,” said junior student Randy Stewart. “She got people to stop blurting stuff out and before they speak [and] think ‘what’s a solution I could have?’”

Many wanted Huggins to address the issues that underrepresented students of color face everyday on predominantly white campuses, gearing her lecture more toward Black liberation.

“I liked the film, but I wish that she would have talked to us more about what we, as students of color, are supposed to do in a space where white students are the majority and students of color are cast aside,” said Alejandra Aguilar, a second year history student at HSU.

Overall, Huggins’ message was well-received. Although some attendees didn’t agree with the way Huggins’ presentation seemed to be geared toward a white audience, many still appreciated the insight and wisdom she brought with her to Humboldt State.

Dr. John Johnson who is the coordinator for the new African-American Center on campus, who was in attendance at the event, thought Huggins’ visit was necessary.

“I felt her message was needed. Her content touched on things happening on campus, as far as the transitions the university is going through trying to be more inclusive. I appreciated her presence and felt it was necessary to talk to all audiences.”

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HSU business student Daouda Traore of Burkina Faso plays the N’Goni, an 8 stringed pentatonic gourd, during Dive Into Africa, an event held in the Kate Buchanan Room on Feb. 28. Sponsored by the HSU Black Student Union, “Dive Into Africa” is a highlight of Black Liberation and History Month. | Kevynn Gomez

From barrio to barrio

Chhoti Maa and the power of hip-hop



Photo provided by Chhoti Maa

by Carmen Peña

Somewhere between picking up a microphone and the last soulful hum that concludes her warm-up, 27-year-old Vreni Castillo transforms into Chhoti Maa. The name comes from a Bollywood movie. Translated into Spanish, it means “little mother” or “mamacita.” The clever word play of “Chhoti Maa” - representing being a boss but also nurturing female - was the main reason she adopted the name. Castillo, who was born in Guanajuato in 1988, identifies as migrant instead of Mexican.

“Nationalism is dangerous, it can encompass and erase simultaneously,” said Castillo.

At 11 she left with her family during the big Mexican migration of the 90’s. Since then, Castillo has traveled extensively and lived in Texas, Georgia, Virginia, Peru, and Qatar, before moving to “Califaztlan” - what many Chicanos refer to California and other southwestern states that were originally part of Mexico.

Castillo’s first introduction to hip-hop came around 1995, when she lived in Mexico City after living with her grandmother in Guanajuato. Writing poetry and short stories helped her process that sadness of leaving her grandmother.

After moving to Virginia, Casillo got involved in her school’s choir and eventually made her to way the Black Awakening Choir where she learned to sing music from the south. She also began exploring music from Latin American artists like Chavela Vargas and Elvira Rios.

“It wasn’t until I got to Virginia that my discontent and anger finally took fruit into raps that questioned the machismo I was dealing with my father,” said Castillo. “This window allowed my soul to breathe and since 2007 it has allowed me to move out los malos aires and speak my illness.”

Castillo’s brief but significant time in Trujillo, Peru in 2011 allowed her music to evolve. “Trujillo was where I first freestyled,

where I fell in love with that freedom, so I will always have love for my people there,” said Castillo. “I see hip-hop as a central part of my practice, but I also move in and out of it to folk, r&b, and just my own weird experimental music.”

Castillo’s powerful and transformative hip-hop is allowing her to connect to many barrios. Her talent was not something she found and picked up but is instead a collective assortment of her life experiences. Her lyrics blossom from a freestyle or writing session.

“All of these words that I either spit onto a paper or into the air are based on my daily experiences, my critical analysis of my person, my relationships, my community and the society I live in,” said Castillo. “I try to dismantle in all my actions...the ‘white, supremacist, patriarchal, heteronormative, capitalist, imperialist’ system within my head and around me.”

Coexisting in the male dominated industry of hip-hop is a challenge for women. Resistance is apparent even closer to home.

“I find that now there are so many of us women keeping it fabulous that we can no longer be ignored or just kept at the ‘one at a time’ media tactic,” said Castillo. We have so many flavors, perspectives, styles that it thrills me to connect with other women MC’s.”

Although many of the women in her family are supportive, Castillo’s father did not think much of her art since her work openly criticizes both of her homelands. Her grandmother constantly questions why she lacks love songs and why she is rough around the edges.

“She may not like the delivery, the style, or the genre,” said Castillo. “But I know that at the core of it, I am making my music with love and my protest is part of what I offer as a creative thinker and maker.”

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Forced into docility

by Sarah Caligiuri

Native American Women have traditionally provided a variety of roles in Indian Tribes. Traditionally, Native American women fulfilled the roles of : Tribal Leaders, landowners, political regulators, warriors, weavers, tenders, preservers, teachers of traditional ecological knowledge, artisans, doctors, spiritual healers, mothers, nurturers, and more. Because each Tribe has a unique culture, these roles varied from Tribe to Tribe throughout North America and beyond; nonetheless, women had separate ceremonies to celebrate their differences and to respect their balance with men.

When European colonizers arrived and legally appropriated the Americas - via the Doctrine of Discovery - they brought with them a genocidal male dominant element. In turn, many Native women lost their understanding of traditional Native roles and sacred ceremonies.

As a direct result of this continuous and treacherous transition - from Indigenous life ways to Euro-centric norms, culture, education, political structure, and many sacred relationships - Indian Tribes lost much of their culture.

Women in particular were forced to adhere to the male dominant legal systems and cultural norms the colonizer set in place. This included male ownership of property and male superiority in justice systems, leaving Native women out of important Tribal decision making processes.

If Native women refused to participate in these predetermined feminine prototypes, it would mean starvation and familial loss via refusal of rations, loss of children and property acquisition. Native women were taken out of power and forced into a role of docility European women had also been subjected to during this time.

The colonizer has treated the land as something to control and dominate just as they have done with

women. Scholar Dr. Andrea Smith calls Native women “inherently rapable,” due to their imposed role of docility in combination with their relationship to the land - the land being associated with being unclean and dirty.

This has given Indigenous women two marks against them to be victimized against violence and sexual assault. In a 2006 study, 96% of American Indian respondents who had been a victim of rape or sexual assault had experienced other physical abuse as well.

To make matters worse, in 1978, the Supreme Court made a decision that non-Indians were not to be prosecuted by Tribal Courts on Indian Reservations - Oliphant v. Suquamish Indian Tribe, 435 U.S. 191 . This decision has served as a catalyst for non-Indian perpetrators to domestically and sexually abuse Native women on Indian Reservations.

“According to the Bureau of Justice Statistics, US Department

of Justice, Office of Justice Programs at least 70% of the violent victimizations experienced by American Indians are committed by persons not of the same race.” Since the state and county within most of Indian Country do not have jurisdiction over Tribes, they cannot prosecute the 70 percent of non-Indians responsible for domestically abusing Native American women. Moreover, the Tribal police do not have jurisdiction to get involved to protect Native women.

On March 7, 2013, President Obama signed the Violence Against Women Reauthorization Act (VAWA). This has gone into effect in Indian Country and Native Women who have survived assault have received some justice.

VAWA is repairing some of the damage of colonization, but it is a far cry from repairing the cultural and genocidal damage accosted by colonization. Re-traditionalization and de-colonizing Indian Country is necessary for cultural

survival. For the betterment of the world, Native women must receive support beyond the understanding that they are not to be abused without consequence. The time for Native women to become empowered and recognized for their value is NOW.

Women help to balance the war energy and the destruction of the planet; let us now honor and acknowledge all the strong Indian women who have retained their traditions and sacred ceremonies. For those women who have lost their traditions, let us also honor that our Ancestor’s blood runs through our veins and through this relationship. We have access to ancestral memory, as both inherent knowledge, and also as a compass to guide us towards our traditions.

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More than a hijab

by Renad Farid

I came to the California about seven months ago. At almost 20 years old and 8,000 miles away from home, this is the scariest and most exciting experience I’ve ever gone through. Some of the first questions I got after saying I’m from Egypt were “do you ride camels to school?” , “do you live by the pyramids?” or “do you have to wear that black dress that covers your whole body?”

At first I thought they were joking, I didn’t think that people would believe what they see in movies like “The Mummy” or think that all they hear on the media was true. My American friends were almost shocked when they heard my accent-free English, when they saw me play Quidditch, or when I tried to rap that Macklemore song. That’s why some International students find it easier to hang out with each

other. But I always felt the need to share my culture as much as I can, and give answers to some of those questions.

One of the biggest misconceptions that people have about Muslim and/or Arab women is that we’re so oppressed. People think that we’re not allowed to drive, get education, have a saying when it comes to marriage, participate in the political process, or that we’re forced to wear the veil (aka hijab.)

I’m happy to tell you that none of that is true.

Raised in a normal, middle class, educated family helped me understand and balance between my religion, my Middle Eastern traditions and my rights as a woman. My parents encouraged me to set my goals as high as I can. They never told me I couldn’t do something because I’m a woman. Education and building my personality were always the number

one priority. That’s why shipping me to the U.S. for a year was no big deal.

Wearing the hijab was my choice. No woman is forced to wear the hijab in Islam. We wear it when we’re ready to carry such responsibility. When I came to the U.S., I felt even more proud of my choice. It’s like a constant reminder that I’m wearing it for myself and God, and not because I was raised in a culture where it’s normal to wear it.

Women are also highly respected in Islam. There are many verses in Quran and sayings by Prophet Mohammed (PBUH) that encourage husbands and wives to have mutual respect. Mothers are given so much recognition in Islam. Children need to show gratitude and never disrespect or under-appreciate their parents, especially the mothers. You might ask why Prophet Mohammed

had nine wives, or why polygamy is allowed in Islam. Yes, Muslim men are allowed to have up to four wives, but it’s not encouraged if he cannot be completely fair to all his wives, which is usually the case. Prophet Mohammed (PBUH) lived and loved his first wife for 25 years until she died and he mourned over her for two years. He was never married to more than one woman at the same time. He only married for different reasons including, passing the legacy of Islam, being a role model to Muslims and teaching them compassion toward widows and divorced, and uniting the relations of the nation.

Sometimes people forget that different countries come with different traditions. This also includes the Middle East. While it might be a tradition in Saudi Arabia for women to wear those “long black dresses” and to not drive, it’s not the same in all Middle Eastern

countries. It’s all about having different cultural backgrounds and customs.

Of course it’s not that perfect everywhere. Many women still suffer from oppression around the Middle East because of lack of education and old traditions that came before Islam in their societies. But these are the standards that Islam provided us and that’s what Muslims should follow.

Being part of a minority in the U.S. opened my eyes to the difficulties minorities face in my country and other parts of the world. Living in such a diverse society taught me how to accept and embrace people’s differences, and to never judge anyone based on their looks or beliefs. It’s our choices and personalities that make us who we are.

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Q&A con Batallones Femeninos

POESÍA



La tragedia de los femicidios en Ciudad Juárez es un tema desconcertante en la historia y el presente de México. Un reporte de la Amnistía Internacional en el 2005, documentó 320 homicidios desde 1993, pero son muchos más los que se especulan. Los perfiles comunes de las víctimas son mujeres jóvenes, inmigrantes de zonas rurales de México, que trabajan en las maquiladoras de esta ciudad fronteriza. A veces, los cuerpos son encontrados solos, otras en fosas comunes, exhibiendo marcas de torturas y de violencia sexual. Mientras muchos culpan a los traficantes de drogas y personas, a asesinos en serie, al corrupto gobierno e inclusive a las mismas víctimas, hasta el día de hoy, nadie ha sido declarado culpable de estos crímenes. En este clima social se desarrolló Batallones Femeninos, un grupo colectivo que intersecta activismo con elementos de la cultura del hip-hop buscando restablecer la justicia social en Juárez. Sus letras se basan en la opresión. La integrante de Batallones Femeninos, **Susana Molina**, conocida como **Obeja Negra**, habló sobre las calles de Juárez con **Damián Campos**.

por Damián Campos
Transcrito por Fabiola Barrios
Traducido por Óscar Olivas López

D: Cuéntanos sobre el origen de Batallones Femeninos.
ON: Batallones Femeninos surge en el 2009 en Ciudad Juárez. Éramos cuatro chicas integrantes de otros grupos cuyos miembros eran en su mayoría puros chicos. [Estábamos] emocionadas por hacer un grupo colectivo entre entre la escena y el movimiento de la ciudad, que bien conocíamos. Así decidimos hacer una colaboración, la canción “Dulce Tormenta”. Quedamos muy satisfechas, muy felices de lo que habíamos logrado.
D: ¿Cuál es el papel de Batallones Femeninos en el fenómeno de feminicidio?
ON: En Ciudad Juárez, nosotras y otras chicas del estado de Chihuahua, unimos las rimas y la voz para exigir que estos actos se resuelvan y que los culpables tengan el castigo que se merecen. También buscamos incluir a las madres [de las víctimas] y rimar sobre la incertidumbre y desesperación de encontrar a sus hijas.



Obeja Negra | Photo provided Obeja Negra

D: Las autoridades no han encontrado culpables en estos crímenes contra la mujeres de Juárez. ¿Que demandan las madres, padres, hermanas, amigas?
ON: Demandan encontrarlas [las desaparecidas] con vida, que es lo primordial. Y si no están con vida, saber su paradero. Ante esto, la ciudad y muchas familias han sido amenazadas por denunciar estos actos del gobierno mexicano. Desde varias trincheras, las **“Batallones Femeninos surge como esas ganas de levantar la voz por todas aquellas compañeras que no estan ahora con nosotras y las que han encontrado asesinadas.”**

mujeres en la ciudad nos hemos unido a esta exigencia y pedimos que dejen de asesinarnos por el hecho de ser mujeres y que los culpables tengan un castigo por los crímenes que se están realizando. Batallones Femeninos surge de esas ganas de levantar la voz por todas aquellas compañeras que ya no están ahora con nosotras y por las que han encontrado asesinadas.
D: La cadena de noticias Al-Jazeera escribió un artículo sobre ustedes en el cual uno aprende que el movimiento de BF no es limitado a Ciudad Juárez. Cuéntanos más sobre esto.
ON: Al viajar por el país, me tocó conocer chicas que también se familiariza nos sólo con nuestra causa pero también por el hip hop, el rap, breakdance y el grafiti. Batallones Femeninos deja de ser no sólo parte de Ciudad Juárez sino también para crecer en Chihuahua, Tijuana, Gomez Palacios, Tepic, el D.F. y Puebla, donde hay otras chicas b-girls.

Muchas son raperas, amas de casa, que están interesadas en poner su arte y trabajo dentro de nuestra cultura. Batallones Femeninos es la trinchera donde hemos decidido dar esta batalla desde la música, el arte y la cultura para exigir, gritando, que queremos seguir vivas y que queremos seguir creando y que nuestras amigas/hermanas desaparecidas y asesinadas tengan la justicia que se merecen.
D: ¿Porqué eligen utilizar el estilo y los elementos de hip hop para expresar su mensaje?
ON: Porque es donde mejor nos sentimos. Porque sentimos que allí podemos expresarnos en la medida que queremos de nuestras intenciones. Esa fuerza desde las calles, desde la cultura del hip hop, que también la reconocemos como una cultura machista y patriarcal, hace que nuestra labor de estar allí, en las paredes, en el baile y todos estos elementos de la cultura den fruto, pues es ahí donde nos sentimos como pecesitas en el agua. Allí estamos dando la batalla en el microfono, bailando, pintando y reconociendo como cuando surgió la cultura en Nueva York en los 70's.

D: ¿Nos das un freestyle?

ON:¿Una improvisación? Bueno...

Escuche la entrevista completa en:
<http://soundcloud.com/yosoyelmaschingon>

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Todas hemos sido La Malinche

por Erika Cárdenas

Mi padre se dedica a la construcción de yeso en seco. Durante las vacaciones de invierno quise ayudarle en la construcción de una casa para intentar ganarme el domingo. Él se negaba porque a veces tenía proyectos grandes que requerían más trabajadores y no quería que estuviera expuesta a esos hombres.

La verdad es que el no me quería cerca de esos “viejos rabo-verdes” por miedo a que me acosaran verbalmente. Así también evitaba pelearse con sus compañeros. Sólo le podía ayudar cuando él tenía trabajos pequeños porque éramos los únicos y no había preocupación de que me estuvieran acosando. En cambio, a mis hermanos menores se los llevaba siempre, ya que no había riesgo de que los acosaran.

Es evidente que el acoso verbal es una forma de objetificación sexual de la mujer que se ha normalizado en la sociedad a través de los años.

El estigma generalizado de los roles de género dificulta la experiencia de la mujer dentro del ambiente en que se mueve. Algunos hombres acosan verbalmente a la mujer sin estar al tanto de ello, pensando que le están dando un “cumplido.” Esto incomoda a la mujer porque es vista como un objeto sexual. Su humanidad es arrancada de raíz y queda designada como un objeto que no merece del respeto ajeno.

Una leyenda que se usa para justificar el machismo en la cultura Mexicana es la de Malintzin, popularmente conocida como La

Malinche. Al llegar a América en 1519, el conquistador español Hernán Cortés recibió 20 esclavas como regalo de los Aztecas. Una de ellas fue La Malinche, quien le sirvió de amante, traductora y asesora. De acuerdo al ensayo Chicana’s Feminist Literature: A Re-Vision Through Malintzin/or Malintzin: Putting Flesh Back on the Object de la escritora Chicana Norma Alarcón, la historia de La Malinche sirve como un pretexto para ver a la mujer con odio ya que se cree que traicionó a su gente para ayudar a los invasores. Junto con otros símbolos complejos que La Malinche representa, aprendemos que la mujer ha sido vista negativamente desde hace siglos.

Otra idea equivocada sobre la mujer es que ella tiene un lugar específico en la sociedad, como en el hogar. Cuando no voy a la construcción, la mayoría de tiempo me quedo en la casa ayudando con mucho gusto a mi madre con los quehaceres, aunque me han dicho que “si ya puedes cocinar, ya te puedes casar.”

Claro, todo es en broma, pero esta idea errónea queda arraigada en nuestra mente colectiva, porque hasta ahora se cree que una mujer no es digna de ser considerada completamente humana o buena si no puede cocinar. También he escuchado que a mis hermanos y primos varones les enseñan desde niños que llorar “es para viejas”.

Dentro de esta perspectiva machista, ser “vieja” es una debilidad y llorar es una característica de la mujer vista como un signo de debilidad. Alarcón menciona

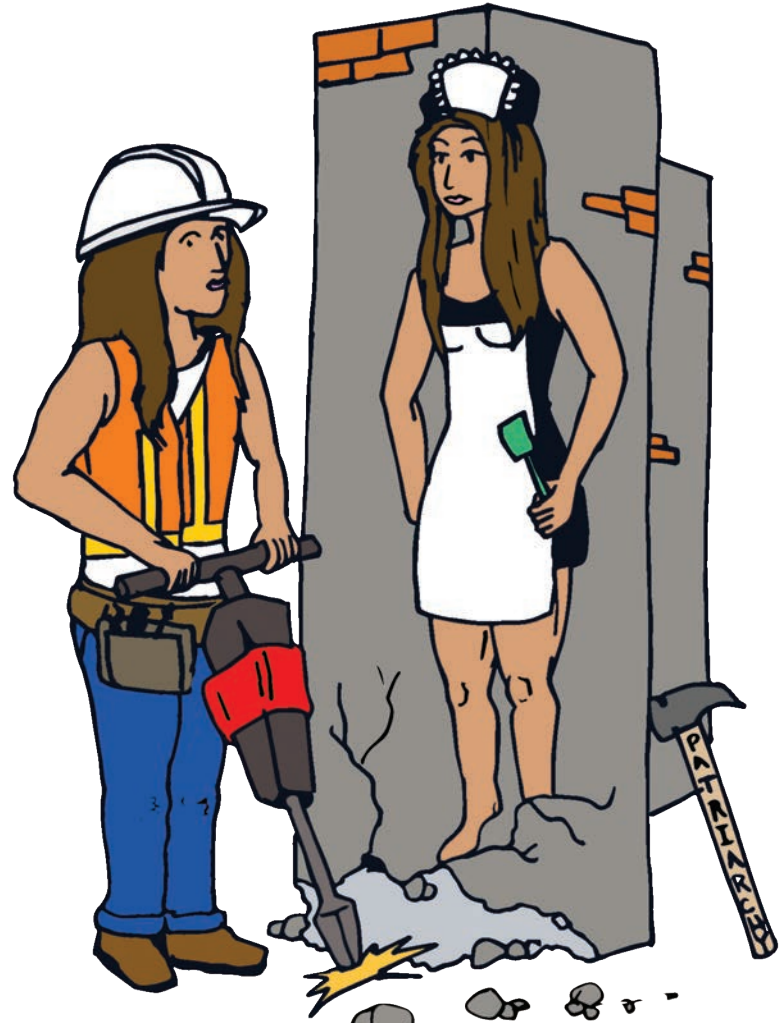


Illustration by: Jefferson Posadas

que a menudo vemos este patrón de la mala connotación y a veces caemos en él. El trato específico de cada género es algo que nos afecta a todos.

Alarcón concluye que La Malinche tuvo que sucumbir al patriarcado para poder sobrevivir. Al caer en estos estereotipos nosotras como mujeres latinas estamos reforzando el legado patriarcal en que cayó La Malinche al servirle a Cortés. Esta perspectiva de cómo algunos

varones ven a las mujeres necesita cambiar.

La percepción de una misma, como mujer, se debe de tomar en cuenta también. No deberíamos caer bajo estos estereotipos sexistas porque limitamos el potencial de nuestras habilidades humanas.

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Herencias

by Ihovanna Huezio

En español llevo la marca de mujer y de color
En español soy imagen de fecundo fruto y vida
En mi tierra soy semilla y en mi tierra soy sabor
En mi lengua soy surco que en tus suelos hoy germina
De mi lengua soy libre y soy señora sólo al sol
Y de estas manos mías exhalada la alegría.

Soy aliento, soy calor; soy voz y clarividencia
En el pelo llevo humo de mi amor por esta herencia.

Irradió luz de luna y suspiros de trascendencia.
En mi tierra eres un hijo y yo en las tuyas permanencia.

Mujeres benditas

by Paradise Martínez Graff

To my mother,
who was raped so many times
she stopped wanting to count
while still working hard to count
numbers, stacked,
in her back pocket
meant to feed her 7 hungry kids
her mom, never raised her to embrace.
To my grandmother,
who abhorred mom,
for symbolizing that white man
she could never forget,
that white man I never met.
That man, whose photograph
remains in mother's bedroom,
who held grandmother
like he did his privilege to subjugate her.

That man, who entered
grandmother's darkest places.
No, they were not empty places.
Men had visited here before,
yet she still dragged herself out
of herself, upon his exit,
into herself,
unable to love.

Taught not to love.
Here is to you, whom I love.

Slaves and Cargo

by Samyrha Saba

No longer feel
Someone coin me term objects
Products to be used and thrown
away
When they lack function
Produce no work
Sing no song for hope
They are the fragile cargo
There is no handle with care
Lack Bubble Rap
And Styrofoam
Shipping and handling was too
expensive
Enveloped in permanent
damages
Should have paid for insurance
There is no return to sender
Shinny like Billy's toy gun
On their backs it reads
“Made in Africa”
“Product of Racism”
Where do I sign?
Have a nice day

Cuidado

by Marissa Lopez

Safety is priority.
Under the cover of safety is
restriction.
Restriction in the name of protection.
Restriction by rule of tradition.
A tradition of rape culture to
which I was silence by.

“No puedes ir.”
“¿Porqué mama?”
“It’s too dark outside.”
Someone could attack you.

“No puedes ir.”
“¿Porqué ma’?”
“I don’t know who will be there.”
Someone could be a rapist.

“No puedes ir.”
“¿Porqué ama?”
“It’s not that I don’t trust you”
Someone could let “IT” happen.

A culture so impacted.
Limited by fear.
Fear imbedded in lessons of
tradition.
~”Cuidado mija”~



Simulacro de Tsunami

por Hector Flores

El 25 de marzo los condados de Del Norte, Humboldt y Mendocino participarán en la prueba del Sistema de Emergencia de Tsunami.. El sistema está diseñado para localizar y evaluar sismos en el océano pacífico. Los condados están expuestos a tsunamis extranjeros al igual que a los sismos generados por fallas locales como la subducción de Cascadia y la unión triple de Mendocino. Planear y practicar un plan de acción es el primer paso para darse cuenta que un sismo ocurre en el momento menos esperamos. Las estaciones de radio y televisión transmitirán la prueba a las 11 a.m. Para más información sobre medidas preventias y mapas de evacuación, visite la página www.humboldt.edu/rctwg.

