

## Size Matters. Walton Ford's Promiscuous New World Grammatology in *Chingado* (1998)

Claudia Leitner  
(Universität Wien)



Fig. 1: Walton Ford, *Chingado*, 1998  
Watercolor, gouache, pencil, and ink on paper. 152.4 x 302.3 cm  
© VBK, Vienna 2013

Walton Ford's watercolor painting *Chingado* (1998) elicited a most memorable reader response when presented in the online edition of Germany's respectable weekly newspaper *Die Zeit*. In a rather minimalist account for the painting's strange subject matter and title, the anonymous author of the 2010 article explained: "An American jaguar driving its teeth into the throat of the Indian zebu cattle. 'Chingado' is Spanish and means as much as *fucker*."<sup>1</sup> Quick to sense a basic deficit in this introduction, the first online commentary pointed out the "strange coitus" named –and 'depicted'– in *Chingado*: "Whoever may be presenting the pictures here has not had a close look at them".<sup>2</sup> More unsettling than the jaguar's virtually lethal grasp of the zebu bull is indeed the dominant position of the latter, violently copulating

<sup>1</sup> Italics in the original: N.N. (2010): 'Malerei von Walton Ford: Bill Gates ist ein Eisvogel'. In: *Die Zeit*, February 2010. <http://www.zeit.de/kultur/2010-02/walton-ford-2010-2> [07.11.13]. 'Ein amerikanischer Jaguar beißt sich fest in der Kehle des indischen Buckelrinds. 'Chingado' ist spanisch und heißt so viel wie *Fucker*'. All translations into English were made by the author of the article.

<sup>2</sup> *creatur* (2010): 'Seltsamer Coitus'. In: *Die Zeit*, February 2010. <http://www.zeit.de/kultur/2010-02/walton-ford-2010-2> [11.07.13]: 'Wer immer die Bilder hier vorstellt, er hat sie sich nicht genau angesehen. ;-)'.

with the jaguar: a strange coitus that is visually –and not just metaphorically, as the introductory lines in *Die Zeit* might lead us to believe– taking center stage in the painting.

Another commentator continued this line of argument to take issue with the newspaper's faulty linguistic rendering of 'chingado':

That's to begin with; what is more, he doesn't know the correct and appropriate translation of 'chingado'. It's an adjective, designating the victim, not the perpetrator, meaning 'f\*\*\*ed' in colloquial (Mexican) Spanish.<sup>3</sup>

This is a fairly adequate explanation of the foreign title. What neither German nor English renderings accomplish, however, is to account for the genderedness of the Spanish swearword, 'chingado' being the masculine form of a passive participle that has, in its feminine mode, a most splendid literary pedigree in the realm of Mexican letters.

Measuring enormous 152.4 by 302.3 cm in the original, *Chingado* figures among Ford's big, narrative watercolor paintings that aspire to life-size yet, with a notorious penchant for the 'unnatural', expose their derivation from the history of ideas, from books and museums, from wide and specific literary readings. Closer inspections, especially of the margins, reveal a whole array of archaically stylized scripts referring to diverse sources, offering further clues to interpret the painting. Ten years later, the artist himself remembered the "bull fucking a jaguar" as exemplary for the sort of disturbing paintings "where I'm in the head of a delirious Audubon, or a delirious Akeley" (Ford, quoted in Hirsch 2008: 203). The reference to famous natural history artists such as painter and hunter J. J. Audubon (1785-1851), author of the bestselling volume *The Birds of America* (1838), and taxidermist Carl Akeley (1864-1926) highlights one of Ford's trademarks: his appropriation of historical artistic styles and modes of production.

Writing and literature are, as I will try to show, crucial to *Chingado*, which has recently acquired even more visibility as cover picture for Marina Perezagua's short story collection *Leche* (2013): Scaled down, reoriented, and adapted to other paratexts, most notably deprived of its original marginalia, Ford's bull-jaguar allegory dominates both the front and the back jacket of the young Spanish writer's book. In what follows, I will especially focus on Ford's original scriptural marginalia in order to address *Chingado* as a comment on violence on at least three levels. Firstly, it works as a very particular postcolonial reformulation of one of Mexico's most persistent foundational myths, straining the trope of the Spanish conquest

---

<sup>3</sup> khmx (2010): "chingado". In: *Die Zeit*, February 2010. [11.07.2013]: <http://www.zeit.de/kultur/2010-02/walton-ford-2010-2>: "Erstens das und zweitens kennt er die richtige und passende Übersetzung von 'chingado' nicht. Es ist ein Adjektiv und bezeichnet das Opfer, nicht den Täter, also 'f\*\*\*ed' im umgangssprachlichen (mexikanischen) Spanisch". Note the omissions as well as the adherence to English to get to the point.

conceived of as a rape. Secondly, it appears to hyperbolically revisit –indeed, to ruminate on– Claude Lévi-Strauss’ famous dictum that animals are good to think with.<sup>4</sup> These two lines of thought converge toward a third hypothesis: *Chingado* invites us to ponder on forms of knowledge and scriptural systems beyond the lettered center court. Rather than a mere de-gendering or re-gendering of colonial victimization, and more than just another comment on the surrogate function of animals for human theorizing about the world, it can be regarded as a salute to the persistence of the New –or rather, Fourth<sup>5</sup>– World’s jaguar script.

### **Blowing up the conquest-as-rape trope (with gender storylines adjusted)**

I had one kid ask, Why do you paint so many boy animals? And I said, Well I actually paint a lot of girl animals too but you can’t tell, like with a bird, unless you know the plumage.  
(Ford, quoted in Hirsch 2008: 203)

With its title inscribed in anachronistically stylized handwriting along the upper right of the picture, Ford’s *Chingado* doesn’t just mimic the classificatory zeal of earlier natural history artists. "Almost all of these paintings owe their conception to a piece of text", contends Bill Buford (2009: 8), who senses beyond the "obvious comparisons to the wildlife work of John James Audubon" a specific writerly imagination at work in Ford’s bestiary –'Bruegel by way of Borges', for instance. Correspondingly, the Taschen edition of Ford’s book *Pancha Tantra* (2009) includes an extensive appendix with citations from "Walton Ford’s library" (2009: 296-316), helping to elucidate the contexts and referential frames of a good number of paintings that appear in the book. Yet *Chingado*, which occupies pages 92-93 in the book, does not belong to the paintings backed up by literary references. And despite the popularity of this specific painting, virtually no critic has taken pains to comment on the amount, and heterogeneity, of textual hints on the painting itself. The first of these hints is its title, which appears to engage directly with a landmark essay in Mexican literary history, Octavio Paz’s *El laberinto de la soledad* (1950; *The Labyrinth of Solitude*) –or with notions that have become common coinage since the publication of Paz’s analysis of contemporary Mexican sensibilities.

Turning his attention toward a word considered taboo in Mexican society, while forming part of a particular patriotic outcry –"¡Viva México, hijos de la Chingada!"–, Paz

---

<sup>4</sup> Typically, Lévi-Strauss’s phrase figures as a conceptual springboard for scholarly inquiries into the entanglement of human and nonhuman worlds; see for instance Weil 2012: xvi-xvii.

<sup>5</sup> For the implications of adopting the notion of 'Fourth World' for America, especially with regard to its long-term native cultural heritage and its wealth of literary media, see the prologue to Brotherston 1992.

dedicated a good deal of "The Sons of Malinche", chapter 4 in *The Labyrinth of Solitude*, to an elaborate discussion about the potential meanings of the Spanish American verb 'chingar'. Starting from the general idea of failure transmitted by the word and its derivations, Paz focused on the notion of violence: "*Chingar*, then, is to do violence to another. The verb is masculine, active, cruel: it stings, wounds, gashes, stains."<sup>6</sup> As indicated by the usages of the verb, a rigid dichotomy 'active vs. passive', replicated in the binary 'closed vs. open', appears to dictate modern Mexican behavior: "To the Mexican there are only two possibilities in life: either he inflicts the actions implied by *chingar* on others, or else he suffers them himself at the hands of others".<sup>7</sup> This free play of aggressive, brutal forces, indifferent to ideas and accomplishments, to social institutions and regulations, is intensified via the animalization of the verb –"malign and agile and playful, like a beast of prey"–, held to create

many expressions that turn our world into a jungle: there are tigers in business, eagles in the schools and the army, lions among our friends. A bribe is called a 'bite'. The bureaucrats gnaw their 'bones' (public employment).<sup>8</sup>

This beastly asocial reality is, according to Paz, nothing less than the re-enactment of Mexico's colonial past, with the Spanish conquest marking the foundational moment of modern Mexico.

In an argument that was soon to become canonical, Paz revisited the foundational myth of post-revolutionary Mexico –the birth of the modern, essentially 'mestizo' nation through the violent clash of Spanish and indigenous cultures in the 16<sup>th</sup> century– in order to interpret present-day aberrations. A peculiarly 'machista' gender agenda among them: "The *chingón* is the *macho*, the male; he rips open the *chingada*, the female, who is pure passivity, defenseless against the exterior world".<sup>9</sup> From this point of view, the verb 'chingar' epitomizes the violence implied in the Spanish conquest conceived of, metaphorically as well as literally, as a rape. As "hijos de la chingada", 'descendants of Indian women violated', deceived, and dominated by the Spanish conquistadors, Paz posited present-day Mexicans as still haunted by the fundamental aggression of the conquest:

---

<sup>6</sup> "En suma, chingar es hacer violencia sobre otro. Es un verbo masculino, activo, cruel: pica, hiere, desgarr, mancha" (Paz 1995: 214). For the English version, I have consulted the numerous excerpts from the *The Labyrinth of Solitude* to be found on the WWW, which mostly rely on the standard translation into English by Lysander Kemp (New York: Grove Press, 1985).

<sup>7</sup> "Para el mexicano la vida es una posibilidad de chingar o de ser chingado" (Paz 1995: 215-216).

<sup>8</sup> "El verbo chingar –maligno, ágil y juguetón como un animal de presa– engendra muchas expresiones que hacen de nuestro mundo una selva: hay tigres en los negocios, águilas en las escuelas o en los presidios, leones con los amigos. El soborno se llama 'morder'. Los burócratas roen sus huesos (los empleos públicos)" (Paz 1995: 216).

<sup>9</sup> "El chingón es el macho, el que abre. La chingada, la hembra, la pasividad pura, inerme ante el exterior" (Paz 1995: 214).

If the Chingada is a representation of the violated Mother, it is appropriate to associate her with the Conquest, which was also a violation, not only in the historical sense but also in the very flesh of Indian women. The symbol of this violation is doña Malinche, the mistress of Cortés. [...] She embodies the open, the *chingado*, [as opposed] to our closed, stoic, impassive Indians.<sup>10</sup>

Finished in the year of Paz' death, Walton Ford's *Chingado* appears to reenact at least three persuasive argumentative strategies central to *The Labyrinth of Solitude*. First of all, it provides a comment on current Mexican affairs precisely through the rehearsal of a word – 'the word' – that should remain unspoken. And with the historical dates "1521-1998 después de Cristo" visibly inscribed in the upper left-hand corner of the painting, Ford not only casts present-day problems against the historical backdrop of the Conquest (August 1521 marking the date of the defeat of Mexico-Tenochtitlan), but in transferring protagonism to nonhuman actors, he also mimics and ironizes Paz' preference for metaphor and myth over fact *vis-à-vis* the historical past.<sup>11</sup>

Ford's critics have been quick to identify the multi-layered political comment on Mexican history offered in *Chingado*. "This provocative image", writes Meg Linton as early as 1999,

speaks loudly about the ongoing revolution begun in 1994 in Chiapas, Mexico. The bull represents the Spanish, beginning with Cortez, and the jaguar symbolizes the powerful spirit of the Maya. The two beasts are pictured simultaneously fighting and copulating (Linton 1999).

Various scribbled and half-effaced text fragments surrounding the animal protagonists indeed refer to the Zapatista rebellion that ignited in Chiapas, calling public attention worldwide to the plights of the impoverished peasant population, mainly descendants of the ancient Maya, in Mexico's southernmost state. Visibly, the word "Zapata" emerging from an almost illegible text passage next to the dates annotated in Spanish at the top left relates to the legendary agrarian reformer and leader of the Liberation Army of the South in the Mexican Revolution early in the 20<sup>th</sup> century, whom the Chiapas rebels would choose as their patron in dubbing

---

<sup>10</sup> "Si la Chingada es una representación de la Madre violada, no me parece forzado asociarla a la Conquista, que fue también una violación, no solamente en el sentido histórico, sino en la carne misma de las indias. El símbolo de la entrega es la Malinche, la amante de Cortés. [...] Ella encarna lo abierto, lo chingado, frente a nuestros indios, estoicos, impasibles y cerrados" (Paz 1995: 224). In this quotation from the Cátedra edition of Paz' *Laberinto*, the inaccurate "doña Malinche" from earlier editions is discretely corrected. It is, however, still patent in the English translation of this emblematic and oft-quoted passage. Camilla Townsend (2006: 4) is among the few scholars to note the problematic shift of point of view in the current English translation, which imputes the nationalist rhetoric of 'chingar' rather improbably to (male) Indians. The Spanish version quite clearly posits both Malinche-as-Chingada and 'our' Indians as enduring objects of scrutinizing, logocentric discourse.

<sup>11</sup> For substantial critique of Paz' preference for myth over history, see Borsò 1999, Borsò 1994 (especially 137-139) and Aguilar Mora 1978. Carlos Monsiváis' famous definition of *El laberinto de la soledad* as "hermoso tratado de mitificación" ('beautiful treatise of mythologizing') dates back to as early as 1977, as Vittoria Borsò points out.

their movement "Ejército Zapatista de Liberación Nacional" (EZLN). An equally important reference is another Spanish term that escorts, much like a shadow, the title word "Chingado" on the upper right: "Tratado de Libre Comercio", respectively "TLC". Ford thus gives preference to the Spanish version of what is globally known as "North Atlantic Free Trade Agreement" (NAFTA), the controversial trade bloc between the USA, Canada, and Mexico that entered into vigor on January 1, 1994 –the same day the Zapatista revolt went public.

So what does "Chingado", cast within this new referential horizon, mean? Obviously, the figure most ostensibly suffering the act of 'chingar', the jaguar, is not as completely devoid of power as the figure charged with representing "lo chingado in Paz'" canonical model, the historical-mythical female figure of La Malinche. Ford does not appear to bother much about Paz' blatant inaccuracy in silencing the powerful indigenous 'lengua' (translator)<sup>12</sup> of the Conquest and converting her into the dumb and passive womb of Mexican nationality:

To refer to La Malinche as La Chingada restores the violence of the conquest [...] whilst at the same time reaffirming the identification of woman with territory, or with passive victimization. By transforming her into La Chingada, Paz hides the fact that she collaborated (Franco 1999: 77).

Neither does Ford appear to object to the demeaning sexual symbolism in Paz' essay that has met with legions of mostly feminist contestations and deconstructions for more than four decades now.<sup>13</sup> Mistaken female agency in history just does not appear to be an issue here. We cannot even be sure if the jaguar is a 'jaguress' at all –or just one of the "many boy animals" that populate Ford's work: after all, the painting's title comes in the masculine form. The idea of failure, suffering and destruction implicit in 'chingado' could finally just as well refer to the zebu bull –a scribbled comment on "beef" on the bottom right margin seems to support this reading. And yet Ford insists upon telling something about creation and procreation: "They're coupling to create Mexico" (Ford, quoted in Tomkins 2009).

---

<sup>12</sup> According to Juan Bruce-Novoa, La Malinche can also be regarded as "a powerful figure of a person who, to an extent, can control her situation through her central role as interpreter" (1986: 82). Frances Karttunen emphasizes the extent to which Malintzin / Doña Marina was subject to instant myth-building –precisely because of her exceptional language skills: "In book 12 of the *Florentine Codex* she is represented as haranguing the citizens of Tenochtitlan from a rooftop. Throughout his account, Bernal Díaz praises her cleverness and ability to manipulate people through her talk. [...] Doña Marina's invaluable multilingualism distinguished her from the other women who fell into the hands of Cortés and his men. She was not branded on the forehead, gambled for, fought over" (Karttunen 1997: 311-312).

<sup>13</sup> See for instance Rita Cano Alcalá's comment on Paz' appeal to the essentializing idea of an Eternal Feminine: "The treachery of the sister spurned is quite distinct from the breach of faith Paz would attribute to La Malinche's inherent penetrability and thus corruptibility, to an essential feminine unreliability, to *lo eterno femenino*" (2001: 52). The title of Cano Alcalá's essay testifies to the vital and much-reiterated importance of not figuring as 'chingada' in Mexican as well as Mexican-American (Chicana/o) communal imagery.

Rather than rejecting Paz's version of a "national psychodrama"<sup>14</sup> in terms of a traumatically violent sexual encounter at the origin of a 'mestizo' society, Ford visually blows up the conquest-as-rape trope. Yet as Ford addresses the issue as haunted by *bêtise*, he also conjures up the beastly metaphorical substrate of the verb 'chingar'. With big animals, a bovine and a feline, taking over as *dramatis personae*, gender ceases to work as a received notion, disturbingly biological –in fact, zoological– aspects force their way back into the concepts of subject and society, and familiar thinking patterns regarding our distinction of nature and culture tend to go astray. What appears as a matter of hauntology in Paz' essay –modern-day Mexico still haunted by the specter of La Malinche and Cortés– is converted into pluri-directional huntology via the exposure of a bluntly predatory aspect.

Is gender still an issue at all in Walton Ford's *Chingado*? – Probably yes, but in a most unconventional, radical, impure, and anachronistic sense, a sense we have been trained to forget about: "The root of the English, French, and Spanish words is the Latin verb, 'generare', to beget, and the Latin stem 'gener'-, race or kind. An obsolete English meaning of 'to gender' is 'to copulate'" (Haraway 1991: 130). If the "conceptual wildness" (Tomkins 2009) of Ford's paintings indeed serves to bring up "the *epistemological unconscious*" (Traisnel 2012: 8), this holds true for what we have been trained to think about as gender. Ford's *Chingado* disentangles gender from the ideals of human exceptionalism and teleology. It is worth taking a closer look at the cosmopolitics<sup>15</sup> implied in Ford's interspecies queering of modern Mexico's creation myth.

### **Alephs and other animals good to think with**

There is an intriguing tension between the highly dramatic postures in which the two animal protagonists of *Chingado* are displayed, and the wry zoological information that is given about them: "1. Jaguar or el tigre Americano (*Felis onca*)" and "2. Zebu or Brahmin cattle (*Bos indicus*)". The careful numbering of the beasts, as well as their minute denomination in English, Spanish and Latin via inscriptions in the lower margin of the painting, clearly mock the classificatory drive of earlier natural history artists. Clearly also, Walton Ford mimics and satirizes the allegorical mode in which 19<sup>th</sup> century French-American naturalist J. J. Audubon depicted his animal objects. In creating "fake Audubons" (Art21 2003), Ford adopts Audubon's quest to document and scientifically value animals for their zoological uniqueness

---

<sup>14</sup> Jean Franco characterizes this psychodrama as one of "masculine aggression and the victimization not only of woman but of the feminine in all of us" (Franco 1999: 77).

<sup>15</sup> See philosopher of science Isabelle Stenger's concept of *cosmopolitiques* to account for the presence of multiple, diverse entities in a non-ideal world, which thoroughly informs Bruno Latour's notion of *écologie politique* in *Politiques de la nature* (2004).

'and' to ascribe an allegorical dimension to them. Yet he also comes up with the 'backstory', addressing the violence implicit to historical forms of natural art practice: In early 19<sup>th</sup> century America, for instance, Audubon's art was inextricably linked to his activity as an explorer and a hunter. This was also a time of expansion and settlement, "when the United States was eager to define and promulgate its intellectual identity as an emergent nation" (Traisnel 2012: 8). Correspondingly, the backstory to the historical natural art targeted in Ford's work has been identified as a "tale of conquest and colonization and accumulated injuries against nature" (Cook 2007).

It is especially this latter aspect –Ford's attentiveness to extinction, destruction of habitat, and above all to the roles of nature and of nonhuman animals in cultural imagination– that has led quite a few critics to approach his paintings from the theoretical stances of ecocriticism or animal studies.<sup>16</sup> And it is worth taking into account the intrusion of environmental issues in *Chingado*, where the topic of conquest and colonization is addressed head-on. Bio- and indeed cosmopolitical comments related to the impact of the colonial clash of cultures enter the stage via travesty. Adopting the historical form of 'field notes' that abounded in the paintings by 19<sup>th</sup> century explorer-artists,<sup>17</sup> Ford inserts a wide variety of textual information and quotations. Alongside references to the recent Chiapas crisis (the already mentioned *Tratado Libre de Comercio* and Zapata, and even a direct quote from Mexican president Ernesto Zedillo Ponce de León announcing harsher government action against the rebels<sup>18</sup>), there is a passage dedicated to the invasion of European cattle in the so-called New World.

Scribbled in tiny letters along the lower right-hand margin, the passage comments upon a dramatic rise in cattle breeding in the aftermath of the conquest of Mexico-Tenochtitlan. The wry concluding sentence, "[The] price of beef in Mexico City dropped 75 percent between 1532 and 1538", also to be found in Alfred Crosby's book *The Columbian Exchange. Biological and Cultural Consequences of 1492* (2003: 87)<sup>19</sup>, seems to reverberate with the apocalyptic Spanish phrase on the upper margin, "Se aproxima el fin del mundo. ¡Las Profecias Se Cumplen! Temblores, Erupciones, Guerras, Pestes, Hambres e Incendios" ('The

---

<sup>16</sup> See for instance Hobohm 2011 and Ford's cover image for the magazine *Antennae* 25, an issue dedicated to investigate "how medium specificity can aid, address, envision or suggest new human-animal relations" (Aloi 2013: 3).

<sup>17</sup> See Bendrick 2006.

<sup>18</sup> Zedillo Ponce de León's quote can be traced back to a 1998 article on the Chiapas crisis in *The New York Times*: "I must admit," he said, "that to favor the negotiations, for some time I decided that the Government should not have a strong presence in the region. Now I regret that. I think we have at some points been too soft" (Preston 1998).

<sup>19</sup> In a passage preceding this sentence, Crosby explains: "Cattle were first brought to Mexico in 1521. So few were they at first that their slaughter was forbidden, but within a decade there were scores of cattle ranches" (2003: 87).

end of the world is approaching. The Prophecies are to be Fulfilled! Earthquakes, Eruptions, Wars, Plagues, Famines, and Fires'). Finally, the comment on the imperial rise of beef seriously destabilizes the dominant, *chingón* position the white zebu bull has on a pictorial level over the native jaguar.

Representing the subaltern subject of colonialism, the jaguar is nevertheless invested pictorially with a considerable capacity to fight and bite back. This investment with power is reinforced on the scriptural level, through the inclusion of two passages from the *Popol vuh*, the famous Maya-Quiché text that emerged, in the form of (post-conquest) alphabetic writing, in the 16<sup>th</sup> century as a statement on the vigor of Native American notions of cosmology, time, space, and belonging. Like a host of other 16<sup>th</sup> century Mesoamerican texts, the *Popol vuh* corresponds to the genre of *título* ('title'), insofar as it was written in order to defend local community interests *vis-à-vis* Spanish colonial rule.<sup>20</sup> The *Popol vuh* can be seen as heralding a series of native American classic texts that in their creation stories

set up principles that diverge categorically from what became genesis in the Western tradition, especially with regard to all that concerns the plurality, time spans and agencies of creation, the place of humans among the other species, and the significance of agriculture (Brotherston / Sá 2002: 3).

This 'categorical diversion' as regards cosmovision is patent also in the two passages of the *Popol vuh* included as field notes in Walton Ford's *Chingado*. To draw upon the *Popol vuh* means to give space to a text that belongs to "the common patrimony of the various Maya-speaking peoples of Guatemala and Mexico" (Balderston 1993: 70).<sup>21</sup> More specifically, it is a tribute to the jaguar –the beast commonly known as *balam* or, in Nahuatl, *ocelotl*– as a symbol of cosmic and worldly power for the peoples of Mesoamerica. "In Mesoamerica, the Jaguar heritage of *Adugo biri* in *tlacuillo* texts [...] is complemented by statements in the Maya tradition. Lowland and highland Maya alike acknowledge the Jaguar Balam as progenitor" (Brotherston 2006: 164).<sup>22</sup> Three of the four resourceful heroes from the *Popol vuh* quoted in Ford's *Chingado* bear names that are indicative of this heritage:

---

<sup>20</sup> See Brotherston (1992: 216): "The text opens and closes by clearly acknowledging the current power of Christendom and of the invaders who were led into Quiché by Cortés's lieutenant Pedro de Alvarado in 1524. Contained by these two moments, the narrative starts at the very beginning of time, gives an account of the four world ages, and then concentrates on Quiché history as such and the particular events on which the K'ek'chi based their legal claim".

<sup>21</sup> Given the "primary role" of Nahuatl in the *Popol vuh* (Brotherston 1992: 218), the common patrimony mentioned by Balderston may also be seen to comprise that of the Nahuatl-speaking peoples of Mesoamerica.

<sup>22</sup> *Adugo biri* refers to jaguar skins bearing painted designs in red and black in the inside. Addressing the ritual inscriptions of *Adugo biri* as an enabling concept as regards Native American understanding of astronomy, mathematics, and cosmology, Brotherston explicitly links this Amazonian tradition with other instances of Jaguar script legacy that are to be found in Mesoamerica, "the land of calendar systems and screenfold books" (2006: 162). *Tlacuillo* is the Nahuatl term for the widespread (iconic, pictographic) script tradition in

in unity there: Jaguar Quitze, Jaguar Night, Mahucutah, and True Jaguar. There was no sleep, no rest for them. They cried their hearts and their guts out, there at the dawning and clearing, and so they looked terrible. Great sorrow, great anguish came over them; they were marked by their pain. They just stayed that way. Popol Vuh<sup>23</sup>

And then Jaguar Quitze, Jaguar Night, Mahucutah, and True Jaguar had a plan. They made a fence at the edge of their citadel. They made a palisade of planks and stakes around their citadel.<sup>24</sup>

There is indeed more to the zebu bull and jaguar than their easily identifiable allegorical function as animal stand-ins for white intruder and autochthonous, subaltern subject. The fact that Walton Ford steers clear of the pervasive modern myth of La Malinche stylized, with obvious reference to Christian genesis and to psychoanalysis, as pathological Mexican Eve does not mean we have to miss the serious issues of epistemic violence this figure raises in terms of the confrontation of historically and culturally different forms of communication and thought.<sup>25</sup> There is a further point to be made on the epistemic models implied through the fact that both bull and jaguar are beasts that can be associated with scripture.

Apart from its reminiscences on the Mesoamerican Jaguar script tradition, Ford's *Chingado* may also serve to stir up the pictorial forgetting in lettered Western societies. The picture of a bull's head is at the origin of our letter A, the first and –following the acrocratic principle of the hierarchy of signs– most important character of the alphabet.<sup>26</sup> In the Semitic languages around the Mediterranean, the word 'aleph' means 'bull' or 'ox'. In the same way as the Greek 'alpha' and the Hebrew 'aleph', the Latin 'A' derives from a glyph depicting the head of a bull or ox. As the peculiarity of the alphabet today arises from its reliance on signs that have been reduced and abstracted to the extent of representing sounds, not things or ideas, the pictographic origins of our letters tend to be effaced. By turning the 'A' upside down,

---

Mesoamerica, complemented as it was by the "phonetically specific glyphs of eastern Olmec, lowland Maya or Zapotec" (2006: 161).

<sup>23</sup> The passage reads as follows in the Recinos / Goetz/Morley edition: "There they were together, then, Balam-Quitze, Balam-Acab, Mahucutah, and Iqui-Balam. They did not sleep; they remained standing and great was the anxiety of their hearts and their stomachs for the coming of dawn and the day. There, too, they felt shame; they were overcome with great sorrow, great suffering, and they were oppressed with pain. They had come that far" (Recinos 1951: 185).

<sup>24</sup> The corresponding passage in the Recinos / Goetz/ Morley edition is: "And Balam-Quitze, Balam-Acab, Mahucutah, and Iqui-Balam having talked together, they built a wall at the edge of the town and enclosed it with boards and thorns" (1951: 201).

<sup>25</sup> Margo Glantz's essay from the early 1990s, "La Malinche: La lengua en la mano" ('La Malinche: Tongue in Hand'), a careful re-reading of the roles ascribed to La Malinche as interpreter in the old writings on the Conquest, was pivotal in posing these issues for academic inquiry. "And in her role as intermediary, as herald", concludes Glantz, "la Malinche managed to penetrate ("atravesar") that strange and difficult ("apretada") language, the language of the conquistadors, even if to do so meant to situate herself between different systems of transmission, those of an oral tradition linked to highly codified knowledge, inseparable from the body, and unintelligible for those who prefer the writing of the word [...]" (2001: 111).

<sup>26</sup> Drawing attention to the sacrificial logic at the heart of such hierarchy, Christina von Braun emphasizes its astonishing validity and continuity, the leading role attributed to the *alpha* observable also in the typographic sign @, the logo of digital communication, or in the much-desired triple-A ratings of the contemporary financial world (2012: 60).

however, it is still possible to recognize the theriomorphic contours of a bull's head, the horns pointing up toward the sky.

In Ford's painting, the bull/aleph, though in a dominant position, is severely affected by the apparently subjugated jaguar/balam. Ambivalence enters the scene not only through the fangs of the jaguar in the bull's throat, but also through the detail of the bull bearing a branding in the form of a Maya hieroglyph. The latter detail cedes cultural power back to the indigenous insofar as it recalls, and neatly reverses, an infamous practice from the Conquest recorded, for instance, in the accounts by Sahagún's native informants and in Bernal Díaz del Castillo's *Historia verdadera*. Taking slaves among the natives meant marking their faces "con fuego",<sup>27</sup> 'with fire'. As Díaz del Castillo rather bluntly comments, the sign of the branding took the form of a stylized 'G': 'G' as in "Guerra" ('war').<sup>28</sup> At this point the full scope of Ford's formal engagement with Mesoamerican script tradition becomes discernible, and the pun on field notes conventions of 19<sup>th</sup>-century naturalists acquires a further dimension.

One of the more extensive field notes in fact comprises an elaborate chart of a certain number of Maya-style hieroglyphs, presented in vertical order (see Figure 2). The apparently corresponding terms in English are listed in a second column to their left.

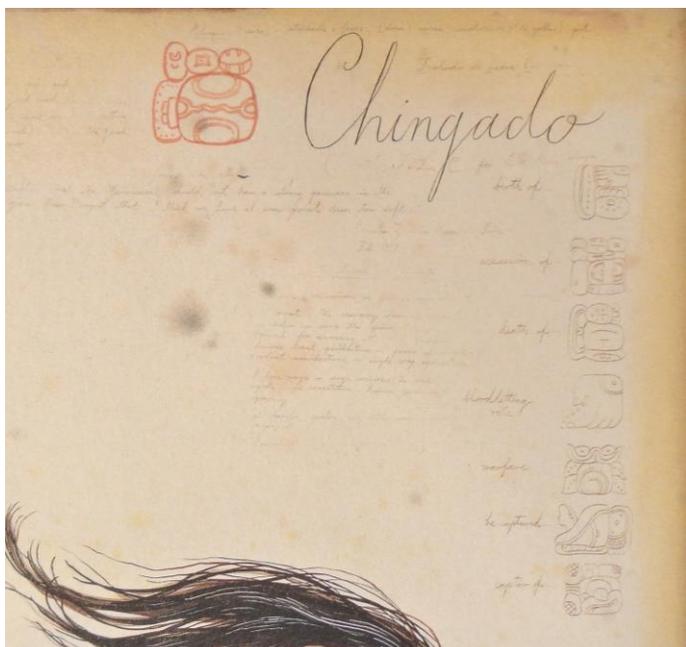


Fig. 2: Walton Ford, *Chingado*, 1998  
(detail)

Watercolor, gouache, pencil, and ink on  
paper. 152.4 x 302.3 cm  
© VBK, Vienna 2013

<sup>27</sup> "A algunos desde luego les marcaron con fuego junto a la boca. A unos en la mejilla, a otros junto a los labios" (de Sahagún 1975: Lib. XII, XL, 807).

<sup>28</sup> See Díaz del Castillo 1989: CXXX, 288 and CXXXV, 297. For a more detailed discussion of this aspect in the context of the Conquest, see Leitner 2009: 49-51.

With the bull's tail mischievously about to wipe over the chart, we are left with a glimpse of knowledge heralded by precariousness –most of us lacking the means to check the authenticity of the Maya glyphs and thus the accuracy of the English 'translations'. To grasp the general meaning of the endeavor, however, is not so difficult: "birth of" – "accession of" – "death of" – "bloodletting rite" – "warfare" – "he captured..." – "captor of" can be understood as a tribute to a long line of native intelligence, the capacity to observe, assess, and record important events accurately. Working our way through the columns of the Maya chart, comparing glyphs and lettered explanations, we are finally able to identify the hieroglyph branded into the zebu bull's skin: it matches, not surprisingly, the sign for 'warfare'.

Yet there is one hieroglyph left without decoding. Placed immediately to the left of the title word "Chingado", it is on the same scale as the alphabetic title in Spanish, and almost the same size as the large branding on the bull's flank. It is the only inscription in 'red' ink, its color somehow corresponding to the rosiness of the bull's tongue, ears, branding, testicles, and phallus, as well as to the color of the flames that, in the background of the painted scene, threaten the forests surrounding a splendid Maya town reminiscent of Palenque. More importantly, its red contrasting with the black ink of the alphabetic title in Spanish may be interpreted as a visual pun on a scriptural convention deeply rooted in Mesoamerica, "the binary play between black and red: in Nahuatl this pair of terms (*tlilli tlapalli*) of itself may denote script" (Brotherston 2006: 162).

### **By way of Borges? Knowledge not to be pronounced**

On closer inspection, secondary creatures or activities also claim our attention, with a hint of dark narrative. (Larson 2013: 27)

There is a lot to be said and indeed to be enjoyed about *Chingado* without making a fuss over a decorative Maya-style glyph in red ink escorting its title word. Recognizing something beyond a purely ornamental function, however, leaves us to wonder whether, and to what extent, the glyph serves as a transcription of the Spanish title word in alphabetic writing –a word in itself difficult enough to make sense of, at least for a spectatorship not familiar with Mexican cultural and idiomatic specifics. Viewed from this perspective, and recognized as script, the non-decoded Maya glyph in red can be regarded as the culmination of a whole series of confrontations with eccentric knowledge.

Placed side by side with scribbled notes reporting much plainer messages, these bits and pieces of past, encrypted, or apocryphal erudition may account for a good portion of the 'wildness' and irony recognizable in Ford's paintings –in the specific case of *Chingado*,

cultural collisions being not only a formal device, but also the thematic focus. Right beside the Maya glyph chart recording ancient knowledge, for instance, there are notes on economy-based "structural adjustment" measures, which creates a sense of continuity between the destructive forces of colonialism and the invasive forces unleashed by today's globalized economy:

Structural adjustment

- Remove restrictions on foreign investments.
- Reorient the economy toward exports in order to earn the foreign exchange required for servicing the... (reduce diverse local production in favor of single-product manufacture or single crop agriculture).
- Reduce wages or wage increases to make exports more competitive.
- Reduce government spending.
- Cut tariffs, quotas, and other restrictions on imports.
- Privatize state enterprise.<sup>29</sup>

Related to the other scriptural rehearsals on NAFTA/TLC and the Zapatista revolt, this passage contributes to the more easily recognizable, immediate political overtones of *Chingado*.

Part of this essay has been dedicated to examining to what extent *Chingado* can be regarded as engaging with the authoritative voice of Octavio Paz, whose *Labyrinth of Solitude* ascended to the position of a 'Bible of Mexicanidad', laying out a quasi-catechetic status for the taboo word 'chingar'.<sup>30</sup> It seems remarkable that Walton Ford, notorious for taking "testosterone to nature painting" (Bendrick 2006), adopts the phallic version of the conquest-as-rape trope yet drops the concomitant Malinche-as-Chingada specter: The gender storylines of modern Mexico's programmatic origin story undergo a definite change when the passive participle of 'chingar' comes in the masculine form. Picturing a violent foundational scene 'in the wild', with beastly protagonists involved in a monstrous coupling, has the additional effect of perturbing the conceptual premises involved: those of 'gender', and finally 'nature',<sup>31</sup> among them.

It is worth considering Paz' role as Mexico's most prominent public intellectual also in the context of the Chiapas crisis, the more recent cultural collision referenced by *Chingado*. Spelling out the 'lessons from Chiapas' to a domestic as well as international public, the Nobel

---

<sup>29</sup> I have relied on a transcription of the passage to be found on the following site: <http://www.artseensoho.com/Art/KASMIN/ford98/ford3.html> [21.08.2013].

<sup>30</sup> Not to forget Carlos Fuentes' role in further conjugating and disseminating the catechetic swearword; see the lengthy inflections in Fuentes' bestselling novel from 1962, *La muerte de Artemio Cruz* (1986: 143-145).

<sup>31</sup> See Donna Haraway's critical genealogy (ironically rendered as "sexual politics") of the category 'gender', pointing out the –ultimately untenable– nature/culture division underwriting the conceptual distinction between 'sex' and 'gender' (1991). For an earlier, non-feminist problematizing of the status of 'nature' in Western societies see Horkheimer / Adorno: "Natur wird dadurch, daß der gesellschaftliche Herrschaftsmechanismus sie als heilsamen Gegensatz zur Gesellschaft erfaßt, in die unheilbare gerade hineingezogen und verschachert" (2006: 157).

Prize winner of 1990 aligned with those who lamented the disruptive interference of the 'backward' from rural and remote Chiapas at a moment the Mexican nation was aspiring to gain recognition as a First World player. More importantly still, Paz pointed out the 'urbanity' and communicative skills of the rebels from the Lacandon jungle, precisely in order to delegitimize the revolt. With 'peasants' ('Indians') unable to speak for themselves, the messages and actions from Chiapas could in the end only be due to the alienating indoctrination and intervention by non-indigenous extremists –themselves not up to modern standards:

[...] it is evident that they are neither indigenous nor peasants. One only has to see and hear them to be sure: They are city people. They come from extremist organizations that have survived the successive crises of Latin America's revolutionary parties. Their ideology is archaic, the simplistic ideas of people who lived in a time that was much different from our own (Paz 1994).<sup>32</sup>

Paz's unwillingness to account for indigenous agency and intelligence, so patent in the context of the Zapatista uprising, is already evident in the *Labyrinth of Solitude*, with its untenable opposition between a mute and 'open' indigenous 'lengua' and 'our closed, stoic, impassive Indians'. It is by means of hyperbole, through a further turn of the allegorizing screw, that Walton Ford helps us to conceive the hairy side of the conquest-as-rape trope and its feminized *Chingada* specter –the tendency to render in terms of sex or gender a multitude of differences and (cosmo)political interests at stake. Ford does not only create a remarkable co-presence for the remote and archaic– he develops a more creaturely approach, laying stress on vulnerable living bodies.

Size matters in Ford's *Chingado*, as the great variety of scribbled marginalia maneuvers attention toward apparently secondary, apparently random messages; requiring the audience to step closer, to zoom in, to change from the position of onlookers to that of readers and decipherers. While the allegorical status of the white zebu bull is deflated by a commentary on the economic and ecological impact of early colonialist, proto-industrial cattle breeding, that of the jaguar is enhanced and reinforced through quotes from the *Popol vuh* reminiscent of this creature's special place in native Mesoamerican cosmology. Ford's pictorial styling of these written messages is such that at one point or another we are confronted with illegibility, having reached the limits of the visibly discernible –or those of our linguistic, cultural horizon. This approach heightens our awareness that the cultural collisions at stake here are very much an issue of competing grammatologies, of competing script systems with their concomitant forms of making sense of the world.

---

<sup>32</sup> The double denial of coevalness is a salient feature of Paz' approach.

In terms of cultural authority and epistemic power, Ford's conjugation of aleph, balam, and coloniality makes a point about forms of knowledge and communication that do not necessarily rely on being spelled out. Viewed from this angle, the 'writerly imagination' (Buford) that has been identified as a characteristic feature in Ford's paintings acquires a meta-reflexive touch. This is not to deny its possible literary affinities; indeed, the use of apocryphal, eccentric knowledge as well as the reliance on living bodies as vehicles to get an encrypted message through can be regarded as a theme characteristic of Jorge Luis Borges. As for its grammatological outlook, Ford's *Chingado* is closer to a particular, subtly Americanist story by Borges than to the literary landmark essay by Paz it appears to reverberate with.

In his short story from 1949, 'La escritura del dios' ('The Writing of the God'), Borges rather atypically posits a Mesoamerican historical setting linked to a powerful image of creaturely companionship: a hemispheric stone prison shared by a Maya priest and, on the other side of a wall dividing the cell, a jaguar ("tigre"). While the priest called Tzinacán has "lost count of the years" he has spent in the cell's darkness after having been tortured by Spanish conquistadors, he nevertheless remains aware of the meaningful co-presence of the jaguar, "which with secret, unvarying paces measures the time and space of its captivity" (Borges 2004: 89). Short moments of light that enter each day when food is supplied help Tzinacán to gradually recognize and decipher a message by his god inscribed in the jaguar's skin. The priest is explicit about its relationship with the creation story in the *Popol vuh*, about its specific design and, most importantly, about its far-reaching consequences:

It is a formula of fourteen random (apparently random) words, and all I would have to do to become omnipotent is speak it aloud. Speaking it would make this stone prison disappear, allow the day to enter my night, make me young, make me immortal, make the jaguar destroy Alvarado, bury the sacred blade in Spanish breasts, rebuild the Pyramid, rebuild the empire (Borges 2004: 93).

In a most pathetic *dénouement*, however, Tzinacán decides not to pronounce the divine message encoded in the living flesh of the jaguar/tiger, revealed to him in an all-empowering vision.

Apart from acknowledging the presence of the *Popol vuh* in Borges's story, the majority of critics have related the salient features of 'The Writing of the God' to the more 'universal' Borgesian obsessions with the Kabbalah and with tigers in general ('non'-American tigers, candidly presented as a childhood fancy, or related, in terms of literary predilections, with

Blake, Kipling, etc.).<sup>33</sup> What has been woefully ignored in these readings is the specificity of the Mesoamerican jaguar palimpsest informing 'The Writing of the God' – "When Tzinacán says that the magic formula was a sentence of fourteen words, he confirms his status as Jaguar Priest and the wholeness of his understanding of the physical universe, because fourteen was the number sacred to the jaguar god [...]" (Balderston 1993: 77)– and perhaps the final irony of having this peculiar and precise rewriting of ancestral American grammatology, centered around the sign of the jaguar/balam, ensconced in a book bearing the title of *The Aleph*.

This is to suggest that Walton Ford's allegory of "1. Jaguar or el tigre Americano (Felis onca)" and "2. Zebu or Brahmin cattle (Bos indicus)" employs similar strategies of insinuation. *Chingado* does much more than transport us into the 'head of a delirious Audubon'; it grants us glimpses at the pictorial origins and the violent colonial genealogy of the aleph, and it takes us to the core of today's literary catechism of Mexican genesis, biased not only in terms of gender but also in other ways of conceptualizing the human.

## **Bibliography**

AGUILAR MORA, Jorge (1978): *La divina pareja: Historia y mito. Valoración e interpretación de la obra ensayística de Octavio Paz*. México: Era.

ALOI, Giovanni (2013): 'Editorial'. In: *Antennae: The Journal of Nature in Visual Culture* 25, p. 3  
<http://www.antennae.org.uk/ANTENNAE%20ISSUE%2025.pdf> [15.11.2013].

ART21 (2003): 'Walton Ford: Printmaking and Natural History Artists' (Interview). In: *Art in the Twenty-First Century*  
<http://www.art21.org/texts/walton-ford/interview-walton-ford-printmaking-and-natural-history-artists> [13.09.2013].

AUDUBON, John James (2013 [1838]): *The birds of America*. London: Natural History Museum.

BALDERSTON, Daniel (1993): 'Cryptogram and Scripture: Losing Count in 'La escritura del dios''. In: idem.: *Out of Context: Historical Reference and the Representation of Reality in Borges*. Durham: Duke University Press, pp. 69-80.

BENDRICK, Lou (2006): 'Walton Ford brings testosterone to nature painting'. In: *Grist Environmental News*, September 18  
<http://grist.org/article/bendrick2> [12.07.2013].

BORGES, Jorge Luis (2004): 'The Writing of the God'. In: Andrew Hurley (ed.): *The Aleph and Other Stories*. London: Penguin, pp 89-94.

BORSÒ, Vittoria (1999): 'Mexiko jenseits der Einsamkeit. Perspektiven vor und nach Tlatelolco (II. Teil)'. In: *Matices. Zeitschrift zu Lateinamerika, Spanien und Portugal*, 22  
<http://www.matices.de/22/22kmexi.htm> [04.02.2014].

---

<sup>33</sup> There are two notable exceptions from this general (universalizing, decontextualizing) tendency: Brotherston (2006) and Balderston (1993) independently address Borges's story from within the framework of native Mesoamerican traditions and research on them available to Borges.

- BORSÒ, Vittoria (1994): *Mexiko jenseits der Einsamkeit – Versuch einer interkulturellen Analyse. Kritischer Rückblick auf die Diskurse des Magischen Realismus*. Frankfurt am Main: Vervuert.
- BRAUN, Christina von (2012): *Der Preis des Geldes: Eine Kulturgeschichte*. Berlin: Aufbau-Verlag.
- BROTHERSTON, Gordon (2006): 'The Legible Jaguar'. In: *Journal of Latin American Cultural Studies: Travesia* 15, 2, pp. 159-169.
- BROTHERSTON, Gordon (1992): *Book of the Fourth World. Reading the Native Americas through their Literature*. Cambridge: Cambridge University Press.
- BROTHERSTON, Gordon / Lúcia de Sá (2002): 'First Peoples of the Americas and Their Literature'. In: *CLCWeb: Comparative Literature and Culture*. 4, 2  
<http://docs.lib.purdue.edu/clcweb/vol4/iss2/3> [04.02.2014].
- BUFORD, Bill (2009): 'Field Studies: Walton Ford's Bestiary. Introduction to Ford', Walton: *Pancha Tantra*. Köln: Taschen, pp. 8-11.
- CANO ALCALÁ, Rita (2001): 'From Chingada to Chingona: La Malinche Redefined Or, A Long Line of Hermanas'. In: *Aztlán* 26, 2, pp. 33-61.
- COOK, Greg (2007): 'Review of art exhibition, Walton Ford, "Tigers of Wrath". Brooklyn Museum, November 3, 2006-January 28. In: *The New England Journal of Aesthetic Research* (blog)  
[http://aesthetic.gregcookland.com/2007/01/walton-ford\\_116994251314210711.html](http://aesthetic.gregcookland.com/2007/01/walton-ford_116994251314210711.html) [15.08.2013].
- CROSBY, Alfred W. (2003): *The Columbian Exchange. Biological and Cultural Consequences of 1492*. Westport: Praeger.
- CYPESS, Sandra Messinger (1991): *La Malinche in Mexican Literature: From History to Myth*. Austin: University of Texas Press.
- DERRIDA, Jacques (2008): *The Animal That Therefore I Am*. Edited by Marie-Louis Mallet, translated by David Wills. New York: Fordham University Press.
- DÍAZ DEL CASTILLO, Bernal (1989): *Historia verdadera de la conquista de la Nueva España*. Madrid: Espasa-Calpe.
- FORD, Walton (2009): *Pancha Tantra*. Köln: Taschen.
- FRANCO, Jean (1999): 'La Malinche: From Gift to Sexual Contract'. In: idem.: *Critical Passions. Selected Essays*. Durham: Duke University Press, pp. 66-82.
- FUENTES, Carlos (1986): *La muerte de Artemio Cruz*. México: Fondo de Cultura Económica.
- GLANTZ, Margo (2001): 'La Malinche: la lengua en la mano'. In: idem. (ed.): *La Malinche, sus padres y sus hijos*. México: Taurus, pp. 91-113.
- HAARMANN, Harald (2002): *Geschichte der Schrift*. München: Beck.
- HARAWAY, Donna (1991): 'Gender' for a Marxist Dictionary: The Sexual Politics of a Word'. In: idem.: *Simians, Cyborgs, and Women. The Reinvention of Nature*. London: Free Associations Books, pp. 127-48.
- HIRSCH, Faye (2008): 'King of the Beasts. Interview'. In: *Art in America* 96, 9, pp. 132-203.
- HOBOHM, Sophia (2011): 'Ecocriticism and Art Practice: Narrative, Representation, Realism and the Art of Walton Ford'. Wien: University of Applied Arts (diploma thesis).

HORKHEIMER, Max / Theodor W. Adorno (2006): *Dialektik der Aufklärung. Philosophische Fragmente*. Frankfurt am Main: Fischer.

JACOBSON, Mark (2002): 'Nature Boy'. In: *New York Magazine*, October 21  
[http://nymag.com/nymetro/arts/art/n\\_7839/index2.html](http://nymag.com/nymetro/arts/art/n_7839/index2.html) [12.07.2013].

KARTTUNEN, Frances (1997): 'Rethinking Malinche'. In: Susan Schroeder / Stephanie Wood / Robert Haskett (eds.): *Indian Women of Early Mexico*. Norman: University of Oklahoma Press, pp. 291-312.

LARSON, Barbara (2013): 'Ornithology and Allegory: Walton Ford'. In: *Antennae: The Journal of Nature in Visual Culture*, 25, pp. 27-32  
<http://www.antennae.org.uk/ANTENNAE%20ISSUE%2025.pdf> [15.11.2013].

LATOUR, Bruno (2004): *Politiques de la nature. Comment faire entrer les sciences en démocratie*. Paris: La Découverte.

LEITNER, Claudia (2011): 'Malintzi of the green dress will open the door: *The Plumed Serpent*, Foucault's *History of Sexuality*, and Colonial Forgetting'. In: Fellner, Astrid (ed.): *Body Signs. The Latino/a Body in Cultural Production*. Wien: LIT-Verlag, pp. 71-100.

LEITNER, Claudia (2009): *Der Malinche-Komplex: Conquista, Genus, Genealogien*. München: Fink.

LINTON, Meg (1999): 'Inside the Watercolor World of Walton Ford'. In: *Juxtapoz*, 20  
<http://www.juxtapoz.com/current/from-the-archives-walton-ford-for-juxtapoz-may-june-1999> [12.07.2013].

MARSHALL, Julia (2004): 'Articulate Images: Bringing the Pictures of Science and Natural History into the Art Curriculum'. In: *Studies in Art Education* 45, 2, pp. 135-152.

MONSIVÁIS, Carlos (2001): 'La Malinche y el malinchismo'. In: Margo Glantz (ed.): *La Malinche, sus padres y sus hijos*. México: Taurus, pp. 183-93.

N.N. (2010): 'Malerei von Walton Ford: Bill Gates ist ein Eisvogel'. In: *Die Zeit*, February 24  
<http://www.zeit.de/kultur/2010-02/walton-ford-2010-2> [11.07.2013].

PAZ, Octavio (1994): 'Chiapas Uprising Is A Call To Reform'. In: *Chicago Tribune*, January 10  
[http://articles.chicagotribune.com/1994-01-10/news/9401100040\\_1\\_chiapas-peoples-peasant](http://articles.chicagotribune.com/1994-01-10/news/9401100040_1_chiapas-peoples-peasant) [10.01.1994].

PAZ, Octavio (1995 [1950]): *El laberinto de la soledad*. Edited by Enrico Mario Santí. Madrid: Cátedra.

PEREZAGUA, Marina (2013): *Leche*. Barcelona: Los libros del lince.

PRESTON, Julia (1998): 'Mexico's Overtures to the Zapatistas Bring Tensions in Chiapas to a New Boiling Point'. In: *The New York Times*, March 6  
<http://www.nytimes.com/1998/03/06/world/mexico-s-overtures-zapatistas-bring-tensions-chiapas-new-boiling-point.html> [04.02.2014].

RECINOS, Adrian (ed.) (1951): *Popol Vuh. The Sacred Book of the Ancient Quiché Maya*. Translated by Delia Goetz and Sylvanus G. Morley. London: Hodge.

DE SAHAGÚN, Fray Bernardino (1975 [1577]): *Historia general de las cosas de Nueva España por Fray Bernardino de Sahagún*. Edited by Angel M. Garibay. México: Porrúa.

TOMKINS, Calvin (2009): 'Man and Beast'. In: *The New Yorker*, January 26  
[http://www.newyorker.com/reporting/09/01/26/090126fa\\_fact\\_tomkins](http://www.newyorker.com/reporting/09/01/26/090126fa_fact_tomkins) [28.06.2013].

TOWNSEND, Camilla (2006): *Malintzin's Choices: An Indian Woman in the Conquest of Mexico*. Albuquerque: University of New Mexico Press.

TRASNEL, Antoine (2012): 'Huntology: Ontological Pursuits and Still Lives'. In: *Diacritics* 40, 2, pp. 4-25.

WEIL, Kari (2012): *Thinking Animals. Why Animal Studies Now?* New York: Columbia University Press.