

Transcript of What'sHerName Episode 37: [THE TRANSLATOR Malintzin](#)

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Katie Nelson: Hi, Olivia!

Olivia Meikle: Hi, Katie!

KN: Think back. Are there any people in your life who have cast you as the villain in their story at some point or another?

OM: [laughs] Yesssssss.

KN: I mean, you don't believe you're the bad guy!

OM: Right.

KN: But they do!

OM: Yeah.

KN: So, but what are we to make of you? How do we know whose perspective is right? Because of course you don't think you're the bad guy, but maybe you are!

OM: I'm not though. I'm delightful!

KN: Bad guys can be delightful!

OM: [laughs] That's true. That's very true. Yeah, that's the age old question.

KN: Yeah. And it's actually one of the life lessons that I've been learning lately. To accept the fact that some people are going to hate me, and I have to be okay with that.

OM: Yeah. Even... it took me a long time to even become okay with, "some people are just not going to like me very much." And even that one was like, if they just *understood* me...

KN: Then they would love you! [laughter]

OM: Obviously! If I could just explain! Yeah.

KN: Well today, I'm going to tell you about a classic villain. She's so infamous her very name is a byword. In Mexican historical tradition, she was the woman who brought the whole world crumbling down in 1519, which as it happens is exactly five hundred years ago this year.

She was a native of what's today called Veracruz in Mexico, but she allied herself with the infamous conquistador Hernán Cortés. And as his translator - his *voice* - and his mistress, she facilitated the complete and utter destruction of the [Mexica](#) empire.

OM: Yikes! [pause] Uh, the Mexica. That's the... Aztecs, right?

KN: Yeah. They called themselves the Mexica.

OM: Okay.

KN: Her name was Malintzin. And man was she a powerhouse! Her story is dramatic, almost beyond imagining. I mean, how many people actually oversee the destruction of an entire massive civilization? [laugh]

OM: Especially how many women?

KN: Yeah, exactly! Shipwreck, human sacrifice, dark and deadly rainforest, the clash of Gods, the clash of worlds! It's the story of the conquest of Mexico. And right at the center of it all is a woman, thrice sold a sex slave, who rose to become the voice of the conquest itself.

OM: Wow.

KN: So with the benefit of hindsight, it's easy to understand why she has been framed as one of Mexico's greatest villains of all time. I mean Cortés is villain enough. But she was 'one of them,' and she chose *his* side. But now that we're five hundred years out, feelings are a little less raw [laughter] and historians are more able to look at her story, a little more objectively.

I mean we've seen this before, revisiting a villain's life to try to understand their perspective. There's, you know *Dexter*. There's *Wicked*, *Maleficent*... There's this novel *Grunts* that tells the Tolkien sagas from the Orcs' point of view.

OM: Wow.

KN: It's something I think we can benefit from. Take a classic villain and look closer. She's been called a survivor, a victim, a traitor, a self-empowered woman. [laughter] But we'll never know her take on all of it. She left us none of her own writing. So all we have are the choices she made. All we can see are her actions.

[theme music]

KN: I'm Katie Nelson.

OM: I'm Olivia Meikle.

KN: And this is What'sHerName.

OM: Fascinating women you've never heard of.

[theme music]

KN: I sat down with [Professor Jeffrey Richey](#).

Jeffrey Richey: Yes. My name is Jeffrey Richey. I'm a professor of Latin American History at Weber State University.

KN: Who besides being a historian of Latin America also comes from a Mexican-American family, and his mother is from Veracruz, the same region of Mexico as Malintzin.

Malintzin is known by four different names, and I think that highlights her different identities and the way she has been framed through time.

05:10 - 10:01

Jeffrey Richey: She has various names that different people prefer on a popular level: "La Malinche," the Spanish call her Doña Marina. Marina is her baptized name. As far as we can tell, the Aztecs know her baptized name is Marina - they mispronounce it and make it into Malintzin. They have a pretty good guess that her original name was Malinalli or possibly Malinal. But Malintzin... I dunno, it expresses well the worlds she's caught up with - the mixture of coercion, faith and opportunism than that comes with the conversion process that she was subjected to.

KN: Let's begin with the first thing we *can* know.

Jeffrey Richey: So she's under Aztec rule - as far as we know she comes from a wealthy family like in the borderlands between [Nahuatl](#), that's Aztec culture, and Maya culture. From [Coatzacoalcos](#), that's what one historian says - one of the best I've seen write about this - [Camilla Townsend](#). It's a decent-sized city now in Mexico, on the coast of a Mexican state called Veracruz. But her family sell her in peace negotiations with another group when she's a girl.

KN: Some people highlight this part of her story, saying it explains everything that comes after. She was sold by her own people! Maybe she swore revenge. Maybe she owes these people nothing. But we can't know what she thought, or felt, or decided - it was perfectly normal practice at the time.

Jeffrey Richey: Malintzin leaves virtually nothing behind. Nothing of her own writing, certainly never her own voice - only through the accounts of others who knew her, and saw her in action.

KN: We can sometimes though, know what she did, even if we can't know how she felt about it or what she thought. From there she was sold as a sex slave *again*, to the [Maya](#) in the [Yucatan Peninsula](#), which turns out to be a pretty huge deal in world history, because on the horizon were Spanish ships sailing to the New World. One of them shipwrecked.

[music]

Jeffrey Richey: So I think in around 1511, a small Spanish ship sinks off the coast of the Yucatan Peninsula. I think there are like fourteen to fifteen men and three women, and they're captured by a Maya group, and several of them are sacrificed, the rest are enslaved. Two of the men escape and then they're captured miles and miles away by different Maya group. One of them is named Aguilar, the other's enslaved too, his name's Guerrero.

KN: And their storylines, their lives are so fascinatingly opposite! You couldn't write a script that is as wild as this.

Guerrero is enslaved too, but he quickly comes to show his worth, or willingness somehow, and within a few years, he's free. He's a war chief, he's [married a prestigious local Maya member of the nobility](#), and he has a family. [See Episode #65 "[The Flower in the Water](#)" for the rest of this story.] And he's sort of living a good life among the Maya, whereas his compatriot and shipmate is a slave in a neighboring village.

KN: But this will not be the last that the Maya see of strangers from the shore, because in time another boat rolls up, this one full of men from the Caribbean led by a fierce man with dreams of conquest, Hernán Cortés.

Jeffrey Richey: From Columbus' initial voyages, the Spanish use the Caribbean as their base of operations. One of the ways they do reconnaissance is by kidnapping children on beaches, and then they get information from them. And by the mid-to-late 1510s they have solid evidence there's some sort of large city in the middle of Mexico. There's a struggle among different Spanish mercenaries and soldiers about who will get to lead an expedition to see this great city. And Cortés gets himself into a position to lead the expedition. They bring one young translate.

10:01 - 15:25

They bring one young translator, I don't know, maybe he's like twelve? His name is Melchior. And men, and priests, and armored dogs, and cannons, horses...

KN: Hold on. Did he say armored dogs?

Jeffrey Richey: I did say [armored dogs](#). Like a [mastiff](#), like a big European mastiff, bred for that purpose. Huge impact on the battlefield!

KN: Really?!? That is wild!

Jeffrey Richey: Isn't it?

The people she's sold to fight a battle with Cortés very soon after he first touches land near the Yucatan peninsula. And after peace negotiations for this battle ensue, she and nineteen other women are given to Cortés and his men, more or less as sex slaves.

KN: She had no choice, obviously. Her fate was altered again. And she's just deposited into the Spanish camp. But she discovered then that she had *one* chance, because she had a gift for languages. Cortés is desperate for a translator. He's actually been searching for the shipwrecked Spaniards that he's heard rumored exist, thinking that they're his only key to communicating with anybody around there at all.

Jeffrey Richey: Cortés receives word that there are Spanish people nearby, they've seen people like him, and he sends word out to these Maya messengers to bring them, have them brought to me. And they bring him the enslaved one, Aguilar. And he *hated* the Maya. He lived as a slave, hated his existence. He's just overjoyed. He speaks the local Maya dialect and Cortés uses him as his interpreter.

KN: Then young Malintzin presents herself to Hernán Cortés and tells him she can help.

Jeffrey Richey: She impresses them, we're not exactly sure how, but she stands out from the very beginning. Probably a combination of looks, and mannerisms, and personality. And she makes clear to Cortés that she not only knows the local Maya dialect, but she knows the Aztec language of Nahuatl, and that she's picking up Spanish very quickly as well. At which point she becomes his interpreter, and I guess shortly thereafter, his lovers as well.

[music]

KN: She would become central. Even more than central - *crucial* to the conquest of Mexico. Cortés called her the tongue, and she became the voice, not just of Cortés, but of every other leader: every enemy, every person they met along the way. She had to translate not just language, but intention, tone, personality, and even ideas - ideas that were so foreign that there were no words, you know, there's no... there's not even a *concept* in the relative languages.

Jeffrey Richey: The way it works is, Cortés speaks to Aguilar, then he speaks to Doña Marina [Malintzin] in Maya, and then she speaks to Aztec emissaries in the Aztec language. [laughter] And I have my students imagine, like, when Cortés writes his account of what happened, he's like, "Yeah, and then I explained to them the Holy Trinity, and I explained to them sort of how, 'We're representatives of the King, but he has the Pope's blessing, and the Pope is God's representative on earth...' so I had them tell them that." [laughter]

And I imagine that scenario where he's like, "So tell them that, tell them that!" And Aguilar's like, "Oh, God." And so he sort of bumbled... And apparently his Spanish had partly been lost anyway, and Cortés doesn't like him, which is why he gets him out of the chain once Doña Marina learned Spanish. But he would somehow try to translate these, like, proper nouns, not just complicated theological ideas to Doña Marina, and *who knows* what she's thinking as he like, tries to explain to her the Holy Trinity, and then have her explain to the local Aztec emissary why they're going to need to tear down the local shrine to an Aztec God.

It's just... it's a fantasy of historians to somehow know how any of that was communicated, if any of it at all!

KN: Yeah! Somehow she was succeeding...

Jeffrey Richey: She was, because the voyage succeeded! And although Cortés has some close calls, he survives them all and emerges the victor. And she plays a huge role!

KN: And she managed it all brilliantly. She knew when to be forceful, she knew when to be formal, and according to the Spaniards, she even knew how and when to be flirty, and she exploited the Spaniards gendered culture in order to achieve her ends. She was *extremely* smart!

15:25 - 20:01

Jeffrey Richey: Just thinking on her feet, deciding what in fact she would say, because what Aguilar was telling her is completely incomprehensible, or what Cortés was telling her was too demanding, too harsh,

too complicated. So she's simplifying it, she's translating. She's smoothing feathers, she's strategizing, and... and it gets them through it.

They begin an epic March from the sea to Tenochtitlan, capital of the Mexica empire. They journey to the Aztec capital, they take several months, encounter dangers along the way...

KN: With the aim to take down everyone in their path, convert them to the cause if possible, before they descend on the Emperor himself and take down the whole thing. She *knew* this was the goal. She also knew her survival depended on the survival of this group of Spaniards. But she also knew they had superior technology. She had seen what they could do - they have horses, muskets, swords.

Jeffrey Richey: The Spanish have their dogs too, and they also have cavalry, and they have small cannon, all of which they'll use to their advantage. The native peoples have lances, they have darts, they haven't interesting spear that can be thrown, in like a sling worn around the waist. They have hardwood clubs embedded with obsidian, which is really sharp - just as sharp steel, but not nearly as durable. And the Spanish style of warfare strikes them as cowardly, and are they just extremely frustrated because [the Spanish] will hunker down in these really fierce defensive positions, and then sally forth, and then retreat, and then a cavalry attack from aside, and then they retreat, and then a volley of artillery from the other direction, and then they retreat.... It's like nothing they've seen before. They adjust quickly and do the best they can, but the Spanish are the cutting edge of European warfare too, even in a European context. It's just, um... It's a lost cause.

KN: And there were so many dramatic episodes on their march to Tenochtitlan, so many life-and-death situations, that I think historians could generally agree Cortés would not have survived without her. She made the entire thing possible.

Jeffrey Richey: They experience grave dangers along the way. As far as we can tell she not only gives Cortés, like, strategic advice about how to deal with different peoples he's meeting, and different individuals he's meeting, but she translates ideas, as well as words and negotiates on his behalf as well, the whole time.

KN: She's literally the only one who understands what everybody is saying.

OM: Right!

KN: And they don't know how she's translating their words! Like, nobody knows what she's actually saying.

OM: Yeah, everyone has to trust her.

KN: Right. And it all depends on her understanding of these concepts, and how she chooses to portray them to the other person. Really, she has all the power! She can make the conversation go however, she wants it to go! It's crazy!

Jeffrey Richey: She is there all the time during the conquest years, between early 1519 and the middle of 1521. And the reason we can say that comfortably is because Cortés' men talk about it that way, and the indigenous sources have her by his side in almost every single image of Cortés from those years.

KN: That's amazing!

Jeffrey Richey: It is! She is drawn as larger in stature, literally, than him. Quite a bit larger. Not meant to reflect her actual physical size, but what the artist sees as her power and influence. And some of these scenes depict them in battles. They're being ambushed in temples, they're fighting in a city, and she usually has her arms raised, and her mouth open. And sometimes like, an Aztec "speech bubble" where she's obviously giving directions or providing some sort of input in the battle. So she's a... a protagonist!

19:47 - 25:00

KN: She would need all of her wits - and her guts - for what was to come in their march to Tenochtitlan. It is wild. Initially, just their ascent from the sea - just climbing higher and higher through the Mayan rainforest. A massive hailstorm hammered at them. Some of the Caribbean slaves that they had brought with them died in the hailstorm. They're weakened with hunger, fever, and exhaustion. And they suddenly come face to face with a nine-foot-high wall, stretching across the entire valley from one mountain to another. They had reached the edge of the kingdom of [Tlaxcala](#).

[music]

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[episode resumes]

KN: So they set up camp outside this nine-foot-high wall, and the attack came at dawn. Tlaxcala warriors completely surrounded their camp. They fought all day, and at night, once it was too dark to see, the Tlaxcala returned home and Cortés seized his chance. He said out from the camp and he found a small village outside the wall, but one which belonged to the kingdom, and he set fire to the whole thing. Then he did the same thing to five more villages.

The fighting like this went on for eighteen days. And with every village that Cortés burned or destroyed, Malintzin was there. She told them, "Surrender or die." She was there facilitating his one strategy. I mean, this is the only strategy that's gonna save him, that's all he can do is sneak out at night, and burn villages, and kill innocent people. Malintzin told the local inhabitants of the village, "Go and tell your king what happened, and ask him to make peace with the Spaniards." So she is facilitating a resolution to the conflict. And maybe maybe she told him, you know, "Look, I've seen what these people can do."

Jeffrey Richey: She must have intuited, if not found out directly, that if they saw an opportunity, they were going to take it, which suggests that they were here for the long run. "They're not going anywhere. And the sooner you realize that the better off, you'll be."

KN: Whatever it was she said, it worked. The Tlaxkalan king surrendered, and that powerful kingdom became Cortés' first and most famous ally. And they would ride at his side in their remaining conquest of the entire empire. One bloody step at a time, they slowly close in on the Aztec capital. There's another story I haven't brought up, which is one of the most controversial from this voyage, where Cortés is going to encounter a vassal state of the Aztecs called the [Cholula](#). And according to many of the sources she reaches out to the Cholula pretending to be their friend, and finds out that they're planning to massacre the Spanish forces there. And she advises Cortés to pretend that they're going in there unawares, but launch a surprise attack on the city, and massacre as many members of the nobility as possible.

And they do. Several thousand people killed in one battle. Specialists in the period, though, talk about how it's not necessarily clear that's exactly what happened -some people speculate that it was the Tlaxcalans that were pushing Cortés to destroy their neighbors the Cholula out of spite and rivalry, and that Cortés kind of becomes upon in that game. But some of the best sources for it suggest that Doña Marina had a direct role in that as well.

KN: They all knew they were headed toward the 'crown jewel' - a city that was so fantastic by description they wondered if the stories could even be true.

Then they were there!

24:55 - 30:10

KN: We have some of the Spaniards' descriptions of what they saw on the horizon. So there was this giant causeway that stretched across the water, to the city on an island in the middle of the lake. And it's really amazing technology - the causeway was movable to allow for boats to move in and out...

OM: Wow!

KN: It's really amazing. The city was on a scale that nobody could have imagined. I mean, the palace of Montezuma himself had a hundred rooms. He even had a menagerie of all kinds of exotic animals - like a zoo, as part of his palace, just amazingly large-scale... Just imagine huge big avenues, pyramids everywhere, an amazing place.

They started down the causeway, Cortés and Malintzin, right at his side. The emperor Montezuma himself rode out across the causeway to meet them. The meeting between Montezuma and Cortés is the stuff of myth and mystery, and the reality is, we will never know exactly what happens. We have some accounts, but they all are conflicting, and everybody's got a motive in telling the story a certain way. But what we can know for sure is the fact that every meeting, every conversation between these two powerful historical figures, whose actions would shape the history of a continent, happened through Malintzin.

Jeffrey Richey: People imagine, I myself imagine, the moment she meets the Aztec Emperor. A moment she never would have imagined in her life would ever occur.

KN: There's one Spaniard's account who says that Montezuma begins the conversation in an *extremely* formal tone, which was part of Mexica tradition, and it's a way of like, claiming power. Cortés responds, and Malintzin's... uh, the way that she translated Cortés response back to Montezuma was in this

extremely forceful, very aggressive tone. So she was clearly making choices like that. She is deciding what the position is gonna be!

Jeffrey Richey: And the Aztec Emperor himself is prevaricating, he's extremely superstitious... He appears to be convinced that his life is going to end at any moment, it's been prophesied, a shooting star he'd seen years earlier... This is what some of the sources say, anyway. And he says, "Well, you're here, why don't you stay here for awhile, let's have a big banquet.... You're honored guests here, you're impressive looking people, I've heard about your battles... and let's have a series of conferences where we talk about what you want from me, while you're here."

And Cortés sort of plays it cool, but he must have been in utter disbelief that he and at least all the Spanish soldiers were invited, literally into the Emperor's palace, to stay as honored guests.

KN: That night... It's really interesting to zoom in on her. There she is inside the Royal Palace of the Mexica Empire. And she's this young girl from Veracruz, which had once been conquered by the Mexicas. What did she think about how things turned out? I... I just really wanna knock on her door be like, "What on earth do you make of all this?!"

OM: Yeah.

KN: In Camilla Townsend's amazing biography of Malintzin, she paints the scene in a vivid way. I just want to read the paragraph:

"That night, Malintzin slept in fine quarters in the finest city of her known world. The brightly painted walls and stairwells were alive with carved animals and the images of gods, the floors and beds lined with the softest mats. It was the city of her people's enemies, a city that lived by making war, a city full of captive women—as she had once been herself. But she was no longer one of the expendable, invisible ones. Servants now brought her succulent foods. Everyone sought her out; she alone could resolve the difficulties that arose as living arrangements were sorted out between two groups of people who could not understand each other at all." (Quote from [Malintzin's Choices](#) by Camilla Townsend)

Jeffrey Richey: Very shortly after Cortés takes him hostage in his own palace and tries to rule through him.

KN: We know what happened - not in specific detail, but we know the outcome. The city fell, Montezuma was killed... *Poo!* In a cataclysmic clash of weapons and biology, by disease more than anything else, the Mexica empire fell.

30:13 - 35:02

KN: Bernal Diaz, who was a Spaniard who is there, he says, quote: "Today all that I then saw is overthrown and destroyed. Nothing is left standing."

Jeffrey Richey: After the fighting's over, she and Cortés have child together, even though he's already married - which is why she's only his lover/mistress, never his wife. Though he recognizes his natural son. When it comes to moments of colonization, slavery, like, you have to assume those quote-unquote

'relationships' were not consensual. That they're the product of coercion and threats, as well as a survival instinct on the part of women. I don't know if love comes into it on either side.

But Cortés thinks *very* highly of her, and his men describe her as drop dead gorgeous. But not just that - they also admire her a great deal. Especially this one soldier in particular who writes the most well-regarded account from these years, his name's [Bernal Díaz del Castillo](#) - he just gushes about her. He knows her whole history, he gives his version of where she's from, and what her family life had been. And he says what Cortés himself won't say, which is, "She gets us out of trouble again and again, what a woman - what a smart woman, what a talented woman." She's an impressive figure for him.

It's also... you're familiar with the term [Mestizo](#)? In Latin American context, it simply means racial mixture. Depending on who you're talking to, or in academics, it can mean *specifically* someone with a mixed Indigenous and European ancestry... like me! In any case, Cortés and Doña Marina's children wouldn't have been the first mestizo children in the New World, because that would have begun happening in the Caribbean. And we know it did, after 1492. However as far as anyone can tell, their first child is the first *Mexican* mestizo. So, and by the 1700s (and I'm not saying this is a positive thing, this is just a historical thing) by the mid 1700s, most Mexicans are mestizo. So, so in a certain way...

KN: ...they kind of are the start of something new.

Jeffrey Richey: Exactly. But a hugely problematic, depressing, treacherous - depending on your perspective - beginning for a country.

KN: We can see that as a new order is born in Mexico, she's given a very prominent role.

Jeffrey Richey: She lives, for a few years, a comfortable life that befits her influence and accomplishments in Mexico City, she takes one journey with Cortés to Spain. He takes her on another journey as an interpreter for a high-stakes expedition into Maya country in Central America. And after that, the source base becomes silent about her.

KN: In Mexican popular culture today, she is still *much* reviled.

Jeffrey Richey: In Mexico she's seen very negatively. I've talked with my own mother about this - the Aztecs, their own name for their empire is the Mexica - that becomes Mexico and the Aztecs come to stand for like, the essence, the noble Indigenous essence of Mexico that was lost when we were 'screwed over by the Spanish.' And it's just impossible to talk about that loss without putting her front and center.

KN: But then she also has been framed, instead, as a victim - people have emphasized, "No, she was a sex slave, look at this young woman who is just victimized over and over and over again." But recently also *that* narrative has been set aside. Because that takes away her agency and her power, you know... [pause] I wouldn't want my life story to be framed in terms of...

OM: ...things that happen to you instead of things that you did.

KN: Exactly! You make choices based on current circumstances and what options you think you have, and... nobody is projecting their lives five hundred years into the future!

34:58 - 39:50

KN: And you know, it's actually really interesting to compare her story to those two Spaniards who shipwrecked back at the beginning of our story.

Jeffrey Richey: These two Spanish sailors, Aguilar and Guerrero, are enslaved by the Maya after they're shipwrecked, and their reactions are very different. Aguilar probably would have died a Maya slave, he hates every minute of his life there. [It] really shows how his experience differs from Guerrero who becomes completely integrated. And what's funny is sort of... Aguilar like, kisses Cortés' feet. Cortés is really suspicious of him, and he asks him to prove that he's still Christian - he tells them what day of the week it is because he's been keeping the Christian calendar - this is like an answer to all his prayers. Cortés sends a message to Guerrero and orders him to join their expedition, and Cortés receives a message back that more or less says, "I'll be joining you soon enough, just wait and I'll be with you." And he spends the rest of his life fighting the Spanish, and he dies fighting the Spanish, and they find his heavily tattooed body among the dead... [hear the rest of Guerrero's story in [our episode on Zazil-ha](#)]

We don't know them as individuals. All we can judge is sort of their different stories, but it's still a provocative question, like, why Guerrero one way, why Aguilar the other? According to romantic narratives, Aguilar comes across as, like, a weak and sniveling coward, whereas Guerrero is sort of this of principle - that's not how the Spanish saw it! Guerrero was an unimaginable story to them. How could you? How could you *possibly* do what you're doing, and die trying to fight us? If he'd ever been caught by the Spanish in arms? I'm sure he would have suffered the *most* horrible death.

The desire to survive, and wherever that takes you, I don't think can ever be attacked. Think about, I think about anyway, Malintzin as sort of a variation on that same theme. What does it mean to survive? What is your identity? *Is* it in any way optional? and when? and how? The choices you make based on your specific circumstances. Ultimately, they're all linked to survival.

What would a different person have done in Doña Marina's position? Could she have betrayed the Spanish at any moment? Why doesn't she? Within my classes - I mean, I think many historians talk about this - we talk about historical empathy. That is to say, your job as a student is not to judge, we just want to explain why the individual made the decision they made, in the moment they made it. And with her I think we have just a really clear sense of how it could have happened. How it could have happened. And she doesn't need to go down dying like Guerrero, fighting the Spanish tooth and nail, to be appreciated as a historical figure.

One of the chroniclers says, "Let's focus on Malintzin - she's the one I wanna talk about." In that sense, she's the one who stood out, she's the one who survived. She's the one who made a new world for herself out of this unbelievable situation.

[music]

If you'd like to learn more about Malintzin, Professor Richey highly recommends Camilla Townsend's biography [Malintzin's Choices](#), that you can find [on our website](#), [What'sHerNamePodcast.com](#). There, you can also find pictures of Malintzin, music, youtube links, and more. Special thanks to Jeffrey Richie. [Music for this episode](#) was recorded by Radio Jarocho and Zenen Zeferino Huervo, Marcus Russell, Border CrosSing, Los Monarcas del Papaloapan. You can find links to all this music, and some free downloads, on our website. Our theme song was composed and performed by Daniel Foster Smith. You

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