The poetry of lesbian poet Alicia Gaspar de Alba includes a challenging antomythic explication of La Malinche, with erotic overtones. This is a progressive development of La Malinche's defense, so evident in urban Chicana and Mexicana feminist writing since the 1970s. Gaspar de Alba's poem "Malinchista, a Myth Revisited" is ironic as well:

La Malinche hated the way Cortés rubbed his cactus-beard over her face and belly. The way his tongue pressed against her teeth. She was used to smooth brown lovers who dipped beneath her, who crouched on the ground and rocked her in the musky space between their chests and thighs.  

In the work of many Chicanas, we see again and again the cry for vindication of Malinche's name and honor. Malinche was Cortés's indigenous interpreter when he arrived to conquer Tenochtitlan, the Aztec capital. She has been denounced as a traitor to her people, as having assisted the Spaniards in their Conquest. Some Mexicans and Chicanos have linked Malinche's myth to La Llorona's. La Llorona is a mythical woman figure who appears at night, heard grieving for her children. The variants of the myth include a Llorona who has killed her children, one who has simply lost her children, one (Malinche-like) who grieves for her people, her lover, her husband, etc. In the Chicano community, to be feminist or lesbian is to be Malinche, or a traitor to the culture. So what does the mythical Malinche cry about? Gaspar de Alba writes:

The woman shrieking along the littered bank of the Rio Grande is not sorry. She is looking for revenge. Centuries she has been blamed for the murder of her child, the loss of her people, as if Tenochtitlan would not have fallen without her sin. History does not sing of the conquistador who prayed to a white god as he pulled two ripe hearts out of the land.