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**Visuality and the Archive: The Gloria Evangelina Anzaldúa Papers as
a Theory of Social Change**

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**Visuality and the Archive: The Gloria Evangelina Anzaldúa Papers as a
Theory of Social Change**

by

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Dedication

To Betty, Jeff, and in loving memory of Alejandro.

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Visuality and the Archive: The Gloria Evangelina Anzaldúa Papers as a Theory of Social Change

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Abstract: The Gloria Evangelina Anzaldúa Papers, 1942-2004 are located in the Benson Latin American Collection at the University of Texas at Austin. They contain published and unpublished works along with photographs, correspondence, artwork, notes, interviews, etc. As a woman of color who is interested in issues of social justice, disrupting dominant ideological binaries, and intersections of race, class, and gender, Anzaldúa has much to offer the field of rhetoric and communication studies. The purpose of the study is to derive Anzaldúa's theory of social change. As a woman of color, Anzaldúa simultaneously aligns and differentiates herself from the Chicano movement and the feminist movement. Citing her, and other Chicana feminists concerns, she uses a theory of the B/borderlands as a generative theory from which she theorizes using nepantla and images. Her theory of social change is implicit and available to rhetors upon an examination of the official and unofficial texts available in her archive. Diana Taylor's

concepts of the archive (official texts) and the repertoire (unofficial performances and iterations) are used to examine Anzaldúa's archival collection. The artifacts included an examination of Anzaldúa's birth certificate and corrections compared with a short story "Her Name Never Got Called." In addition a documentary *Altar* is examined and compared with conversations that led to its creation. An analysis of Anzaldúa's archive suggests that there is an oscillation between the official archives and the unofficial performances. These movements reveal Anzaldúa's favor for images as instrumental in her theory-making process; they reveal her imagistic theory of social change. Applying a theory of discourse from the borderlands that emerges out of the archive of Anzaldúa will make rhetoricians better equipped to study texts that speak back to dominant discourses and refuse oppressive binaries.

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Chapter 1: Introduction: *Gloria Anzaldúa and Rhetorical Theory*

As a graduate student of color, I have experienced moments when I felt invisible. I have presented on several panels on issues of people of color only to be asked by audiences how to increase the numbers in universities, completely erasing the research that I presented and putting me in a position of answering a question that makes me uncomfortable—a question that draws attention to the fact that I am different. I have been in rooms where people say, “Here we are, a whole bunch of white folk trying to talk about cultural issues”—again erasing me from a room. Although I know the numbers of Latinas/os serving as college professors are grim (4% as of 2007),¹ I know that I am not alone in this experience of feeling erased. I know that students aspiring to be professors and feel different because of their race, class, sexual orientation, (dis)ability, etc., are the “minority,” but they share these feelings of isolation nonetheless. Delgado states, “I am a Mexican American who happens to possess a doctoral degree and work as a college professor; the other identities have melted away. . . . For many audiences, my ethnicity defines their perceptions of my research, teaching and service.”² Delgado’s experience translates into the question of voice and legitimacy.³ With these experiences of isolation in mind, rhetoric seemed like the perfect home for me—a “place” where I could learn more about my own environment as a student and as an immigrant.

What is there in rhetorical theory for the immigrant Latina scholar and vice versa? I find points of connection and possibility in engaging rhetorical theory through critique. Lucaites, Condit, and Caudill explain:

The incorporation of marginalized voices into the contemporary study of rhetoric has significantly challenged the historical biases represented in the canon of great works privileged by the rhetorical tradition, including both technical and philosophical treatises, as well as those texts identified as exemplars of rhetoric-

in-action. The addition of such voices has also challenged the methods employed in the study and enactment of rhetoric.⁴

Lucaites, Condit, and Caudill are describing how space is available for interrogating the absence of minority communities in rhetorical discourse and society. As a minority student, I can both appreciate the canon and simultaneously challenge it. Lucaites, Condit, and Caudill state, “The more philosophical (re)theorizing of contemporary rhetorical studies from the perspective of the margins, a relatively recent event, has emerged in the wake of such historical and critical theoretical engagements.”⁵ That space of critique is where my experiences fit. Hill Collins states, “Social theories reflect women’s efforts to come to terms with lived experiences within intersecting oppressions of race, class, gender, sexuality ethnicity, nation and religion.”⁶ One of the transformative moments where I was able to see the connections between my own experiences and rhetorical theory occurred when I picked up a book by Gloria Evangelina Anzaldúa after reading about her in an undergraduate rhetorical criticism class. As a woman of color, her experiences directly related to mine. As a scholar, she critiqued mainstream discourse and invited others to do the same.

To rhetorical scholars, Anzaldúa is a feminist rhetorical theorist whose work was formally introduced to communication studies through Foss, Foss, and Griffin’s book *Feminist Rhetorical Theories*,⁷ a book that “highlights nine feminist theorists that the authors believe provide valuable new perspectives to traditional rhetorical theory.”⁸ Anzaldúa is one of the four theorists who “provide[s] alternative perspectives to the way that the dominant culture has characterized rhetoric and rhetors.”⁹ The purpose of the book for rhetorical scholars was to examine perspectives outside of the “norm” of rhetorical theory¹⁰ by naming the women featured and identifying their work as rhetorical. It worked marginal discourse into rhetorical theory: “Such work typically has

either incorporated the rhetorical practices of marginalized groups as instances of rhetoric worthy of criticism, or it has employed the rhetorical and ideological insights of marginalized groups as a site from which to critique mainstream rhetorical practices.”¹¹ Foss, Foss, and Griffin introduced Anzaldúa as a worthy subject of rhetorical inquiry. Other Latina/o scholars used Anzaldúa’s work as a starting point to critique rhetorical practices and social consequences of marginalization. Flores, for example, explains, “While confined geographically as a border culture between the United States and Mexico, Chicana feminists can cross rhetorical borders through the construction of a discursive space or home.”¹² As a Chicana feminist, Anzaldúa’s theories create spaces of discourse and critique, particularly spaces relevant to political discussions about borders.

Anzaldúa’s theories concerning the Southwest have been widely used and studied; however, much of the work has been tied specifically to her theory of the borderlands—an important theory, but it does not comprehensively encompass the extent of her life’s work. In fact, a theory of the borderlands should be considered generative, not static. It is an important starting point, but it is “unfinished” as it has potential for continued expansion. Other theories derive by starting with borderlands, but they may expand across cultures and transcend particular situations. This extension is important because it allows for a theory of the borderland to remain relevant on its own, but it also can inspire growth and/or change in new situations and contexts. I argue that looking at her work more comprehensively has potential for many connections with existing rhetorical theories such as social movements, rhetorical criticism, and visual rhetoric.

Throughout this discussion, I will put Anzaldúa in conversation with other rhetorical theories and theorists. I argue that it is imperative to understand social theories “from below,” that is, from experience. Instead of starting from theory, I begin with experiences of isolation and social injustice. Moreover, implicit in the concept of

“theories from below,” lies an issue of experience, the body, and performance. Women of color use images, spoken word, and other instruments to craft theories. Thus, I explore a dialectic between experience and theory throughout my work. In order to discuss this dialectic, my case studies must necessarily intersect with other bodies of theory. I will approach these case studies rhetorically, but I will also intersect them with performance studies theories to more fully explain the dialectic between official and unofficial works. Moreover, this dissertation explores these methods and issues through an analysis of Anzaldúa’s life’s works.

Gloria Evangelina Anzaldúa (1942-2004) was a Chicana feminist theorist whose work has ushered voices of women of color into more dominant discourses in the academy. More specifically, her writings on exile, homeland, feminism, and queer theory helped mark the entrance of Chicana women into the literature of communication studies. Anzaldúa’s work has the potential to help rhetoricians and social movement scholars become more sensitive to the struggles and implicit rhetorical theories of women of color. She also offers a connection between culture work, everyday acts of resistance, and larger structural change.

To understand the rhetorical contributions of Anzaldúa, it is necessary to adopt a method that is flexible enough to analyze her archive and collection of work while embracing the tensions implicit in her work. In addition, it must be a method that is able to support an inclusive theory of social change “from below.” Diana Taylor’s call for a “hemispheric perspective”¹³ seems ideal for the purposes of this dissertation. I will use her concepts of the archive and repertoire to build a method that explains Anzaldúa’s work and theory. I start with traditional archival research, as it is currently used by several rhetorical scholars. Then, I use Taylor’s concepts to expand the possibilities of archival work beyond the borders of the rare books collection section in a library.

Taylor's concepts explain the movement of texts between official representations in the archive and unofficial iterations in the repertoire. While the archive is static and unchanging, the repertoire represents a realm of performance that is always open to new understandings and interpretations. I argue that Anzaldúa's work oscillates between the liminal space between the official texts in her archive and the unofficial performative space of the repertoire. There are official texts and unofficial performances that result from those texts. On a deeper level, the line dividing the official from the unofficial gets blurred throughout the analysis. There are iterations of official and unofficial within each category.

This dissertation grows out of an examination of Anzaldúa's archive, including writings and official records. One of the main purposes of including Anzaldúa's work alongside rhetorical theory is that there is an absence of voices of women of color, their methods, and their concerns in rhetorical scholarship. Out of this absence, my goal is to be more inclusive on all three fronts. Thus, I will examine what Taylor calls the *repertoire*—how the “facts” of the archive are mobilized beyond its borders in narrative and performances. The main question that emerges is: What do these reworkings and circulations do for the project of social change? This large question suggests four others: What is Anzaldúa's theory of social change? What does a theory of social change “from below” offer rhetorical criticism and social movement theory? What do archives offer to rhetorical theory, and how do they affect subsequent rhetorical acts? How do feminist projects by women of color uniquely make use of visual rhetoric and aesthetics for the purposes of social change?

Subsequent chapters of this work will address these questions. I will describe how to locate the rhetorics of people of color in their archives and repertoires, as well as how artists from oppressed groups often make a unique connection in visual media to raise

awareness about larger structural issues of border rhetorics. In this introduction (Chapter One), I provide a brief synopsis of relevant information about Anzaldúa. Chapter Two will discuss the importance of studying Anzaldúa's archive by looking at the exclusions of gender in the public sphere, arts, and visual rhetoric, and it will provide a literature review that surveys the role of Chicanas/os and Latinas/os in communication studies. Chapter Three will discuss Taylor's concepts of the archive and repertoire that I will develop to examine the archive and provide insights on archival research in communication studies. Chapter Four will provide a case study that examines Anzaldúa's birth certificate and the short story "Her Name Never Got Called." Chapter Five will offer the second case study that will examine a documentary made after her death. Finally, I will offer some conclusions about Anzaldúa's theory of social change, the role of the visual in creating theories, and archival research. This dissertation proposes that women of color make use of the visual medium in order to craft their theories through an examination of Anzaldúa's life's works.

ANZALDÚA'S POINT OF ENTRY, TOWARDS RHETORICS OF WOMEN OF COLOR

The physical borderland of the Texas/Mexico boundary of the Southwest is a site of cultural struggle. It has garnered debates about immigration issues, and it inspires Anzaldúa's writing. It is also a starting point for conversations among women of color. She explains that the cultural struggle through the metaphor of the borderland as the "actual southwest borderlands or any borderlands between two cultures."¹⁴ Foss, Foss, and Griffin write, "When she capitalizes it [Borderlands], she is using it as a 'metaphor, not actuality' to refer to a state that exists whenever cultural differences exist, whether those cultures involve physical differences such as race, class, or gender or differences

that are less tangible—psychological, social, or cultural.”¹⁵ Anzaldúa exemplifies this struggle when she writes outside of her physical homeland, often about being exiled by her own people. She never felt white enough, Mexican enough, or indigenous enough; as a woman with all of these identities in the academy, she never quite fit. Anzaldúa explains:

I am a border woman. I grew up between two cultures, the Mexican (with a heavy Indian influence) and the Anglo (as a member of a colonized people in our own territory). I have been straddling that *tejas*-Mexican border, and others all my life. Hatred, anger and exploitation are the prominent features of this landscape.¹⁶

Anzaldúa describes issues of colonialism, multiculturalism, and exploitation. She states, “For a woman of my culture there used to be only three directions she could turn: to the Church as a nun, to the streets as a prostitute, or to the home as a mother. Today, some of us have a fourth choice: entering the world by way of education and career and becoming self-autonomous persons.”¹⁷ Although her writing describes the contradictions of having multiple identities, it is also a breakthrough for women of color. Her life may be filled with feelings of exclusion, yet she reaches an academic audience, critically reflects on her own status, and, more importantly, shows how her story fits in with others in similar conditions. I argue that her theory of social change is important because it attempts to reach her own people and simultaneously asks the academic audience to question their own position in the perpetuation of oppression and exploitation.

With her death in 2004, Anzaldúa’s archive underwent much scrutiny. Ironically, The University of Texas at Austin, representing the borderland of the Southwest/Mexico border from which she had felt alienated in her work, wanted her “back”¹⁸—this time, in the archival collection of The University of Texas at Austin. Her archive is a collection of layered representations of experiences that are found at the intersection of race, class,

gender, and sexuality. Her work is an important starting point for a discussion of the contribution of women of color in communication.

The purpose of this dissertation is to situate Gloria Anzaldúa in conversation with rhetorical scholars through the proposed method of Taylor's archive and repertoire. Taylor's theory accounts for the movement of texts between the official texts and subsequent unofficial enactments. I argue that her archive provides implicit theories of social change; namely, the theory is imagistic, and it provides a new understanding of the role of cultural work in theory-building. In other words, images are central to Anzaldúa's creative process. Although class-based and standpoint theories have thoroughly documented the role of the individual and his or her perception of society, little work has been done in rhetoric about the role of particular experiences and images in the creation of theories. In the United States, people of multiple cultural backgrounds experience the world through a different set of negotiations. People who move to the United States may have a different experience even though they might not be from multiple cultural backgrounds. This dissertation discusses how experiences that deal with borders and multiple loyalties use images in order to create theories. Implicit in this analysis is the prevalence of images as instrumental in the creation of theories. By gaining insights into Anzaldúa's visual method of creating theories, scholars can be more attuned to the role of images in culture work and theory building.

There are several reasons why it is necessary to study the intersection of public discourse and social movements. Issues of race, class, and gender have been largely excluded as precursors to theories, and a rich set of experiences are missing from contemporary rhetorical theory. Philosophers write theories about ethics or being. Art historians might comment on the meaning behind art and what it represents. As a rhetorical critic, I discuss how theories stem from experiences and material conditions.

Documenting the experiences that lead to social theories affects who speaks in public discourse, definitions of publics, and how the resulting conditions lead to social movements. Anzaldúa's archive can begin to fill in some of those gaps as it provides a rich array of official documents and instances of unofficial stories, thoughts, images, etc., that might not otherwise be available for scholarly review. Such an approach is an effort to include women of color in the scholarly discourse on social movements.

In the study of social movements, women's voices often get lumped in with their male counterparts' arguments. Griffin explains that the study of movements extends from the study of single orators in the assessment of the discourse in historical time periods to understand collective aims and phenomena. She states that there are four types of social movement study: "The period study; the regional, or regional-period study; the case study, or more properly, the collection of case studies confined to a specific theme and time; and the movement study, concerned with the survey of public address, in historical movements."¹⁹ Although the Chicano movement has been studied to a certain degree, the Chicana movement has not. Flores' article on Chicana feminism takes us to the point of the collection of case studies. She examines the work of Chicana feminists and states that their rhetorical method builds identity and bridges with other communities. Although the work of Chicana feminists has been used for the purposes of culture and identity, the study of a Chicana movement has not garnered much attention. My aim is to trace a historical movement using the life's works of Gloria Anzaldúa. Although the archive is mediated through her body of experiences, the faces of Chicana feminism evolved throughout Anzaldúa's lifetime. She meticulously kept drafts of her work, marking changes in her own development as a Chicana feminist. For example, earlier drafts of her book *Borderlands/La Frontera* use the phrase "Chicano consciousness" which is later changed to "Chicana consciousness." As a woman of color, this shift is significant.

Anzaldúa's archive offers a theory of the rhetoric of culture work in the process of social change. Her voice enters the counterpublic spaces and enables the entry of others; she develops a theory of the image that is more than an argument; rather is it a form of metaphorical reasoning. She exemplifies the tension described by Taylor in her work on archives (official texts) and repertoire (particular enactments). This tension is productive. Its subjects carry it everywhere they go. The subsequent antagonism is the backbone of Anzaldúa's theory of social change. For all of these reasons, her work can help address the driving questions of my dissertation. Her work addresses several particular theories that guide my discussion, while making it relevant to a rhetorical, academic audience.

Anzaldúa's Work

Writing about my connection to Anzaldúa's writing requires some explanation of features of her work up front. Anzaldúa expressed a preference against italicizing non-English words as Keating did after her death. Keating states, "And in keeping with Gloria's strongly expressed preference, I chose not to italicize Spanish, Náhuatl, or other non-English words. As Gloria often explained, such italics have a denormalizing, stigmatizing function and make the italicized words seem like deviations."²⁰ Although I do cite published work as is (which includes italicized wording), I chose not to do so in my own writing in solidarity with Keating's insights about Anzaldúa's wishes. Mohanty's explanation of colonialism seems especially relevant here. Mohanty states:

The definition of colonization I wish to invoke here is a predominantly discursive one, focusing on a certain mode of appropriation and codification of scholarship and knowledge about women in the Third World through the use of particular analytic categories employed in specific writings on the subject that take as their referent feminist interests . . . the discursive construction of Third World women in Western feminism is an important first step.²¹

Although italics may well serve to make an English-speaking audience understand why they have not seen a term or that it is in another language, this particular dissertation finds it important to destabilize these choices of formatting in order to make an argument about the role of difference within academic conversations. Perhaps the ways in which we create and shape our papers may also contribute to a monolithic understanding of Third World women, to use Mohanty's term, and this may be a productive space to call the ideology and practice of writing into question. I provide an explanation of how I will use the terms as well as a description of borderlands, nepantla, and images as they relate to her theories.

Borderlands/La Frontera

I reiterate Anzaldúa's theory of the B/borderlands and include the way it has been expanded. However, the theory is also generative, which means that it is "unfinished" and evolves over time. Through conversations, publications, and new coalitions, B/borderlands takes on new meanings that enable others to use the theory in different contexts. To understand Anzaldúa's theory of the B/borderlands, I turn to her most well-known work *Borderlands/La Frontera*:

The actual physical borderland that I'm dealing with...is the Texas-U.S. Southwest/ Mexican border. The psychological borderlands, the sexual borderlands and the spiritual borderlands are not particular to the Southwest. In fact, the Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy.²²

This extended quotation comes at the beginning of the book and indicates Anzaldúa's point of entry. It is also, I would argue, one of her most cited passages. Anzaldúa begins with her point of entry: she speaks of a specific geographic region of the Southwest, her struggles with being a part of several cultures, her spiritual nature and feeling caught between religion/spirituality, and her sexuality as a lesbian woman. This passage also invites readers who share the physical space with her, as many may have experienced different borderlands of their own. Foss, Foss, and Griffin add, "Anzaldúa does not limit her consideration of Borderlands only to the literal U.S.-Mexican border, however. She expands the concept beyond its geographic meaning by distinguishing between *borderlands* with a small *b* and borderlands with a capital B."²³ In making grammatical decisions, Anzaldúa is able to differentiate between the literal and metaphoric. Anzaldúa explains, "Borderlands with a small *b* is the actual southwest borderlands or any borderlands between two cultures, but when I use the capital B it's a metaphor for the processes of many things: psychological, physical, mental."²⁴ Thus, Anzaldúa acknowledges her own location and simultaneously creates space for others to enter her space through identification. It also gives the reader an idea of Anzaldúa's audience. She is speaking to other Chicanas to validate their experiences, and she anticipates readers who identify with B/borderlands on a metaphorical level. Part of her experience resulted from having to choose one identity over another. Therefore, her theory also prioritizes multiple identities over one single dominant identity. Foss, Foss, and Griffin continue, "That those in the borderlands must choose a singular identity from which to speak—to

privilege only one of their multiple identities—probably constitutes the most powerful means of silencing them . . .”²⁵

As a result of multiple identities, the inhabitants of the B/borderlands must have the ability to jump from dominant discourses to the less dominant and be able to speak from these different positions on the B/borderlands. One of the characteristics of the B/borderlands is that of code-switching. Anzaldúa notes, “The switching of ‘codes’. . . from English to Castillian Spanish to the North Mexican dialect to Tex-Mex to a sprinkling of Náhuatl to a mixture of all of these, reflects my language, a new language—the language of the Borderlands.”²⁶ Language is important to Anzaldúa; therefore, she focuses much of her writing to create terms that are inclusive of all aspects of the B/borderlands. This also explains Anzaldúa’s favor by literary critics of Latin American culture and/or Mexican American and Chicana/o Studies.

As demonstrated above, Anzaldúa’s theory of the B/borderlands provides insight into her point of entry and how she invites others to exercise their multiple subjectivities. She comes to realize that the metaphor of the border is helpful in legitimating voices, but it does not go far enough. She uses the notion of B/borderlands to generate other related theories. The next concept of *nepantla* focuses on a more specific version of B/borderlands. Anzaldúa states, “But I find people using metaphors such as ‘Borderlands’ in a more limited sense than I had meant it, so to expand on the psychic and emotional borderlands I’m now using ‘*nepantla*.’”²⁷ *Nepantla*’s literal definition is ‘in-between places’; however, Anzaldúa uses the term as a metaphor. The metaphor is not meant to replace B/borderlands but to build on the metaphor to focus more on matters

of emotion and spirituality. Anzaldúa reflects about her sense of spirituality. She states, “The grounding of my spiritual reality is based on indigenous Mexican spirituality, which is Náhuatlismo, which loosely translates as ‘shamanism’. . . With the spiritual *mestizaje* there is a component of folk Catholicism in it.”²⁸ Spirituality is an important component of Anzaldúa’s work, and her use of *nepantla* is an attempt to bring this aspect of her identity to the forefront. Anzaldúa continues:

And I now call it *Nepantla*, which is a Náhuatl word for the space between two bodies of water, the space between two worlds. It is a limited space, a space where you are not this or that but where you are changing. You haven’t got into the new identity yet and haven’t left the old identity behind either—you are in a kind of transition . . . It is very awkward, uncomfortable and frustrating to be in that *Nepantla* because you are in the midst of transformation.²⁹

Another characteristic of the *nepantla* state is the idea of transition, a foundational concept for rhetorics of women of color. Anzaldúa elaborates, “*Nepantla* is a kind of an elaboration of *Borderlands*. I use *nepantla* to talk about the creative act, I use it to talk about the construction of identity, I use it to describe a function of the mind.”³⁰ Although people are generally categorized using cultural identifiers (i.e., feminist, Marxist, Chicana/o), Anzaldúa creates an identifier that gives legitimacy to the spaces that many people encounter as they shift between identities. Finally, *nepantla* takes into account the process of awareness—it legitimates the process that people go through when they learn about and decide to identify with a theory. Thus, “I use the concept of *nepantla* to describe the state or stage between the identity that’s in place and the identity in progress but not yet formed.”³¹ *Nepantla* communicates spirituality: “With *nepantla* the connection to the spirit world is more pronounced as is the connection to the world after death, to

psychic spaces. It has a more spiritual, psychic, supernatural, and indigenous resonance.”³² Using a theory of the B/borderlands as a starting point, Anzaldúa elaborates on her work and focuses on another relevant aspect of rhetorics of women of color: spirituality. Through the evolution of her theory, Anzaldúa finds gaps in discourse and produces extensions of the B/borderlands. Again, B/borderlands is a starting point, but it is not a static theory; it continues to evolve.

Anzaldúa’s Images

The term *nepantla* leads to a discussion of images and art, which are an integral part of Anzaldúa’s process of creating theories. She uses images as a precursor to writing. She states, “In reconstructing the traumas behind the images, I make ‘sense’ of them, and once they have ‘meaning’ they are changed, transformed. It is then that writing heals me, brings me great joy.”³³ However, from the beginning of her academic work, Anzaldúa declared the relevance of images, and it has been a common thread throughout all her work. She states, “My love of images . . . the fleeting images of the soul in fantasy—and words, my passion for the daily struggle to render them concrete in the world and on paper, to render them flesh, keeps me alive.”³⁴ Anzaldúa’s images serve as rhetoric—she uses them in order to work out a feeling and then theorize from that particular standpoint. As Olson, Finnegan, and Hope explain, visual rhetoric is culturally situated, a particularized way of seeing.³⁵ Anzaldúa makes her emotions and theories known through images: “I use images to help people connect with different experiences.”³⁶ The role of

the visual medium is rhetorical because it provides a sense of agency in Anzaldúa's work.

She continues:

The word, the image and the feeling have a palpable energy, a kind of power. *Con imágenes domo mi miedo, cruzo los abismos que tengo por dentro. Con palabras me hago piedra, pájaro, Puente de serpientes arrastrando a ras del suelo todo lo que soy, todo lo que algún día seré.* [With images I face my fear, cross the abyss that I have on the inside. With words I become rock, bird, cross bridges of serpents dragging everything that I am on the floor, everything that I will be someday.]³⁷

Through images, Anzaldúa realizes agency. Gronbeck discusses several rhetorical actions of visual rhetoric and claims that the focus of rhetorical studies is always the range of powers that discourse can leverage in cultural life.³⁸ Anzaldúa uses visual rhetoric as a vehicle to confront and resist. Olson, Finnegan, and Hope explain, "Symbolic acts of confronting and resisting seek to disrupt the façade of civic consensus."³⁹ However, her approach might take issue with Olson, Finnegan, and Hope's definition of resistant visual rhetoric occurring "in public spaces—in the street, the square, on buildings, in the public commons, on the body, on screen, wherever they can be seen."⁴⁰ Anzaldúa's visual agency takes shape as a personal domain and redefines the border between public and private.

As mentioned earlier, Flores explains how one of the rhetorical consequences of Chicana feminism is that of a redefinition of the public/private. As such, Anzaldúa's work functions as visual rhetoric. She makes sense of her experiences and explores them to create theories. Others may have imposed images onto her body, such as some of the white women she met in the Feminist Writer's Guild. She explains, "They thought that all women were oppressed in the same way, and they tried to force me to accept their image

of me and my experiences. They were not willing to be open to my own presentation of myself and to accept that I might be different from what they had thought of me so far.”⁴¹ Therefore, for Anzaldúa, images are starting points for discussions, and they are the experiences that she voices through her theories: “To write, to be a writer, I have to trust and believe in myself as the speaker, as a voice for the images. I have to believe that I can communicate with images and words and that I can do it well.”⁴² Images, then, are the starting points of discussion.

The images that Anzaldúa starts with are not in the abstract; they stem from concrete and personal experiences. For example, Anzaldúa explains in detail a dominant experience through image:

I have a vivid memory of an old photograph: I am six years old. I stand between my father and mother, head cocked to the right, the toes of my flat feet gripping the ground. I hold my mother’s hand . . . I had to leave home so I could find myself, find my own intrinsic nature buried under the personality that had been imposed on me.⁴³

Using the picture in a family album, Anzaldúa conjures an image that is familiar to the reader. Families tend to have photographs in albums, and often, there is much more to the story than what meets the eye. This common experience allows for the reader to connect with Anzaldúa even if the specific experience may have been different. This point of connection between the author and the reader gives creates a better understanding of Anzaldúa’s theory and work.

Anzaldúa not only uses everyday images from her own experiences, but she also critiques the power or powerlessness communicated through images:

Ethnocentrism is the tyranny of Western aesthetics. An Indian mask in an American museum is transposed into an alien aesthetic system where what is missing is the presence of power through performance ritual. It has become a conquered thing, a dead “thing” separated from nature and, therefore, its power.⁴⁴

Although Anzaldúa makes use of the visual medium to build connections, she also maintains that this medium has already been colonized. She therefore, uses images in order to communicate a theory of the flesh:

For only through the body, through the pulling of flesh, can the human soul be transformed. And for images, words, stories to have this transformative power, they must arise from the human body—flesh and bone—and from the Earth’s body—stone, sky, liquid, soil. This work, these images, piercing tongue or earlobes with cactus needle, are my offerings, are my Aztec blood sacrifice.⁴⁵

With this understanding, Anzaldúa reclaims the medium in order to make her experience known. She uses her body, and thus, images as a starting point for theorizing, and her process becomes rhetorical. There is also a hint of a discussion of official theories and unofficial experiences that led toward those theories—two components that will be discussed at length in the methods section. For now, I note that although Anzaldúa’s work has been included in some aspects of communication studies, it was also necessary to look at the field as a whole and examine the role of Latinas/os.

As stated earlier, Anzaldúa’s theories explore how the borderland of the U.S./Mexican border are part of a broader cultural struggle in the United States and the academy. She also provides an entry point for a discussion on rhetorics of women of color. A disclaimer seems necessary at this point: Understanding these inclusions and exclusions of women of color leads us to a space of rhetorical and cultural struggle. Merely paying attention to these issues does not result in diversity, inclusion, or even

understanding of other cultures. It simply means that we are making a gesture. We are trying to understand social and institutional exclusions using new analytical tools in an attempt for these women to make their own claims, in their own terms. The next chapter will provide a review of pertinent literature.

¹ “In fall 2007, some 7 percent of college and university faculty were Black (based on a faculty count that excludes persons whose race/ethnicity was unknown), 6 percent were Asian/Pacific Islander, 4 percent were Hispanic, and 1 percent were American Indian/Alaska Native. About 80 percent of all faculty were White; 43 percent were White males and 36 percent were White females. Staff who were Black, Hispanic, Asian/Pacific Islander or American Indian/Alaska Native made up about 18 percent of executive, administrative, and managerial staff in 2007 and about 33 percent of nonprofessional staff. The proportion of total staff made up of Blacks, Hispanics, Asians/Pacific Islanders, and American Indians/Alaska Natives was similar at public 4-year colleges (23 percent), private 4-year colleges (22 percent), and public 2-year colleges (22 percent), but the proportion at private 2-year colleges (27 percent) was slightly higher.” National Center for Educational Statistics, “Fast Facts,” U.S. Department of Education, <http://nces.ed.gov/fastfacts/display.asp?id=61>.

² Fernando Delgado, “The Dilemma of the Minority Scholar: Finding a Legitimized voice in an Intellectual Space,” *Arizona State University Hispanic Research Center*, 49.

³ Ibid.

⁴ “John Louis Lucaites, Celeste Michelle Condit, and Sally Caudill, eds., “Challenging the Tradition of Rhetorical Theory from the Margins,” *Contemporary Rhetorical Theory: A Reader* (New York: The Guildford Press, 1999), 535.

⁵ Ibid, 536.

⁶ Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, 2nd ed. (New York: Routledge, 2000), 9.

⁷ Karen A. Foss, Sonja K. Foss, and Cindy L. Griffin eds., *Feminist Rhetorical Theories* (Thousand Oaks: Sage Publications, 1999).

⁸ Jessica Brow, “*Feminist Rhetorical Theories* Book Review,” *Women Studies in Communication* 23, no. 2 (2000): 261.

⁹ Ibid, 263.

¹⁰ Ibid, 265.

¹¹ Lucaites, Condit, and Caudill, 536.

¹² Lisa Flores, “Creating Discursive Space through a Rhetoric of Difference: Chicana Feminists Craft a Homeland,” *Quarterly Journal of Speech* 82 (1996): 143.

¹³ Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003), xvii.

¹⁴ Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*. 2nd ed. (San Francisco: Aunt Lute Books, 1999), 19.

¹⁵ Foss, Foss, and Griffin, 106.

¹⁶ Anzaldúa, 19.

¹⁷ Ibid, 39.

¹⁸ According to an interview with Anzaldúa by Karin Ikas, Anzaldúa is a native Texan, and worked in the fields to help her parents as a child. She earned her B.A. from Pan American University in 1969; her M.A. in English and Education at the University of Texas at Austin in 1972; and became a Ph.D. candidate at the University of Texas at Austin. She then moved to California to become a full time writer after her UT professor that Chicana literature was not a legitimate discipline. Karin Ikas, “Interview with Gloria

Anzaldúa,” (sic) *Aunt Lute: A Not-For-Profit, Multicultural Women’s Press*, <http://www.auntlute.com/www.auntlute.com/auntlute.com/GloriaAnzaldúaInterview.htm>. Therefore, although she was a prominent theorist and writer, she always felt exiled from her homeland. Although there is seemingly no better place to house her archives, the purchase of her work does carry with it a hint of irony.

¹⁹ Leland M. Griffin, “The Rhetoric of Historical Movements,” in *Readings on the Rhetoric of Social Protest* eds. Charles E. Morris III and Stephen Howard Browne 2nd edition (State College: Strata Publishing, 2006), 10.

²⁰ AnaLouise Keating, ed., *The Gloria Anzaldúa Reader* (Duke: Durham, 2009), 10-11.

²¹ Chandra Talpade Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Durham: Duke University Press, 2003), 17.

²² Anzaldúa, 19.

²³ Foss, Foss, and Griffin, 106.

²⁴ Gloria E. Anzaldúa, *Interviews/Entrevistas*, ed. AnaLouise Keating (New York: Routledge, 2000), 176.

²⁵ Foss, Foss, and Griffin 107.

²⁶ Anzaldúa, *Borderlands*, 19

²⁷ Anzaldúa, *Interviews*, 176.

²⁸ Karin Ikas, “Interview with Gloria Anzaldúa,” *Borderlands: La Frontera*, 239.

²⁹ *Ibid*, 237

³⁰ Anzaldúa, *Interviews*, 176. In her interview with Karin Ikas, Anzaldúa states that *Nepantla* is not a continuation of *Borderlands* (176); one way that I can come to terms with this apparent contradiction is that *Nepantla* is an elaboration of the term, however, Anzaldúa develops the concept more fully in another work that she refers to in the Ikas interview, *La Prieta, The Dark One*. However, as far as I know, this book has not been published. I examine the manuscript as part of my dissertation.

³¹ Anzaldúa, *Interviews*, 177-78.

³² *Ibid*, 176.

³³ Anzaldúa, *Borderlands*, 92.

³⁴ *Ibid*, 19.

³⁵ Lester C. Olson, Cara A. Finnegan, and Diane S. Hope, eds. “Preface,” *Visual Rhetoric: A Reader in Communication and American Culture* (Los Angeles: Sage, 2008), xvii.

³⁶ Anzaldúa, *Interviews*, 200.

³⁷ Anzaldúa, *Borderlands*, 93. The translation is my own.

³⁸ Bruce E. Gronbeck, “Foreword Visual Rhetorical Studies: Traces through Time and Space,” *Visual Rhetoric: A Reader in Communication and American Culture* (Los Angeles: Sage, 2008), xxv.

³⁹ Lester C. Olson, Cara A. Finnegan, and Diane S. Hope, eds. “Section III: Confronting and Resisting,” *Visual Rhetoric: A Reader in Communication and American Culture* (Los Angeles: Sage, 2008), 199.

⁴⁰ *Ibid*.

⁴¹ Ikas, “Interview with Gloria Anzaldúa by Karin Ikas,” 2.

⁴² Anzaldúa, *Borderlands*, 95.

⁴³ *Ibid*, 37-38.

⁴⁴ *Ibid*, 90.

⁴⁵ *Ibid*, 97.

Chapter 2: Literature Review: *Towards a Latina/o Understanding of Communication Studies*

Just as Anzaldúa's identity is multi-layered and filled with productive contradictions, her work intersects with several fields of study. The following chapter focuses on a review of literature in the following bodies of work: 1) Women of color, art, and the public sphere; 2) Latina/o studies in communication; 3) invitational rhetoric; and 4) Chicana feminism. I will also focus on the gaps in discourse and how Anzaldúa's work fills in some of those theoretical holes. The section on Latina/o studies is the lengthiest and refers implicitly to the other sections of the literature review. Also, it creates an archive of the extensive amount of work in Latina/o studies and its contributions to other bodies of literature. It simultaneously shows how those contributions may not be documented within those bodies of literature. Since Anzaldúa's work heavily relies on the visual and the role of Chicanas in larger discourses, I now turn to a discussion of women of color, art, and the public sphere.

WOMEN OF COLOR, ART, AND THE PUBLIC SPHERE

Gender and the Public Sphere

The mainstream bourgeois public sphere described by Habermas was always a sphere of exclusion for women. The problem with this exclusion is that it alienates certain portions of the population from engagement in civil society's deliberations about the course of society, and it diminishes the ability of those excluded to hold the state

accountable to its promises. Although there is a potential for all members of the society to hold the state accountable, this potential is diminished by the exclusion of women. Habermas defines the public sphere as, “private people [who] come together as a public; they soon claimed the public sphere regulated from above against the public authorities themselves, to engage them in debate over the general rules governing relations in the basically privatized but publicly relevant sphere of commodity exchange and social labor.”¹ Women were not included in this definition, perhaps because of how they were defined since Aristotle’s time. Elshtain explains, “Aristotle’s women were *idiots* in the Greek sense of the word, persons who either could not or did not participate in the *polis* or the ‘good’ of public life, individuals without a public voice, condemned to silence as their appointed sphere and condition.”² Fraser explains the usefulness of the concept of “the public sphere” and also gives a feminist critique. She states that the public sphere “designates a theater in modern societies in which political participation is enacted through the medium of talk . . . This arena is conceptually distinct from the state.”³ Thus, the public sphere has the potential of being a space where people are able to come together, talk, and hold the state accountable. However, Fraser also explains that the full potential of the public sphere never materialized in practice because it never achieved open access.⁴ Even if people could bracket off their interests for the purpose of coming together and having rational debate, women were excluded from the public sphere. Ryan states, “Women were patently excluded from the bourgeois public sphere. . . and were even read out of the fiction of the public by virtue of their ideological consignment to a separate realm called the private.”⁵ Pateman continues this idea when she writes, “The

private sphere is typically presupposed as a necessary, natural foundation for civil, i.e., public life, but treated as irrelevant to the concerns of political theorists and political activists.”⁶

Not only were women excluded from the public sphere, but, Joan Landes argues, “The symbolic politics of the emerging bourgeois public sphere was framed from the very outset by masculinist interests and assumptions.”⁷ In Pateman’s words, “Women are *excluded* from the original pact.”⁸ Women of color were not able to make their claims, build their theories, or build a sense of common purpose because they were never able to access the public sphere from the start. Even Chicano orators had more access to the public sphere through their ability to bring together audiences to listen to their speeches and public readings.

In response to the exclusion from the public sphere based on gender, the intersectionality of other types of oppression and exploitation are apparent. “Intersectionality” is explained by Patricia Hill Collins, who states, “Intersectional paradigms view race, class, gender, sexuality, ethnicity, and age, among others, as mutually constructing systems of power. Because these systems permeate all social relations untangling their effects in any given situation or for any given population remains difficult.”⁹ Therefore, a theory of intersectionality of oppressions posits that it is necessary to examine the relationship between the differing sources of oppression in order to name the problem/oppressor and create strategies for change. In the case of the public sphere, women of color face multiple layers of oppression that do not allow them to enter into public discourse. Despite the feminist critique of the public sphere, women

of color continue to be excluded and are more accurately represented in the discourse of counterpublics.

Fraser explains that members of subordinated social groups, such as women, workers, peoples of color, and gays and lesbians create subaltern publics, invent and circulate counterdiscourses.¹⁰ She also states that the “proliferation of subaltern counterpublics means a widening of discursive contestation. . .”¹¹ Issues of gender, race, and class can be talked about in such a way that is productive, and it can lead to a stronger sense of solidarity within and between groups. I am particularly interested in how constructs of the public sphere create exclusions based on gender and race. A feminist reading of Anzaldúa’s archival works (both published and unpublished, inclusive of written texts and artworks) remedies such exclusions by providing unique entry points for women of color, building bridges with other communities, and managing the tensions of being different while fighting similar struggles.

Anzaldúa offers an oppositional counterdiscourse through the use of multiple languages in her work and the personal voice. She offers Chicana women a legitimization of their experiences, but she also makes it clear that she is speaking to the audiences that have excluded her. This space is a counterpublic from which she is able to discuss issues of race, class, and sexuality. These issues lead us into another layer of gendered and racialized forms of exclusion. The layer of race deserves further explanation.

Race and the Public Sphere

Another criticism of Habermas' public sphere is that of the exclusion of race as a precondition for inclusion. Histories of racism and exclusion have persisted both independently and alongside issues of gender. For example, Ryan explains:

On this reordered plane of late-nineteenth-century public life, women continued to locate and exploit the political possibilities for their sex. In many ways women's public presence remained veiled and distorted by the manipulation of gender symbolism dating from antebellum political culture, which was now used to garnish the increasingly stark racial and class partitions of the public. During the war women were an honored presence, and female symbols were prolifically displayed. When white dominance was restored in the South, it was portrayed as an act of public purification, a defense of the honor of the ladies. Meanwhile, antiwar Democrats in the North raised cheers to white ladies. Both labor and capital draped their interests in female symbols. The parades of the Workingmen's Party of California mounted wives and daughters in carriages as testimony to the respectability of their membership, support of their demand for a family wage, and a countersymbol to Chinese immigration, which they pictures as a flood of bachelors and prostitutes.¹²

The importance of this passage lies in the fact that it hints at the layered forms of exclusion when looked at under the context of gender in conjunction with race and class. In the late nineteenth century, the women may have been seemingly introduced into public life, but their inclusion was largely superficial. More privileged white women entered the public sphere when the men went off to war; however, this phenomenon was a false sense of publicity. The men's jobs were properly restored upon their return. These white women never entered "true" publicity like the men enjoy, and the Chinese immigrants were never granted any publicity at all. This early example of describing the role of women in the public sphere shows us that the voices of the non-white women are further excluded and silenced. It is clear that "the bourgeois public sphere continued to

rely on features of certain bodies. Access to the public came in the whiteness and maleness.”¹³

There have been studies on the interconnectedness of race and class in regards to the public sphere. For example, Squires explains:

A national Black public did not arise immediately after slavery; instead, the brief period of Reconstruction was transformed into a reign of terror. . . All in all, the Black public still acted more like an enclaved public for the remainder of the nineteenth century, expressing its oppositional consciousness mainly in safe spaces and rarely supporting open confrontations with the white public.¹⁴

The study of race in relation to the public sphere reveals, again, the lack of participation of the public sphere proper. Entering into the male, white-dominated, public sphere may not be the answer, but to question ways in which women of color’s social class excludes them from the public sphere at large may be a place to start. These exclusions also disabled women of color from making connections with other working-class women in similar situations.

Gloria Anzaldúa also felt the exclusions from both the Chicano movement and earlier waves of feminism. Flores states that the Chicana feminist feels unwanted in the United States, isolated due to her many identities, split from the Chicano movement because of their focus on gender, and isolated from other white women because of their border status.¹⁵ She offers a unique entry point into the conversation of the public sphere. To combat the societal and institutionalized exclusions, she focuses on building bridges with other communities in alternate ways. As Flores explains, “Within the writings of Chicana feminists, we find the processual move from carving one’s space, to creating a homeland, and finally to establishing bonds with others, and in this process, the move

from other-defined to self-defined is illustrated.”¹⁶ Flores fleshed out the rhetorical process in which Chicana feminists discursively create bridges with other communities. I go further by discussing how one Chicana feminist works to craft a theory of social change. Anzaldúa uses meditations and writing in order to conjure up images, which invites audiences to interrogate systems of power. A theory of social change in her archival collection may lead us to more inclusive ways of talking about marginalization, community, and ways of being different while fighting for similar struggles. Situating Anzaldúa within issues of the public sphere and counterpublics is important. My dissertation further relates to the study of the public sphere because Anzaldúa’s rhetoric offers a manipulation of definitions of publicity. Flores states:

The border experience also leads to the need to fuse public and private. While much of rhetorical history investigates the influence of discourse that is clearly public, such as speeches, for marginalized groups whose access to the public sphere has been limited, “private” discourse plays a public role. Chicana feminists find poetry and other “private” discourses to be useful rhetorical tools for publicly expressing their private selves.¹⁷

The public/private divide is blurred through the methods of culture-work. In Anzaldúa’s work, a poem or journal entry is as valuable a theoretical tool as the finished product of her published work. It lets scholars and other audiences in on how the theories are created from a feeling of exclusion to a fleshed out theory of social change. However, Anzaldúa enters another realm of marginalization even in the discourse that is supposed to be open for creative thought and expression. More specifically, there is a continued need for feminist women of color in the field of the arts and visual rhetoric because, although women are becoming more visible in the art world, it is still dominated by canons created

by men. According to *Smithsonian* magazine, up until the 20th century, most art academies did not admit women and creating art was considered “unlady-like.”¹⁸ Although *Smithsonian* mentions issues of gender in their statement, one is left wondering where there may be a discussion of race. Readers are left to infer that women of color are still struggling to gain recognition in this arena.

The Arts and Visual Rhetoric

The study of aesthetics makes similar assumptions as those in the theory of the public sphere. Mitchell explains, “Issues that seem at once more enduring and more timely: the problem of artistic production and spectatorship in relation to changing and contested notions of the public sphere.”¹⁹ This space of freedom of expression has a gendered history. Art, more specifically, has sometimes been a site of expression where critical thinkers can make their mark. Famous impressionists, for example, were known for their defiance of the traditional norms of painting. They allowed for the shift in paradigm by pushing the boundaries of art. However, the most famous impressionists on display at the Chicago Museum of Art are 18 men, including Monet, VanGogh, Cezanne, etc. There were two featured women: Berthe Morisot and Eva Gonzalès.²⁰ Wilhelmina Cole Hollaway, the founder of the National Museum of Women in the Arts notes that “in the 1960s, scholars and art historians were beginning to discuss the underrepresentation of women and various racial and ethnic groups in museum collections and major art exhibitions.”²¹

Similarly, in literature, women have faced a history of exclusion. In the 19th century, women were forced to adopt male pen names in order to publish their work. For

example, Mary Ann Evans wrote under the name George Eliot and Charlotte Brontë under the name Currer Bell. Even Joanne Rowling, the author of the famous Harry Potter books, uses an androgynous pen name of J.K. Rowling. In the public sphere concerning the arts and humanities, women have been excluded as a precondition to their entry into the spheres of art, literature, and public life.

Morisot and Gonzalès, the female impressionists, are from a European background. The voices of women of color have been further systematically left out of dominant forms of discourse. This layered exclusion provides rhetorical scholars with rich texts for analysis with the potential of uncovering the layers leading to the exclusion of women of color. Even with the entrance of women into the arts, there are issues of race and culture that continue to persist. Too often, racialized bodies do not have access to be the privileged artist; they are portrayed in ways that put their subject positions on display. For example, Chantal Akerman had an installation piece called *From the Other Side* at the Blaffer Gallery, the Art Museum of the University of Houston. The bodies on display were those of illegal immigrants and others living in border towns. Even though the stories told were in Spanish, there were no subtitles that allowed the non-Spanish speaking viewers to understand the text.²² This move toward diversity in the realm of art does not always result in the agency of those who are portrayed. Although Ackerman makes an important point about documentaries and expanding the scope of experiences covered through art, scholars should acknowledge that marginalized communities have been traditionally excluded in being the agents of their own representation.

Anzaldúa and other Chicana feminists feel a similar exclusion in the arts and literature. Chicana feminist Ana Castillo explains her research on imaginative literature and anthropology:

Unfortunately the writings of mestizos, criollos, Spaniards, and Anglos from the nineteenth century up to that time (1979) did not reveal anything more than stereotypes. At best I found ethnographic data that ultimately did not bring me closer to understanding how the Mexic Amerindian woman truly perceives herself since anthropology is traditionally based on the objectification of its subjects. Furthermore . . . the Mexic Amerindian woman had been gagged for hundreds of years . . . the literal silencing of the Mexican indigenous population. . . ²³

Although Anzaldúa is not in the same field as Castillo, she shares similar feelings in regards to the exclusion of women of color in works of art, literature, and academic circles. In response to the continued exclusion and criticism of cultural work, Anzaldúa states:

So, if you want to really hurt me, talk badly about my language. Ethnic identity is twin skin to linguistic identity—I am my language. Until I can take pride in my language, I cannot take pride in myself . . . I will no longer be made to feel ashamed of existing. I will have my voice, Indian, Spanish, and white. I will have my serpent's tongue—my woman voice, my sexual voice, my poet's voice. I will overcome the tradition of silence.²⁴

Anzaldúa offers an exciting entry point. Not only does her work perform agency, but it also provides rhetorical scholars with a rich new body of work to examine. In her life's work, Anzaldúa paved the way for other women of color to do the same. As a result, the archive can give unique insights into the process in which Anzaldúa develops a theory of social change. It develops in a way unlike many other theoretical constructs, and it may help scholars understand the many faces of cultural work that goes into the making of theories "from below."

Moreover, Anzaldúa gives an alternative that is not describable with the previous analytical tools; her theory is much more imagistic. She states that images are precursors to creating theories:

An image is a bridge between evoked emotion and conscious knowledge; words are the cables that hold up the bridge. Images are more direct, more immediate than words, and closer to the unconscious. Picture language precedes thinking in words; the metaphorical mind precedes analytical consciousness.²⁵

Scholars have argued that images function as visual arguments.²⁶ Other scholars have focused on the role of visual ideographs and their relationship with the verbal.²⁷ Cloud, for example, states that visual ideographs are important because they make the verbal more concrete by enacting the concepts represented.²⁸ Contrary to the belief that a picture may provide many meanings, Cloud argues that the image serves an argumentative function. Cloud's study:

Explores the role of widely circulated images of Afghans, with an emphasis on those of Afghan women, in national news magazines and their web sites during this war, arguing that images of Afghan women and men establish a binary opposition between a white, Western, modern subject and an abject foreign object of surveillance and military action. These images construct the viewer as a paternalistic savior of women and posit images of modern civilization against depictions of Afghanistan as backward and pre-modern.²⁹

Anzaldúa agrees with these latter claims that images function beyond visual arguments, but she adds that images are an integral part of the formation of the subject. Although Cloud looks at images that have been created by the media in order to justify the "white man's burden," Anzaldúa offers images of an organic intellectual who is interested in legitimizing the experiences of other Chicanas and invites larger audiences into her oppression, experiences, and world. The multiple identities and loyalties exhibited by

Anzaldúa's images should not be confused with multiple interpretations of her work. Anzaldúa also makes precise arguments through the use of images which are made through the use of a multilayered subject. She also uses these images to make sense of her own feelings of isolation while creating theories of social change. Thus, in Anzaldúa's case, images come before any theories are actually written, but they serve the same argumentative function as delineated by Cloud. The images are created by the subject, not imposed on her by others.

The purpose of the previous section was to discuss the literature on women, art, and the public sphere and to show how a study on Anzaldúa may begin to fill in some of the gaps of the larger theories presented above. Anzaldúa's work may fit into discourses of art where women of color are not represented. Her discourse intersects with public sphere issues through the formation of a Chicana counterpublic, and her use of images as precursors to theories adds to current theories of visual rhetoric. The following section will review the literature on Latina/o studies in communication. This is the body of literature that directly relates to and addresses how women of color fit into communication studies; it addresses the particularities of race as they affect Latinas/os.

LATINA/O STUDIES IN COMMUNICATION

The political movement of the 1960s and 1970s marked the emergence of Latina/o studies into communication studies. This literature review aims at unveiling the patterns that have lead to an expansion of Latinas/os in communication studies while simultaneously recognizing that there is more work that needs to be done to bring out

these marginalized voices and place them in conversation with other rhetorical theories. While I recognize that there is a large body of scholarship in journals outside of communication studies journals, and that many of our scholars publish outside the confines of our field, I find it important to ask what is missing within our field. The crux of this literature review will focus on the unique insights and trends of Latina/o Studies within communication. The three main movements within Latina/o studies include an emphasis on social movements, rhetorics of difference, political representations, and invitational rhetoric. Since this dissertation also aims at putting into conversation Anzaldúa's work with communication studies, I will also offer a brief overview of her theories as they pertain to the dissertation. The literature review moves from traditional (with social movements) to critical/cultural approaches to rhetoric (with rhetoric of difference and politics). Although invitational rhetoric does not include the study of Latinas, I argue that it is a logical counterpart to other critical/cultural studies. In offering the literature on Latina/o studies, I embrace Diana Taylor's approach of the archive and repertoire because it fills in some gaps that are evident in other approaches. Finally, in the spirit of engaging archival research as the crux of my dissertation, I note that this literature review might also be considered a type of archive of Latina/o studies—bringing together work from rhetoric, performance studies, and critical studies into a single document.

Social Movements

The main focus of this set of literature is on a few prominent rhetorical figures in communication studies articles: Reies Tijerina, César Chávez, José Angel Gutiérrez, Rodolfo Gonzales, Muñoz Marín, and Fidel Castro. These leaders range from “fiery militant to moderate advocates of nonviolence.”³⁰ The topics these political leaders addressed ranged from issues surrounding the Chicano movement, Cuban identity, and campaigns in Puerto Rico. These political activists used speaking and writing to articulate the frustrations and demands of their communities.³¹ The focus applies the traditional notions of rhetoric, such as persuasive elements and audience adaptation, to these specific Latino political figures.

The methodologies used by scholars in this section included the study of political icons through the analysis of public speeches in the first half and legal documents in the second. The first study was done through the use of interviews, analysis of speeches, or other such texts. For example, rhetorical critics found clusters of terms and analyzed their meanings and role in the construction of identity. Another methodology included the use of metaphoric criticism, “the power of metaphor was determined by assessing both their frequency of use and their intensity.”³² According to these scholars, metaphors made abstract ideas more concrete, the discourse more vivid, and it helped increase the persuasiveness of the message. This level of understanding is integral in the understanding different cultures. Anzaldúa, for example, will continue to use metaphors in her theory of the borderlands. Brow states, “Anzaldúa relies on metaphor to keep the

Borderlands unstable, thereby creating room for the *mestiza* consciousness and the cross-cultural insights that come from it.”³³

Since politicians and revolutionaries articulated unique experiences and needs when compared to mainstream American politicians, how do rhetors convey these needs? What are the key terms of the movements under study? Lloyd D. Powers provides some key terms of the Chicano movement: the feeling of oppression, *La Raza*, the robbery of the conquered people; *Huelga*, and *Aztlán*.³⁴ These four terms speak to feelings of otherness due to economic and geographic differences, desires, and hopes. Similarly, in the context of Puerto Rican politics, one of the main terms was *jíbaros*, which was used to describe the “politically disenfranchised highland peasants.”³⁵ Although Chicanos were the main group under scrutiny by rhetorical scholars, other Latino interests were also making their way into the discussion. Delgado examines the political figure of Fidel Castro through the analysis of a speech given to the “writers and artists of Cuba.”³⁶ The common thread among these terms is that they are used to mobilize disenfranchised communities. The terms represent difference. Gonzalez stated, “Otherness is what constitutes us.”³⁷ This statement appears to be a statement of difference, it is also a rallying cry to unite people. Although Chicana feminism would address different concerns, there is also a need to define terms. Anzaldúa states, “When I became more recognized as a writer, I started articulating a lot of these feminist ideas that were a kind of continuation of the Chicano Movement. But I call it ‘*El Movimiento Marimacha*.’”³⁸ Since Anzaldúa claims that her point of entry stems from the Chicano movement, the style of the Chicano movement requires examination.

Political figures employ a variety of stylistic devices including public speaking, appeals to religion, and use of god/devil terms. Public speeches are used extensively. The rhetors take into consideration that most of the Mexican-American population was illiterate and uneducated at the time. There is a heavy reliance on speaking in public at opportune moments regarding issues such as wages, pesticides, and crops.³⁹ Furthermore, Reies Tijerina uses metaphors extensively. His “Land Grant” speech “clustered around five themes: Jeremiad, genealogy, conspiracy, disease, and the apocalyptic.”⁴⁰ Poetry is also used as a means to reach a large audience and focus on the individual, specifically through “introspection and self definition.”⁴¹ It was performed in an attempt to address the constraint of reaching a mostly illiterate audience at political rallies.⁴² The use of poetry could also be extended into the women’s movement that Anzaldúa would be an integral part of; she would use poetry as part of her intellectual writing style and as a starting point for discussions on theories of women of color.

Beyond the utility of speaking in front of an audience, there was also a clear appeal to religion among orators. Tijerina, for example claimed that, “His motivation as a rhetor came largely from his view of God’s plan for him.”⁴³ In order to appeal to the largely Catholic population, Tijerina “identified with Moses, who also led an oppressed people to a promised land.”⁴⁴ César Chávez also used religion as a major rhetorical tool by aligning himself with figures such as the Virgin of Guadalupe.⁴⁵ Chávez relies on the audience to proclaim his saintly image and only speaks when he has been asked to do so by others, making him appear as a true fighter of people’s desires. Muñoz Marín also used religion to sway the audience. He attempted to “combat the supposed political

illiteracy of the *jíbaros* by enjoining them to act from religious rather than political motives.”⁴⁶ Through the use of religious rhetoric, Muñoz framed political action as a moral obligation.

As an extension of the religious appeal, the rhetors that focus on the Chicano movement employed god/devil terms in their strategies. Communication scholars identified *La Raza* and Aztlán as god terms while the devil terms were associated with Anglos. *La Raza*, for example, is a point of unity among Chicanos and marks a separation with the dominant culture. Furthermore, Aztlán becomes an archetype of paradise lost whose memory is seen as “an important element in keeping alive the spirit of Chicanismo.”⁴⁷ Since the term provides a “clear identification with Indian roots, Aztlán gives Chicanos a home or a place to belong,”⁴⁸ the use of key terms and religious appeals imply that action must be taken in order to reach political freedom. God terms were inverted to reflect the empowerment of marginalized people, and the devil terms were assigned to Anglos, “In Chicano rhetoric, the Anglo is the source of devil terms and often is the ultimate devil term.”⁴⁹ Moreover, “Anglos . . . robbed what they considered positive in the culture and belittled the rest.”⁵⁰ Through the use of god/devil terms, Chicanos rejected the labels placed on them by others. Anzaldúa’s rhetoric would, again, be an extension of that of the Chicano movement; however, instead of using religion in its own right, she would bring in theories based on a broader sense of spirituality in her writing.

Next, there is a shift in scholarship from the spoken word to the written text. This shift in focus moves from political icons to political texts, “issuing of persuasive public

documents named ‘plans’ has deep roots in Mexican history.”⁵¹ The plans provide powerful rhetorical arguments to the Chicano population and simultaneously “represent articulations of Chicano ideology and identity, designed to facilitate the goals of the movement: social justice and cultural nationalism.”⁵² They help Chicanos connect with earlier times,⁵³ which is a vital component of identity formation. Through this connection to the past, the movement can make progress.

Although the studies focus on written legal documents, a dimension of orality remains, “as a ritual were worlds read aloud memorialized an important event and informed listeners of the truth of history, where artistically created sentences and poetically expressed . . . [the] self-conscious attention to style also reflected the centrality of the oral tradition of Mexican Americans.”⁵⁴ The centrality of the oral tradition would be extended into the movement of women of color. In fact, it is one of the primary forces guiding the memorializing of Anzaldúa after her passing in 2004. Beyond stylistic choices, I also turn to academic discussions because this is where I extend Anzaldúa’s theories.

Along with the ongoing evolution of the rhetorical texts, shifts in focus also occurred in the methodologies used by scholars. Texts were evaluated for their persuasive elements, artistic appeal, and stylistic devices. The texts were also examined for their role in creating or maintaining ideology through McGee’s ideographs. Delgado’s essay suggests “investigates an important social movement, extending a certain mode of analysis—ideographic—to a rhetorical understanding of the ideological and constitutive elements of Chicano rhetoric.”⁵⁵ The ideographs are similar to the god/devil terms that

were used during the era of political icons. However, the ideographs of <Chicano>, <La Raza>, and <Aztlán> were used to uncover their underlying ideologies, which go beyond the descriptive measures taken prior to this specific period. These documents are extremely important to the overall movement.

Latina/o Counterpublics

At the culmination of the focus on written political texts, the direction of the field began to shift. Still maintaining its political nature, the new focus moved from political orators to counterpublics that made use of vernacular discourse. One such focus was on rap music, “No longer marginal, rap music has grown into a significant and vibrant popular culture form that diverse communities enjoy and consume.”⁵⁶ It is through the medium of music that Chicanos would voice their concerns regarding politics and the discrimination against Mexican-American people. Rap began as an African American movement and is characterized by its expression of political concerns in the form of vernacular language. However, “[rap] has become a cultural form through which other ethnic and racial groups have articulated their experiences as aggrieved and under-resourced communities.”⁵⁷ Chicanos would also use rap as a medium to voice political grievances. The distinguishing points of Chicano rap are the object of analysis by rhetorical critics.

The methodology in this line of research focuses on the content of the music through textual analysis. The critic could discern the ways in which the Chincano identity is articulated through the performance of music and language. A continued interest is

given to ideology through the analysis of lyrics by “examining the articulations of Chicano ideology in specific examples of rap music.”⁵⁸ Scholars make use of this method to interrogate several overarching questions. The focus of scholars, such as Fernando Delgado, shifted from scholarship on traditional politics to a vernacular manifestation of politics. Delgado’s concern is not about the leaders who have more political access, but about how politics are articulated by people who remain at the margins of society. It becomes a space of a new distinct counterpublic as they express grievances, “Ironically, despite these markers of mainstream success, rap continues to be a product of many artists who ‘see themselves as ghetto revolutionaries voicing the only consistent radical urgings . . .’”⁵⁹ The ways that rappers negotiate their identity in the midst of the constraints of being rejected by mainstream society become particularly important.

Like other political culture works, Chicano rap is a means of articulating ideology. One way that this articulation occurs is through the strategic language choices made by the rapper. Kid Frost, for example, “uses calo and code-switching as ‘a strategy of identification with the Mexican dimension of the Mexican American experience.’”⁶⁰ The rhetors speak in the language of the audience, which serves as the introduction of a new strategic choice. This strategy is unique to Chicano rap, and it is a way of creating a connection with Mexican American populations in their own language, “By critiquing obvious targets of institutional authority—police, politicians, educators, judges—Chicano rappers attempt to specify the elements contributing to their oppression, albeit through a simplistic rhetoric.”⁶¹

Vernacular language shows how a rhetor uses the language of the audience. Chicanos who listen to Kid Frost do not need to be revolutionaries or heavily involved in the political arena to identify with rap music. The average person can understand and relate to Kid Frost's lyrics. Through his articulations of displacement, members of the Chicano community can take steps against this isolation resulting from belonging to multiple cultures by having this connection through the music. Furthermore, through his music, "Kid Frost represents the possibility of cultural recovery and ideological repudiation that rearticulates Chicano identity in the borderlands."⁶² People who negotiate membership in two cultures and feel isolated from both could identify with rap and have a space to articulate their own frustrations. This space provides the possibility of healing of a group that has been traditionally, institutionally, and socially excluded from the center. The following period of literature continues to expand on the idea of moving from the margins to the center in alternative ways.

Gloria Anzaldúa's scholarship picks up where Delgado ends. In the previous studies, there is a shift from the study of traditional social movements to more vernacular means of voicing political dissent. Studies on Frost, for example, showed his isolation because his membership in multiple cultures. Anzaldúa's writing discusses a similar dimension of isolation, which signifies a similarity of experiences. Anzaldúa explains:

We are a synergy of two cultures with various degrees of Mexicanness or Angloness. I have so internalized the borderland conflict that sometimes I feel like one cancels out the other and we are zero, nothing, no one. *A veces no soy nada ni nadie. Pero hasta cuando no lo soy, lo soy* [Sometimes, I am nothing or no one. But even when I am not, I am].⁶³

Anzaldúa shares her isolation explained by Delgado's scholarship on Frost. However, studies that are solely based on male orators such as Kid Frost have also left out women's voices. Anzaldúa states:

And there were women like myself, many Chicanas, who were already questioning, having problems with the guys who were ignoring women's issues . . . What you could say is that in the sixties and the early seventies the Chicanos were at the controls. They were the ones who were visible, the Chicano leaders. Then, in the eighties and nineties, the women have become visible.⁶⁴

Anzaldúa also responds to the political environment that leaves Chicana and Chicano voices in the margins, but she also speaks as a Chicana woman. Instead of rap, she uses poetry, literature, and images. Although her point of entry means that she identifies with the Latino movement, she also calls for change that affects the unique ways in which Chicana women have been excluded from both the Chicano movement and from the women's movement.

Rhetorics of Difference

Along with the emergence of studies in rap music, the interest among scholars to study alternative means of rhetorical discourse began to expand, more specifically in the mid- to late-1990s. Here, the focus shifts to literature and visual rhetoric. While there is an adherence to the previous themes of Chicano political concerns, women along with other Latinas/os begin to enter the dialogue. The main issues surround visual images, collectivism, and the creation of discursive spaces as a means of forming connections with a past that is often excluded from history. Once again, these spaces validate their experiences, and they form a distinct identity. While visual images are prevalent, all

creative tools, such as prose, poetry, and stories are important components of rhetorical discourse, “Creative works as a tool in the discursive construction of a space of their own.”⁶⁵ The construction of this space is another way of documenting historical experiences.

Scholars use several methodologies to study these artifacts. Lisa Flores, for example, reviews the literature by Chicana feminists and abstracts a model of the Mexican American experiences in creating a homeland. LaWare, on the other hand, examines the visual representations of a mural in order to discern the arguments of the visual rhetoric. Calafel and Delgado also look at the visual rhetoric of a photograph book *Americanos* in order to show how visual arguments act as a form of vernacular discourse. Delgado further engages in the dialogue by examining the collectivistic nature of the rhetoric of Rigoberta Menchú; Palczewski continues the discussion of collectivism by re-centering voices through the analysis of Gloria Anzaldúa’s letter as a rhetorical form. These pieces serve as artifacts, and they are used to create alternative spaces of discourse and validate everyday experiences. The methodologies give a historical account of the artifacts while simultaneously showing how they create complex, layered identities.

The creation of spaces of difference is important because they provide a form of resistance to assimilation:

By employing a rhetoric of difference, in which Chicana feminists construct an identity that runs counter to that created for them by either Anglos or Mexicans, Chicana feminists begin the process of carving out a space for themselves where they can break down constraints imposed by other cultures and groups.⁶⁶

Identities have been imposed on Chicanas/os by the dominant culture. Chicana feminists deviate from the identifications of others and find alternative ways of establishing their own identities. By breaking down the constraints that have been imposed by the dominant culture, Chicana feminists can take steps to define themselves, “It is through their rhetoric, a rhetoric of difference, that Chicana feminists construct their space and build their home.”⁶⁷ The resistance to assimilation is not just a matter unique to the work written by Chicana feminists, but also prevalent in visual rhetoric. Murals, for example, also make sophisticated arguments against assimilation, “that Mexican American people need not assimilate or give up their culture to survive . . . survival requires opening a space where it is possible to construct one’s own identity, drawing upon empowering experiences.”⁶⁸

The artifact of *Americanos* also makes the argument against assimilation as it articulates “the presence of Latina/o differences while implicitly critiquing how Latina/o identities have been flattened and elided by dominant discourses.”⁶⁹ Through this critique of dominant culture, Latinas/os reject the identifications that have been imposed upon them by others. Through the celebration of the complexity of experiences, Latinas/os engage in a form of “epideictic rhetoric.”⁷⁰ Similarly, Delgado explores the theme of authorship in his examination of the Nobel Peace Prize winner Rigoberta Menchú by using a testimonial genre. Testimonials “often articula[te] an authentic narrative from a witness representing a collective experience that challenge competing official or state narratives.”⁷¹ This approach allows for the inclusion of a voice of people who would have otherwise been left out of rhetorical discourse and critique, “Her testimonial, as told to a

Western mediator (Elisabeth Burgos De Bray), functions as both an autobiography and a cultural and political document of/for the Quiche.”⁷²

The idea of collectivism is further explored by Palczewski as she uses the letter as a rhetorical artifact: “The letter represents a means to maintain connections and ties, to maintain community over distance and time. In fact, the letter enacts community by recognizing, naming, and paying homage . . .”⁷³ Murals function similarly; they are placed in the centers of streets to make rhetorical arguments, “They sought to paint the history they knew, a history often based on ‘oral traditions, legends and myths.’”⁷⁴ With a sense of history, murals also help in the creation of a homeland, “Visual images, particularly mural images have played an important role in participating in the construction of a ‘homeland,’ in defining cultural and communal identity in Chicana/o neighborhoods, particularly in urban areas.”⁷⁵ Furthermore, Flores also discusses the idea of creating a home in discursive spaces that are marked by a rhetoric of difference. By making these spaces a home, the Latina/o can embrace his/her identity in order to be able to build bridges with other cultures. One thing is clear throughout all these studies, visuals created in the imagination through the experience of the writings of Chicana feminists or of the visual images identities and realities are being created, and as such “pictures then are important not because they represent reality but created.”⁷⁶

Latina/o Political Representations

Beyond the arts and visual rhetoric, political representations of women of color in the mass media and the response to them through identity politics also advance the

demands of these women. Since discussions about race tend to fall into some type of identity politics debate, a section on politics and identity seems relevant for this literature review. To start, the latter is a unique medium because it maintains that the information disperses to the masses through the form of television, movies, and/or books. The distinguishing factor is that the images, messages, and other information are produced with the intent of reaching a wide audience. This scholarship is a response to the invisibility of accurate cultural representations in the media, “although Mexican Americans have become the second largest immigrant group in the United States and the most ‘rapidly growing minority,’ they remain relatively invisible in the mainstream mass media.”⁷⁷ Scholars such as Flores, Delgado, and Calafell examine the mass media and focus on how Latinas/os are portrayed. For example, the way that Latinas/os are portrayed as “others” is of particular significance, “The experience of Others is one of silence (and absence) in public spaces and media sites.”⁷⁸

The methods used during this period are ethnography, examination of written texts, and portrayals of Latinos/as in the newspapers and media. Delgado examines texts written by Latinas/os to uncover how they choose to define themselves:

I reject the need to categorize, control, or construct what Latina/o identity terms might be. Instead, I demonstrate that Latina/os can be many different things when as subjects, they put identity terms into their everyday communication practices.⁷⁹

Delgado also examines Richard Rodriguez’s book *Hunger for Memory*, which is an autobiography that claims to represent an “authentic Hispanic experience.”⁸⁰ He examines the autobiography in order to criticize the hegemonic nature of the book.

Mayer, on the other hand, uses ethnography to uncover the ways that telenovelas participate in the formation of identity, “through the participant-observation of a small number of Mexican American young people living in a working-class neighborhood of San Antonio, Texas.”⁸¹ During this approach, Mayer is both an insider and outsider. She is an insider in that she joins the group that is the object of study; however, she is also not a member of that particular culture. Vargas continues discussions of representation in her own conclusions that there is an underrepresentation of Latina/o current affairs, stereotypical portrayals are perpetuated, and the coverage they receive portrays them as objects rather than subjects of authority.⁸² Flores continues on the portrayal of Latinas/os in the news by examining the contradictory portrayals through the use of narrative in immigration discourse. Whereas the portrayal of Mexican immigrants exemplified a “narrative of need”⁸³ in earlier immigration mediated discourse, there was a shift to a narrative of “border breakdown” in later discourse.⁸⁴ It is clear that Latinas/os were seen as belonging in the fringes of society due to the perception of being immigrants, “The fact that Latina/os continue to be considered mostly immigrant, demonstrate their/our eternal outsider status in a country where their/our presence predates the Anglo population.”⁸⁵

Delgado also critiques the autobiography of Richard Rodriguez. He warns of the utilization of an icon that has assimilated into mainstream culture. He notes the importance of looking to a diversity of experiences, “As Latinos increase in visibility within the mainstream of America, it is important to maintain complexity of and differences among the Latino peoples of the United States. Immigrant and native born,

Cuban and Mexican-American, bilingual and monolingual, we are all different.”⁸⁶ Delgado’s call is important because difference is the starting point of Anzaldúa’s discussions on identity.

As a result of the negative portrayals in the media and a lack of representation in the academy, the most recent direction that Latina/o studies has taken is in the form of cultural performances of bodies. Here, the focus is on how people interact, and how they make use of cultural symbols to perform their identity. These occurrences are not created in mass proportions; instead, they occur in the everyday lives of marginalized people. Some methods include ethnography and participant observation. Scholars draw upon Dwight Conquergood’s definition, “A performance ethnography paradigm or dialogical performance ‘is a vivid reminder that each voice has its own integrity.’”⁸⁷ The performances are not consumed by a mass audience; however, scholars argue that they are still valid forms of expression with powerful signifiers of identity. Calafell uses poetic transcription as her methodological approach. Willis also uses participant observation along with formal and informal interviews. She has the constraint of being an outsider, which will be something that will be relevant in my own research of Anzaldúa’s archive.

These methodological approaches are used in order to answer questions revolving around performance and culture. For example, Latinos/as in Ohio perform their identities at “Latino Night.” These “backstage performances are staged in traditional Latino/a settings where Latino/as form the majority.”⁸⁸ Here people create their own spaces through sharing stories with others, “Many of the participants at ‘Latino Night’ Shared stories of separation from the Anglo townspeople, often born and raised in or near Plains,

in predominantly Anglo communities.”⁸⁹ Separate discursive space is crucial for people to talk about their experiences of living in the margins of the dominant culture.

Anzaldúa engages this scholarship through performative writing. In her work, she uses code-switching between languages and genres. Although several scholars such as Calafell use performative writing in their work, the writing itself has not been dissected by rhetorical scholars. Anzaldúa also continues the discussion on identity as it relates to larger structures of power. Her approach does not need to be anthropological because she is studying her own culture. Her political claims are unique to her culture; however, they emphasize a need for unity. I now want to answer Anzaldúa’s call for unity by engaging the theoretical contributions of invitational rhetoric and where her theories may enter this dialogue.

INVITATIONAL RHETORIC

An important component of Chicana and Latina rhetoric is attention to one’s own identity while simultaneously building bridges with other communities. Anzaldúa explains, “To survive the Borderlands/ you must live *sin fronteras* [without borders]/ be a crossroads.”⁹⁰ After having a sense of her contradicting oppressions, the Chicana subject is challenged to return to her community and build bridges with others. This challenge is a form of invitational rhetoric, which is the literature discussed in the ensuing section. The evolution of the feminist project of Foss and Griffin’s invitational rhetoric merits some discussion, including its criticisms and how a Chicana feminist project fits into the conversation.

Foss and Griffin attempt to widen the field of rhetoric by attempting to move it beyond persuasion, “Attention to non-patriarchal forms of communication, feminist scholars argue, expands the scope of rhetorical theory and enhances the discipline’s ability to explain diverse communicative phenomena successfully.”⁹¹ They claim that rhetoric has a “patriarchal bias,”⁹² and it “devalues the lives and perspectives of those others.”⁹³ More specifically, the bias in rhetoric silences the voices of women.

In order to widen the scope of rhetoric to include feminist principles, Foss and Griffin propose an invitational rhetoric:

Invitational rhetoric is an invitation to understanding as a means to create a relationship rooted in equality, immanent value, and self determination. Invitational rhetoric constitutes an invitation to the audience to enter the rhetor’s world and to see it as the rhetor does . . . Ideally, audience members accept the invitation offered by the rhetor by listening to and trying to understand the rhetor’s perspective and then presenting their own.⁹⁴

By using a different style of rhetoric, Foss and Griffin hope to open the field and be inclusive of feminist ideals by claiming that it “serves a greater heuristic, inventive function than rhetoric previously has allowed.”⁹⁵ Most importantly, for the purposes of this dissertation, invitational rhetoric claims to allow for marginal voices into academic circles. Foss and Griffin state:

Invitational rhetoric provides a mode of communication for women and other marginalized groups to use in their efforts to transform systems of domination and oppression. At first glance, invitational rhetoric may seem to be incapable of resisting and transforming oppressive systems such as patriarchy because the most it seems able to do is to create a space in which representatives of an oppressive system understand a different—in this case, a feminist—perspective but do not adopt it. Although invitational rhetoric is not designed to create a specific change, such as the transformation of systems of oppression into ones that value and nurture individuals, it may produce such an outcome.⁹⁶

It seems that Foss and Griffin say that change may be an unintended consequence of invitational rhetoric, although it is not its purpose. The purpose of invitational rhetoric aims to bring an audience into the worldview of the rhetor as a means of fighting patriarchy. This rhetoric claims to include marginalized voices.

Scholars of rhetoric have had several mixed responses to Foss and Griffin's invitational rhetoric. Cloud, for example, states that "positions of an invitational feminism . . . if taken to their logical conclusions. . . disable both critics and activists who have always needed the tools of influence and confrontation not only to make change, but also to survive."⁹⁷ In response to Foss and Griffin's argument of self-determination, Cloud remarks:

The invitational rhetoric model is utopian: Foss and Griffin state that a principle of feminist invitational rhetoric is self-determination, but pose no solution to the problem that most of the world's population live daily lives characterized by the forceful determination of their living conditions by others.⁹⁸

Without self-determination due to the systems of power that are in place, the model of invitational rhetoric does not hold.

There are other scholars who have made criticisms of Foss and Griffin's model. For example, "Julia T. Wood has charged that the authors have misrepresented feminism as a monolithic perspective and rhetoric as a coercive practice."⁹⁹ In addition, "Bonnie J. Dow has argued that their perspective is needlessly essentialist and biologicistic."¹⁰⁰ In regards to the previous three criticisms, Gunn explains:

All three critics condemn invitational rhetoric for its stance against conflict and struggle, which have been crucial for the social changes that made the West better for women (and men). The world has been an inhospitable place for women, they

argue, and the invitational paradigm thus functions as a denial of shit by excluding the unacceptable from its purview.¹⁰¹

Finally, Gunn resituates invitational rhetoric as kitsch—it can be conceptualized as a theory of love and desire.¹⁰² Despite these criticisms, there has been a recent attempt to defend invitational rhetoric.¹⁰³

Anzaldúa's rhetoric seems to be both invitational and antagonistic. On one hand, she wants to invite her audience to embrace all of their conflicting identities, but on the other hand, her project rejects integration into the dominant culture. I argue that there needs to be antagonism and invitation in order for the theory to fulfill its course. By only providing invitation without any reservation, the theory runs into the issues proposed by Cloud in her criticism of invitational rhetoric. Being too invitational undermines the necessary dialectical positionalities that are necessary for change. By integrating invitation with antagonism, there is an understanding that a theory is being invitational, but only to a certain degree.

My argument rests alongside Cloud's theory in that the invitational paradigm is utopian. There does need to be the ideal appeal to enter into the discourse of the "Other." Since this act involves leaving one's own perspective to enter an unknown realm, invitational rhetoric has to be utopian. However, if the call remains utopian, it is difficult for any change to tangibly take place. Once the rhetor is introduced to the utopian possibilities, she or he must be faced with antagonism in order for the crux of the theory to survive. For example, a woman of mixed race may respond to Anzaldúa's more utopian invitation. However, as soon as the invitation is accepted, the woman must also

face contradicting identities. In Anzaldúa's case, antagonism happens in her rejection of assimilation, which is necessary to keep the movement in its course and invite others to join. The relationship between invitation and antagonism will also play a central role in this dissertation. To what degree is invitational rhetoric too invitational? How does antagonism work to keep the movement on course? Anzaldúa's theories have been appropriated by many different disciplines proving that her rhetoric is indeed invitational. However, the antagonism inherent in her theory of social change is yet to be explored. Despite the widespread use of Anzaldúa's work, rhetoric about Chicanas and invitational rhetoric have remained segregated in communication journals. It is important to test the theory with a marginalized community that is dually trying to invite audiences into their world-views and change their oppressive conditions.

Insights from the communication literature clarify the different layers of discourse that Gloria Anzaldúa addresses. On the one hand, as a Chicana feminist, there is a sense of allegiance to the Chicano movement; however, there is dissociation with the fact that women have been largely ignored. However, she was inevitably involved in the movement and has employed some its methods. For example, Anzaldúa inserts herself into the Chicano movement, but alerts audiences to women's needs. She skips the public speeches of the Chicano movement and goes straight where the second subsection of the literature goes: to the letter and performance/performative writing. She speaks back to the representations that are imposed upon her in the media, and she creates a space of invention and agency through her borderlands metaphor. Finally, she offers alternative

methods for creating theories. She invites her audience into her world and asks them to engage with her experiences and theories.

CONCLUSIONS: RHETORICAL THEORY

Women have historically been excluded from both the world of art and the public sphere. They have formed counterpublics that have enabled them to communicate their grievances in public. Anzaldúa's work challenges the public/private split through the rhetorical action of confronting and resisting oppressive systems of power through strategic uses of images. Similarly, there have been shifts in the study of Latinas/os. The first studies in communication journals followed strict traditional rhetorical approaches that analyzed public orators. This focus on central figures parallels the way in which traditional rhetoric is characterized by the analysis of public speeches such as Martin Luther King's famous "I have a Dream" speech and Abraham Lincoln's inaugural address prior to the Civil War. Even when the political movement turns to an analysis of laws, there is still an adherence to the original paradigm of rhetorical theory through the study of public figures. The next section has the focus on visual rhetoric and literature, which is a significant turning point of Latina/o studies. The focus is on visual representations of culture and the creation of alternative spaces of discourse. The goal with visual rhetoric may not necessarily be to interpret the visuals (as that would be the job of an art historian), but instead it is to engage the text and examine its rhetorical dimensions. The final methodological approach of ethnography and performance also has

a heuristic value and can be applied to a multiplicity of artifacts that exhibit complex qualities.

The literature on invitational rhetoric points to a theory that is meant to attract marginalized communities, but it has failed to do so. Does this failure mean that the theory only holds for some feminists and not others? Or does it mean that it has not been accurately attached to a theory of social change that makes it more productive? These are important questions to keep in mind throughout this dissertation. The shift in methods in the Latina/o studies literature in communication studies has led to the expansion of texts studies by scholars of communication, but there is one important component missing: Chicanas and social change. More specifically, despite the fact that Gloria Anzaldúa has been writing on the subject of Chicana identity since the 1980s, she does not enter the dialogue of communication studies until much later with Flores' article. However, Anzaldúa's theories of social change have yet to be explored. I argue that there this missing link is due to missing analytical tools that can help understand the cultural work of marginalized cultures. As evidenced by the literature review, the Chicano movement has been studied to some degree by rhetorical scholars. Although Chicanas and other Latinas have been situated in the arts, visual rhetoric, and studies about or in response to representations, there is no literature that categorizes Chicana feminists as part of a public or counterpublic with political aims. Whether they are part of the Chicano movement at large or their own movement/counterpublic is yet to be explored. Taylor's archive and repertoire will be applied to Anzaldúa's work to gain unique insights to the oscillation that takes place in the formation of cultural theories.

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- ¹ Jurgen Habermas, *The Structural Transformation of the Public Sphere* (Cambridge: MIT Press, 1991), 27.
- ² Jean Bethke Elshtain, *Public Man Private Woman: Women in Social and Political Thought* 2nd ed. (Princeton: Princeton University Press, 1993), 47.
- ³ Nancy Fraser, "Rethinking the Public Sphere," in *Habermas and the Public Sphere*, ed. Craig Calhoun (Cambridge: the MIT Press, 1992), 110.
- ⁴ *Ibid*, 113.
- ⁵ Mary P. Ryan, "Gender and Public Access: Women's Politics in Nineteenth-Century America," in *Habermas and the Public Sphere*, ed. Craig Calhoun (Cambridge: The MIT Press, 1992), 260.
- ⁶ Carole Pateman, *The Sexual Contract* (Stanford: Stanford University Press, 1988), 11.
- ⁷ Joan B. Landes, *Women and the Public Sphere in the Age of the French Revolution* (Ithaca: Cornell University Press, 1988), 40; also quoted in Keith Michael Baker, "Defining the Public Sphere in Eighteenth-Century France," in *Habermas and the Public Sphere*, ed. Craig Calhoun (Cambridge: The MIT Press, 1992), 199.
- ⁸ Pateman, 5. Pateman discusses contract theory. She argues that the sexual contract, which occurs at marriage, is a precursor to the social contract that is commonly referenced. Thus, even though women are excluded from the public sphere, the private sphere is crucial for participation of men in the public sphere.
- ⁹ Patricia Hill Collins, *Black Sexual Politics: African Americans, Gender, and the New Racism* (New York: Routledge, 2004), 11.
- ¹⁰ Fraser, 123.
- ¹¹ *Ibid*, 124.
- ¹² Ryan, 278.
- ¹³ Michael Warner, "The Mass Public and the Mass Subject," in *Habermas and the Public Sphere*, ed. Craig Calhoun (Cambridge: The MIT Press, 1992), 382.
- ¹⁴ Catherine Squires, "The Black Press and the State," in *Counterpublics and the State*, eds. Robert Asen and Daniel C. Brouwer (Albany: State University of New York Press, 2001), 113.
- ¹⁵ Lisa A. Flores, "Creating Discursive Space through a Rhetoric of Difference: Chicana Feminists Craft a Homeland," *Quarterly Journal of Speech* 82 (1996): 144.
- ¹⁶ *Ibid*, 152.
- ¹⁷ *Ibid*, 145.
- ¹⁸ Judith H. Dobrzynski, "The Grand Women Artists of the Hudson River School," *Smithsonian Magazine Online*, July 21, 2010. <http://www.smithsonianmag.com/arts-culture/The-Grand-Women-Artists-of-the-Hudson-River-School.html>
- ¹⁹ W.J.T. Mitchell, ed. "Introduction: Utopia and Critique," *Art and the Public Sphere* (Chicago: The University of Chicago Press, 1992), 2.
- ²⁰ These statements are based on the traveling exhibition "The Impressionists: Master Paintings from the Art Institute of Chicago" June 29-November 2 exhibited at the Kimbell Art Museum, Fort Worth Texas.
- ²¹ National Museum of Women in the Arts, "History of NMWA," <http://www.Nmwa.org/about/history.asp>.
- ²² There were subtitles in the full-length video, but the installation involved several monitors with portions of the video without subtitles. For example, one of the men in the installation told the story of his brother's death as he tried to cross the border to the United States. This is an important story that remains untold and unintelligible to the general audience who visits Blaffer Gallery, the Museum of the University of Houston.
- ²³ Ana Castillo, *Massacre of the Dreamers: Essays on Xicanisma* (New York: Penguin Books, 1995), 7.
- ²⁴ Anzaldúa, 81.
- ²⁵ *Ibid*, 91.
- ²⁶ David S. Birdsell and Leo Groarke, eds., "Toward a Theory of Visual Argument," *Argumentation and Advocacy* [Special Issue on Visual Argument] 33 (1996):1-10; Randall Lake and Barbara A. Pickering, "Argumentation, the Visual, and the Possibility of Refutation: An Exploration," *Argumentation* 12 (1998): 79-93.
- ²⁷ Dana L. Cloud, "'To Veil the Threat of Terror': Afghan Women and the <Clash of Civilizations> in the Imagery of the U.S. War on Terrorism," *Quarterly Journal of Speech* 90, no. 3 (2004): 285-396; Janis L.

Edwards and Carol K. Winkler, "Representative Form and the Visual Ideograph: The Iwo Jima Image in Editorial Cartoons," *Quarterly Journal of Speech* 83, no. 3 (1997): 289-310.

²⁸ Cloud, 289.

²⁹ Ibid, 286.

³⁰ Richard J. Jensen and John C. Hammerback, "'No Revolutions Without Poets': The Rhetoric of Rodolfo 'Corky' Gonzales," *The Western Journal of Speech Communication* 46, no. 1 (1982): 72.

³¹ Richard J. Jensen and John C. Hammerback, "Radical Nationalism Among Chicanos: The Rhetoric of José Angel Gutiérrez," *The Western Journal of Speech Communication* 44, no. 3 (1980): 192.

³² Ruby Ann Fernandez and Richard J. Jensen, "Reies Lopez Tijerina's 'The Land Grant Question': Creating History through Metaphors," *The Howard Journal of Communications* 6, no. 3 (1995): 133.

³³ Brow, 263.

³⁴ Lloyd D. Powers, "Chicano Rhetoric: Some Basic Concepts," *The Southern Speech Communication Journal* 38, no. 4 (1973): 341.

³⁵ Nathaniel I. Córdova, "The Constitutive Force of the *Catecismo del Pueblo* in Puerto Rico's Popular Democratic Party Campaign of 1938-1940," *Quarterly Journal of Speech* 90, no. 2 (2004): 213.

³⁶ Fernando Delgado, "The Rhetoric of Fidel Castro: Ideographs in the Service of Revolutionaries," *The Howard Journal of Communications* 10, no. 1 (1999): 2.

³⁷ Alberto Gonzalez, "Mexican 'Otherness' in the Rhetoric of Mexican Americans," *The Southern Communication Journal* 55, no. 3 (1990): 281.

³⁸ Karin Ikas, "Interview with Gloria Anzaldua (sic) by Karin Ikas," *Aunt Lute: A Not-For-Profit, Multicultural Women's Press*, <http://www.auntlute.com/www.auntlute.com/auntlute.com/GloriaAnzalduaInterview.htm>, 2. Here, Anzaldua explains, "A *marimacha* is a woman who is very assertive. That is what they used to call dykes, *marimachas*, half-and-halves. You were different, you were queer, not normal, you were *marimacha*. I had been witnessing all these Chicana writers, activists, artists and professors who were very strong and therefore very *marimacha*. Ikas, 3.

³⁹ Richard J. Jensen, "An Interview with Jose Angel Gutierrez," *The Western Journal of Speech Communication* 44, no. 3 (1980): 210.

⁴⁰ Fernandez and Jensen, 133.

⁴¹ Michael Victor Sedano, "Chicanismo: A Rhetorical Analysis of Themes and Images of Selected Poetry From the Chicano Movement," *The Western Journal of Speech Communication* 44, no. 3 (1980): 186.

⁴² Ibid, 178.

⁴³ John C. Hammerback, and Richard J. Jensen, "The Rhetorical Worlds of César Chávez and Reies Tijerina," *The Western Journal of Speech Communication* 44, no. 3 (1980): 169.

⁴⁴ Ibid, 170.

⁴⁵ Jensen, 204.

⁴⁶ Córdova, 215.

⁴⁷ Sedano, 182.

⁴⁸ Ibid, 184

⁴⁹ Ibid.

⁵⁰ Jensen and Hammerback, "No Revolutions," 83.

⁵¹ John C. Hammerback, and Richard J. Jensen, "Ethnic Heritage as Rhetorical Legacy: The Plan of Delano," *Quarterly Journal of Speech* 80 (1994): 55.

⁵² Fernando Pedro Delgado, "Chicano Movement Rhetoric: An Ideographic Interpretation," *Communication Quarterly* 43, no. 4 (1995): 447.

⁵³ Ibid, 450.

⁵⁴ Hammerback and Jensen, "Ethnic Heritage," 65.

⁵⁵ Delgado, "Chicano Movement," 446.

⁵⁶ Fernando Pedro Delgado, "Chicano Ideology Revisited: Rap Music and the (Re)articulation of Chicanismo," *Western Journal of Communication* 62, no. 2 (1998): 95.

⁵⁷ Ibid, 96.

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- ⁵⁸ Ibid, 97.
- ⁵⁹ Ibid, 95.
- ⁶⁰ Ibid, 103.
- ⁶¹ Ibid, 105.
- ⁶² Fernando Delgado. "All Along the Border: Kid Frost and the Performance of Brown Masculinity." *Text and Performance Quarterly* 20, no. 4 (2000): 399.
- ⁶³ Anzaldúa, 85.
- ⁶⁴ Ika, 2.
- ⁶⁵ Flores, 143.
- ⁶⁶ Ibid.
- ⁶⁷ Ibid, 145.
- ⁶⁸ Margaret R. LaWare, "Encountering Visions of Aztlan: Arguments for Ethnic Pride, Community Activism and Cultural Revitalization in Chicano Murals," *Argumentation and Advocacy* 34, no. 3 (1998): 151.
- ⁶⁹ Bernadette Marie Calafell and Fernando P. Delgado, "Reading Latina/o Images: Interrogating Americanos," *Critical Studies in Media Communication* 21, no. 1 (2004): 3.
- ⁷⁰ Ibid, 5.
- ⁷¹ Quoted in Fernando Delgado, "Rigoberta Menchú and Testimonial Discourse: Collectivist Rhetoric and Rhetorical Criticism," *World Communication* 28, no. 1 (1999): 20.
- ⁷² Fernando Delgado, "Rigoberta Menchú" and Testimonial Discourse: Collectivist Rhetoric and Rhetorical Criticism," *World Communication* 28 no. 1 (1999): 20.
- ⁷³ Catherine Helen Palczewski, "Bodies, Borders, and Letters: Gloria Anzaldúa's 'Speaking in Tongues: A Letter to 3rd World Women Writers,'" *The Southern Communication Journal* 62, no. 1 (1996):4.
- ⁷⁴ Quoted in LaWare, 146.
- ⁷⁵ Ibid, 141.
- ⁷⁶ Quoted in Calafell and Delgado, 9.
- ⁷⁷ LaWare, 144.
- ⁷⁸ Fernando P. Delgado, "When the Silenced Speak: The Textualization and Complications of Latina/o Identity," *Western Journal of Communication* 62, no. 4 (1998): 421.
- ⁷⁹ Ibid, 424.
- ⁸⁰ Fernando Pedro Delgado, "Richard Rodriguez and the Culture Wars: The Politics of (Mis)representation," *The Howard Journal of Communications* 5 (1993-1994): 1.
- ⁸¹ Vicki Mayer, "Living Telenovelas/Telenovelizing Life: Mexican American Girls' Identities and Transnational Telenovelas," *Journal of Communication* 53, no. 4 (2003): 479.
- ⁸² Lucila Vargas, "Genderizing Latino News: An Analysis of a Local Newspaper's Coverage of Latino Current Affairs," *Critical Studies in Media Communication* 17, no. 3 (2000): 285.
- ⁸³ Lisa A. Flores, "Constructing Rhetorical Borders: Peons, Illegal Aliens, and Competing Narratives of Immigration," *Critical Studies in Media Communication* 20, no. 4 (2003): 369.
- ⁸⁴ Ibid, 372.
- ⁸⁵ Angharad N. Valdivia, "Latinas as Radical Hybrid: Transnationally Gendered Traces in Mainstream Media." (2004): 3.
http://lass.calumet.purdue.edu/cca/gmj/SubmittedDocuments/Spring2004/pdf_files/Valdivia%20-%20Radical%20Hybrid.pdf.
- ⁸⁶ Delgado, "Richard Rodriguez," 15.
- ⁸⁷ Bernadette Marie Calafell. "Disrupting the Dichotomy 'Yo Soy Chicana/o?' in the New Latina/o South." *The Communication Review* 7, no. 2 (2004): 179.
- ⁸⁸ Ibid.
- ⁸⁹ Jennifer L. Willis, "'Latino Night': Performances of Latino/a Culture in Northwest Ohio," *Communication Quarterly* 45, no. 4 (1997): 341.
- ⁹⁰ Anzaldúa, 217.

⁹¹ Sonja K. Foss and Cindy L. Griffin, "Beyond Persuasion: A Proposal for and Invitational Rhetoric," *Communication Monographs* 62 (1995): 2.

⁹² Ibid.

⁹³ Ibid, 3.

⁹⁴ Ibid, 5.

⁹⁵ Ibid, 16.

⁹⁶ Ibid, 16.

⁹⁷ Dana Cloud, "Not Invited: Struggle and Social Change" (paper read at the 90th annual meeting of the National Communication Association, Chicago, IL, November 11-14, 2004), 1.

⁹⁸ Ibid, 2

⁹⁹ Cited in Joshua Gunn, "For the Love of Rhetoric, with Continual Reference to Kenny and Dolly," *Quarterly Journal of Speech* 94, no. 2 (2008):146.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid, 147.

Chapter 3: Data and Methods: *Archival Impulses*

When critics think of archives, they generally picture objects at a library behind locked doors, inaccessible to the general public. Such traditional archives exist, but this dissertation focuses on a different manifestation of archives that combines the official and the unofficial in order to understand issues of women of color. More specifically, I focus on the way that bodies are performative archives of memory and history through the manifestation of memory in official and unofficial forms. Bodies are living people who collect the materials found in archives. Archives are related to bodies because they are left behind after a person's death. Bodies carry experiences, joys, and scars that have been endured in ways that have not been traditionally documented. As women of color who have been traditionally left out of dominant historical accounts, Gloria Anzaldúa and Diana Taylor have both felt the weight of the resulting borders and redraw the cartography in such a way that place their experiences at the center of discourse; they engage in acts of decolonization through performance. For this reason, it is appropriate to place these two women into conversation with one another. On the one hand, there is a rich archival library in the works of Gloria Anzaldúa, on the other hand, Taylor provides a theoretical method that can be used to examine Anzaldúa's theories as they exist in the archive and as they are performed in every-day life.

The dissertation will use archival research to derive Anzaldúa's theory of social change. In order to develop a method that is able to oscillate between the official archives

and the unofficial iterations, I will make use of a theory that is flexible enough to help analyze issues regarding women of color and the movement between the official archives and the performative unofficial utterances. I use theoretical concepts to look at texts; in doing so, I simultaneously develop a rhetorical method for examining archives and derive Anzaldúa's theory of social change. Diana Taylor's concepts of the "archive" and "repertoire" will be especially helpful for these purposes. In order to use Taylor's terms, I will first go over the significance of archival research in rhetorical studies, identify some gaps in our understanding of traditional archival research, define the method of the archive and repertoire, and explain how to use the archive and repertoire as a methodological complement to archival research.

TAYLOR'S ARCHIVE AND REPERTOIRE

Diana Taylor's theoretical project has to do with how expressive behavior (performance) transmits cultural memory and identity.¹ She also argues for a hemispheric perspective that expands the "restrictive scenarios and paradigms set in motion by centuries of colonialism."² The purpose of her work, then, is to create a theory that is able to account for the official documents as well as their fleeting reiterations. Next, I will define the archive and repertoire separately; however, this is merely for the sake of understanding. Taylor discusses the archive and repertoire as interdependent. In fact, she argues that the separation between the two is part of the problem, "The strain between what I call the archive and the repertoire has often been constructed as existing between written and spoken language."³ This binary is the very notion that Taylor's work attempts

to complicate. Therefore, even though I am separating the terms for the sake of explanation, they will be used in relationship to one another throughout this dissertation.

Taylor begins with a description of the archive. She states that the archive is synonymous with official:

“Archival” memory exists as documents, maps, literary texts, letters, archaeological remains, bones, videos, films, CDs, all those items supposedly resistant to change. Archive, from the Greek, etymologically refers to “a public building,” “a place where records are kept.” From *arkhe*, it also means a beginning, the first place, the government...we might conclude that the archival, from the beginning sustains power.⁴

The objects described above are official because they are all records of something that took place. However, those in power have the ability to manipulate the documents in order to fit their needs. Bans on books and other such practices are made in the name of certain ideologies. Even though the archive appears to be infallible, it is inextricably tied to those who are part of its creation. The ability of creating documents that will be placed in the archive involves a choice of what to include; this choice is tied to power.

The objects in the archive are not completely objective. They reflect important decisions. Yet the archive is an unquestioned site of objectivity. It preserves important documents and objects that tell an official story. One of the problems with the archive is that it is tied to theories of colonialism. In explaining the erasure of Aztec and Mayan cultures, Taylor states:

Part of the colonizing project throughout the Americas consisted in discrediting autochthonous ways of preserving and communicating historical understanding...The very “lives they lived” fade into “absence” when writing alone functions as archival evidence, as proof of presence.⁵

Taylor explains that writing privileges one type of memory over another. Winners tend to be the ones who tell histories, but this is often done at the expense of those who have a different way of preserving their culture. Thus, we have a necessity for the repertoire.

While the archive is more official, the repertoire is more experiential:

The repertoire, on the other hand, enacts embodied memory: performances, gestures, orality, movement, dance, singing—in short, all those acts usually thought of as ephemeral, nonreproducible knowledge. Repertoire, etymologically “a treasury, an inventory,” allows for individual agency, referring also to “the finder, discovered,” and meaning “to find out.” The repertoire requires presence: people participate in the production and reproduction of knowledge by “being there,” being a part of the transmission.⁶

The repertoire can never be fully reproduced because every performance is different. There are circumstances in which acts are repeated, however, this does not mean that they are the same. Butler alludes to this differentiation in her discussion of gender, “That the terms recur is interesting enough, but the recurrence does not index a sameness, but rather the way in which the social articulation of the term depends upon its repetition...Terms...are thus never settled once and for all but are constantly in the process of being made.”⁷ Although Butler specifically discusses the repetition of gender norms, Taylor’s repertoire is also affected by repetition. In the very spaces in which marginalized communities are caught in repetition, there is a space for agency.

Although there is a possibility for agency, reflection is necessary. Taylor discusses the role of archives in the time of Columbus. She states:

Theatrical encounters, certainly, are captured in these scenarios transmitted both through the repertoire and the archive. The letters and journals by explorers, conquerors, and missionaries were widely published (and censored) during the sixteenth century. Performing the act of possession makes the claim; the witnessing and writing down legitimates it. The letters and journals assure the

reputation of the colonizer, not just in the eyes of the King and Queen, but for generations to come.⁸

The repertoire provides a space in which other forms of knowledge are permissible and binaries may be broken.

The repertoire is related to the archive; although, it takes on new form. Taylor states a few questions in the justification of her theoretical agenda, “Is performance that which disappears, or that which persists, transmitted through the nonarchival system of transfer that I came to call the *repertoire*?”⁹ Although the repertoire is dependent upon the archive, it implies a system in which the knowledge of the system as it is transferred to the person for interpretation. The fact that this transfer is a system does not mean that it is a one-to-one transfer. Instead, it is the stimulation of meaning in the body of the other person. When a member of a marginalized community takes an object from the archive and describes an oppositional experience in regards to that object, there is a movement between the archive and repertoire through performance. Yet when another person looks at the same object and also shares her experience, that performance will differ from the first, creating possibilities for disrupting the dominant story altogether.

Spaces of agency are created through the movement between the archive and repertoire. In a society where people are forced to identify with one part of their identity over another in order to be able to complete simple tasks such as marking a box on an application for employment, the ability for fluidity is an act of agency. Butler also agrees, “If I have any agency, it is opened up by the fact that I am constituted by a social world I never chose. That my agency is riven with paradox does not mean it is impossible. It

means only that paradox is the condition of its possibility.”¹⁰ It is in this space that Taylor writes from and encourages her audience to find for themselves.

Anzaldúa is a woman of color who exemplifies Taylor’s movement between the archive and repertoire, making both projects similar and logical extensions of one another. Taylor states, “Every power, including the power of law, is written first of all on the backs of its subjects.”¹¹ Anzaldúa similarly states, “I am a turtle, wherever I go I carry ‘home’ on my back. Not me sold out my people but they me. So yes, though ‘home’ permeates every sinew and cartilage in my body, I too am afraid of going home.”¹² Anzaldúa exemplifies the way in which laws (both formal and informal) are written on the backs of bodies of color. The fear of “going home” that Anzaldúa talks about is an unease that comes from being in the liminal space between the archive and repertoire. For this reason, I propose to examine Anzaldúa’s physical archive in order to note the theoretical fluctuations between the archive and repertoire.

At first, scholars may impulsively view the archive and repertoire as antagonistic or as part of a spectrum. However, that relationship is not necessarily one of antagonism. Taylor argues:

Even though the relationship between the archive and the repertoire is not by definition antagonistic or oppositional, written documents have repeatedly announced the disappearance of the performance practices involved in mnemonic transmission. Writing has served as a strategy for repudiating and foreclosing the very embodiedness it claims to describe.¹³

The critic needs to remain reflexive about the tendency to erase with writing the performative iterations in the repertoire. The archive and repertoire mutually affect one another and should be studied as such. Special attention needs to be paid to the role of the

researcher, and reflexivity is key to understanding the relationship between the archive and repertoire. This dissertation attempts to grapple with the interwoven relationship of the archive and repertoire. Sometimes, it is difficult to speak of one without the other.

Moreover, there seem to be two levels of the archive and repertoire in this study. The following chart explains the dimensions of the archive and the repertoire. The archive is defined as the official archival collection. The repertoire is defined as the performances and interactions with the archive. Within the archive and repertoire, there are also elements of official and unofficial documents and performances.

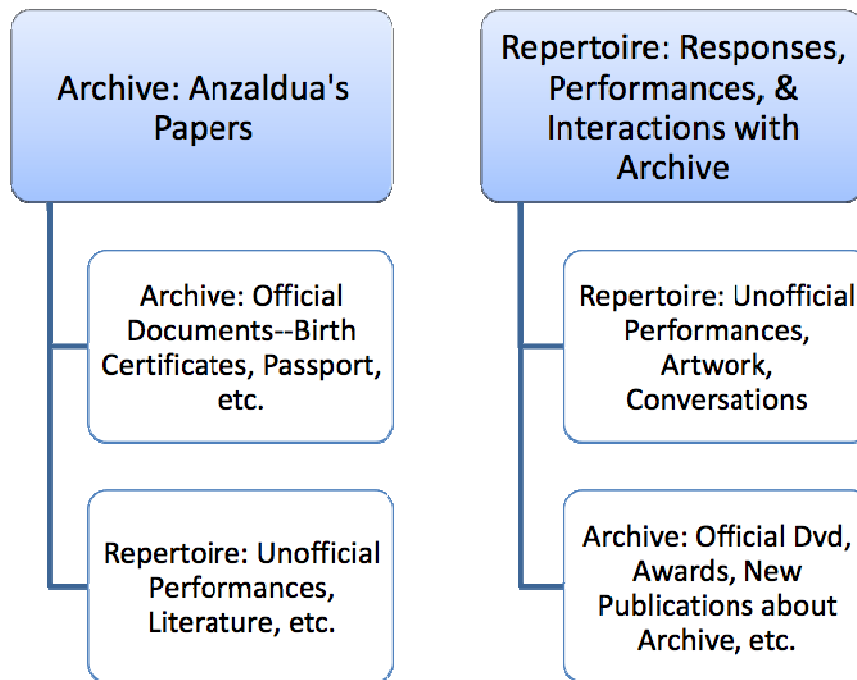


Figure 1: The Archive and the Repertoire

The chart above helps to demonstrate the way I will organize my analysis chapters. The first case study will examine the archive as defined by the Anzaldúa papers in the Benson

Latin American Library at the University of Texas. Since it would be impossible to cover the entire archival collection in one dissertation, I focus on the official documents: Anzaldúa's birth certificate, corrections to the birth certificate, and, to a lesser degree, her passport and identification cards. I will also examine the repertoire defined by unofficial performances and literature that are directly connected to her official documents. In addition, unpublished literature and works of fiction are also performative elements that respond to the archive. The work of fiction "Her Name Never Got Called" was only read by a handful of friends and colleagues. Nonetheless, it provides a response to the official record and captures an interaction with her birth certificate. Even though these documents are part of the archive, they do not have the official status when compared to a birth certificate. The second case study will be an exercise in the repertoire. For example, the opening reception for the archival collection is an example of the repertoire as it specifically relates to her collection. I will look at the unofficial performances, artwork, and conversations surrounding the Anzaldúa papers as they relate to the making of a documentary. The conversations among and between artists and teachers about her work would also be in the Repertoire. Finally, I examine how those performances have become codified into an archive through a finished documentary.

The distinctions made in the chart help to explain the relationship between the archive and the repertoire. I argue that these domains of content are interwoven and affect one another directly. Separating them for the sake of each case study is difficult, but it helps to explain why a study of only official documents or only performances might be incomplete. By looking at the archive and repertoire through a series of relationships,

audiences might be able to understand the bigger picture and make more informed claims about the making of theories. Although it would appear to be easier to superficially separate the archive from the repertoire (from the overall collection and reactions to the collection), my research has shown that it is more productive to examine their relationships. Only after research is undertaken about the nuances within the collection and the resulting performances, is it possible to make claims about the nature of the archive and repertoire as a whole. Perhaps on a more obvious note—but still worth noting—the archive and repertoire blend into one another. In order to better understand the context of the person to whom the documents belonged, it is imperative to examine the relationship between the archive and repertoire on both levels that I have proposed.

As I have explained above, the archive and repertoire will be my method. I will study and survey the texts and artwork to see whether and how her artwork enacts her theoretical positions or how her theoretical positions enact her artwork. For example, I will show that performances on the ground can trouble even the most official documents, and how there are ways that established forces appropriate the repertoire. In other words, it is not that the Archive is dominating and the Repertoire resistant. The chapters focus on an example of each: an official archive source, and a repertory archive source, e.g., the taking up and re-performing and/or re-circulating the material from the archive. Then, I consider a repertoire source and then an appropriation of repertoire. I start with the archival source of a birth certificate (infiltrated by ideology) and examine how it is referred to in a work of fiction as the sole focus of the official narrative. The repertoire source is made up of a series of conversations and performances that give rise to a

documentary that in turn becomes a part of the official archival collection at the Benson Latin American Collection. These official documents are juxtaposed against unofficial performances and vice versa; this exhibits how they each work both in isolation and together. In doing this, I am able to identify a feminist theory of social change by working through Anzaldúa's method. The case studies are relevant toward this end because Anzaldúa performs her own theory. The first case study will describe how Anzaldúa crafts her theory based on her own experiences; the second case study shows how other women employ her method even after her death.

Taking on such an endeavor will allow for marginalized voices to be heard. It will help scholars use a wide array of tools to put marginalized voices in conversation with rhetoric. Even for the scholars who already use Anzaldúa's theories in their academic vocabularies, it will help to clarify what her role is in the Chicana feminist movement and how visual rhetoric informs the making of theories.

ARCHIVAL RESEARCH IN RHETORICAL STUDIES

Traditional archives are defined as, "specialized kinds of libraries that usually contain materials specific to one institution or activity. The archival record contains those rarest and most valuable of data, actual student writings, teacher records, unprinted notes and pedagogical materials."¹⁴ These archives are most popularly found in libraries and confined to the rare books section. More recently, Chang also provides a definition of archives:

An archive gathers into itself what it judges to be worthy of being gathered; it assembles what belongs to it. This means archives are not mere aggregates of *data*, of what is simply given. Selective and judgmental in nature, archives are constructions; they are constructed, according to some principle. The principle of selection guides the act of collection, which amasses all that is collected in one repository, forming a *hypothesis*, the archival basis, upon which “documents” can be accumulated, and according to the same principle, can be deleted.¹⁵

Chang provides a slight variation to the first, and more traditional, definition. Using a more ideological definition, Chang hints at the political nature of archives and the choices made by institutions and researchers alike about the collections. More specifically, archival research is an important methodology for the rhetorical critic. Biesecker states that the archive is an important space for exploration:

As I see it from here, which is to say, from within an intimate relation to one archive, scholars of persuasive speech have not yet begun robustly to engage the entailments of the archive’s irreducible undecidability even though we are *uniquely* positioned to do so, given that the deconstruction of “fact” or of referential plentitude does not reduce the contents of the archive to “mere” literature or fiction...but delivers that content over to us as the elements of rhetoric. Indeed, from the *historicity* of the archive, rhetorics; out of the deconstruction of the material presence of the past and, thus, in relation to what the archive cannot *authenticate* absolutely but can (be make to) *authorize* nonetheless, issues an invitation to write rhetorical histories of archives, which is to say, critical histories of the situated and strategic uses to which archives have been put.¹⁶

From a rhetorical perspective, there is a need to investigate the nuances that archival research brings to communication studies. Biesecker focuses on the situated nature of archival research and its necessity for the creation of critical histories. Since Anzaldúa’s life’s works were to open academic writing to include the voices of women of color, this current dissertation attempts to answer Biesecker’s call for archival research. Taylor also offers the possibility to combine archival research with other methods of oral history in

order to add layers of complexity to the official documents in the rare books collection at libraries.

Morris continues with a similar claim in the introduction to a forum on archival research, “The archive [is] a long-standing habitat of the rhetorical critic and theories . . . I do think it accurate to claim that the disciplinary relationship with the archive has deepened recently.”¹⁷ Morris continues, “The archive, therefore, should rightly be understood not as a passive receptacle for historical documents and their ‘truths,’ or as a benign research space, but rather as a dynamic site of rhetorical power.”¹⁸ Again, the archive is a site of struggle that needs to be further explored. Although there has been a clear call for further archival research, there are not enough studies to warrant a methodology to the study of archives in rhetoric. Essentially, there is no section in rhetorical criticism textbooks devoted to the study of archives as is the case with, say, ideological criticism, social movement criticism, and even fantasy criticism.

The absence of archival research as a methodology that rhetorical scholars can make use of is not to say that archival research is not important. Several scholars such as Lauer,¹⁹ Hall,²⁰ Gunn,²¹ and Carcasson and Aune,²² to name a few, have used archival research in their rhetorical pieces. Morris III,²³ Finnegan,²⁴ Biesecker,²⁵ and Houck²⁶ have written about the use of archives and their role in rhetoric and communication. Most recently, Chang,²⁷ Rand,²⁸ Bowker,²⁹ and Stoler³⁰ continued the conversation about the role of archives in communication and critical/cultural studies in a special issue forum. Chang uses the figure of the postman or messenger. Chang states, that the postman is saved by the thing that killed him: the story.³¹ My study agrees with Chang’s argument

that an archive is built upon archives that came before it.³² This dissertation aims to examine *how* archives are built from earlier archives. Rand takes on an examination of Derrida's *Archive Fever*, and explains "This 'fever'. . . is symptomatic of a tension. . . created by those incompatibilities that are sheltered within the concept."³³ The division, Rand explains, occurs from two different meanings of archive: beginning and rule or commandment.³⁴ My study continues on the notion of the divided archive through the use of official and unofficial. Bowker offers the split nature of the archive and offers a definition of the formal archive and the trace. Bowker states, "The formal archive is best characterized as bowdlerized, legally aware presentation of the past as rational reconstruction from the present and current official groupthink."³⁵ While the archive has an official element, there is also another important element to consider, "The trace archive is expressed in duration: it is about habits and customs and place rather than coordinate time and space."³⁶ Stoler also wanted to uncover something beyond the formal, stating, "My hope was to do something useful, both generative and enabling for students of colonialisms . . . that we can gain new insights into colonial governance by attending to the content in archival forms."³⁷ My dissertation also looks for the interplay between the official and unofficial, with an emphasis on the performative element of the unofficial. I also aim to expand the role of the actual content of the archive, but I also attempt to show the ideological underpinnings of the findings. My dissertation aims at discussing the nature of how the archive is formed and how it continues to evolve. I also examine the role of the visual and how that becomes a part of the archive. My argument is that there is a need to continue to use archival research in rhetoric and one reason more

rhetorical critics do not engage in archival scholarship is that it is difficult to assess its “situated” nature, as Biesecker explains, because we do not have the tools to account for the movement between official texts and unofficial iterations. Finnegan further explains that archives are not stagnant, “Recognizing that the space of the archive both prompts discovery and requires interpretation and evaluation has the potential to make our experiences in the archive more fruitful and our resulting scholarship richer.”³⁸ Finnegan alludes to the role of the critic in archival research, which is crucial when conducting academic research about culture although it is difficult to account for a more cultural approach without adequate tools available to the critic.

Specifically, there is a need for archival research about people of color. Taylor states, “Not surprisingly . . . this lack of archival presence leads people to question the very existence of these populations. For many, Latino/as have no bodies, it seems. They are shadowy, undocumented laborers who do necessary yet invisible labor.”³⁹ The current trends in archival research tend to favor certain kinds of people such as Burke, whose papers are located at The Pennsylvania State University. Although studying people like Burke is fruitful for the field of rhetorical studies, Taylor also discusses the danger of leaving out the archives of people of color:

When Latino/as do have bodies, they tend to be disarticulated—they are the backs that bend to pick the strawberries, the arms that clean the houses, the hands that push those baby carriages. Or they are the bodies behind bars—among the disproportionate masses of men and women of color incarcerated in the United States.⁴⁰

To conduct more nuanced research that allows for the understanding of cultures in their own terms, as in the case of Anzaldúa’s work, there is a question about the very

definitions of archival research and the role of the critic. Essentially, the critic has the job of a historian. The critic must read “a text as a document, a piece of information in a mass of knowledge, a thread in a ‘strand of meaning’ that must be untangled, straightened out.”⁴¹ Kellner warns against too much interpretation; the more the critic interprets the text, the less room there is for the text itself. Kellner argues, “The straight story, the pausable pigeonholing paraphrase, makes it possible to handle large amounts of information, but the economics of reading are inexorable. Every gain in scope is won at the cost of the text.”⁴² Other authors, such as Connors, do leave more room for the critic to interpret texts. However, the text is supreme.

FUNCTIONS OF ARCHIVAL RESEARCH

Many studies made use of archival research to aid part or all of the analysis. Although the productivity of the previously stated work is without question, I argue that it is necessary to document the role that the archive plays in each specific study. The goal is not necessarily to discipline archival research, as the functions always expand ways of conducting research; there should be a clear goal of transparency. Archives must provide something unique that could not otherwise be accomplished with other forms of rhetorical criticism. In other words, the necessity of archival research, whether traditional or what I am proposing, needs to be explicitly stated.

Archival research (on its own), when paired with another theoretical construct, needs to offer unique conclusions about the text that would not have been reached in any other way. The paper, dissertation, should not be able to reach the conclusions without

the unique use of archival research. Archival research has the advantage of offering instantaneous credibility for the critic because it is an indication of rigor and access of primary research. Although this is a wonderful advantage of engaging in archival research, the purpose of archival research should not end there. I maintain that when archival research meets the method of the archive and repertoire, the findings will: 1. help us understand the text/context/periphery better; 2. rewrite the text; 3. disprove the text; 4. reinterpret the text; 5. teach about others related to text; and/or 6. help us understand the author and ideology of the time. By being more precise about the purpose of the archive and what it brings to the table, critics can pave the way for further developing the role of archival research in rhetoric.

As I have mentioned before, one of the reasons that it is difficult to study texts of third world women has to do with the inadequacy of current theoretical tools that allow for women of color to speak on their own terms. This dissertation introduces a different type of archival research and derives a method from the theories of Diana Taylor that are amenable for scholars of rhetoric to study the texts of Gloria Anzaldúa and other women of color. The purpose of the archival research I propose is to help critics and readers understand the text, context, and periphery surrounding issues of women of color. It will also aid in learning about the ideology of the time: the ways in which women of color have traditionally been excluded from dominant discourses in the academy and continue to be so. Therefore, a deconstruction of archival research follows along with an introduction to Taylor's approach. Taylor also offers a method that centers affect. My analysis now turns to affect in archival research.

THE ROLE OF AFFECT IN ARCHIVAL RESEARCH

This dissertation makes use of Taylor's concepts of the "archive" and "repertoire" to argue for and examine another dimension of archival research: the affective nature of discourse. Cvetkovich states, "It is important to incorporate affective life into our conceptions of citizenship and to recognize that these affective forms of citizenship may fall outside the institutional practices that we customarily associate with the concept of citizen."⁴³ Although I am not speaking of citizenship proper just yet, Cvetkovich makes the argument that to fully understand a situation (in her case, citizenship), the official must be balanced with the unofficial: affect. Looking outside of official narratives helps define citizenship. For example, a non-citizen seeking to become naturalized may learn more about the rules of citizenship than someone who was born a citizen. Similarly people who feel left out of discourses on citizenship may be able to help *define* citizenship through affect. Working through the Anzaldúa archives is difficult because of the many different traumas and oppressions she experienced. She positions herself in solidarity with other Chicana women of color who also center the role of affect in their work. In response to Anzaldúa's claim that *Borderlands* "speaks of [her] very existence," Castillo, explains that "*Borderlands* is a blood curdling scream in the night."⁴⁴ The very description of Anzaldúa's work is filled with affect. Moraga further states, "The only way to write for la comunidad is to write so completely from your heart that what is your own personal truth."⁴⁵ Moraga explains the importance of writing using affect as a means to engage her community. Moraga continues:

The danger lies in failing to acknowledge the specificity of the oppression. The danger lies in attempting to deal with oppression purely from a theoretical base. Without an emotional, heartfelt grappling with the source of our own oppression, without naming the enemy within ourselves and outside of us, no authentic, nonhierarchical connection among oppressed groups can take place.⁴⁶

The use of affect is central to facing the oppressions of women of color. This history of oppression that Anzaldúa writes from oscillates from official iterations in the archive and unofficial performances in the repertoire through affect. Cvetkovich's advice, then, is well taken, "This traumatic history necessarily demands unusual strategies of representation."⁴⁷

Although Cvetkovich's work concentrates on the struggles of queer persons, she also mentions the struggles of Chicanas in her discussion of Cherríe Moraga's work at the intersection of sexuality and colonialism, "In *Loving in the War Years*, Cherríe Moraga links sexual and emotional untouchability because she understands butch lesbian feelings...as a response not just to norms of gender and sexuality but to traumatic histories of racism and colonization."⁴⁸ This passage stands as a clear indication that conducting research of marginalized bodies demands a deeper look into the archive through the use of affect. My dissertation shows how the official results in affective behavior, and, in turn, how affective behavior informs the archive. It is also hard for rhetorical scholars to gain such important information on the role of affect by looking at the archives alone. For this reason, Taylor's concepts are uniquely suited to help scholars offer a more layered reading of the official and unofficial documents. Archival research has contributed to deeper and more nuanced understandings of texts. However, there are issues about archival research that need to be considered, as such, these concerns lead me

to propose a combined approach of archival research in the more traditional sense, along with the repertoire.

The literature on affect has argues its importance in helping minoritized communities face and deal with intersecting oppressions. My aim is not to drop theory from my dissertation; I claim that the women have made important theoretical contributions regardless of how they identify their work. I also do not allow for theory on its own to subsume affect. My purpose is to derive a theory of social change from affective experiences, which is what is intended when I derive a theory “from below.” I want to use a method that is flexible enough to look at the interaction between affect and theory (affective theories) to derive Anzaldúa’s theory of social change.

ISSUES IN CONDUCTING RESEARCH ABOUT WOMEN OF COLOR

The method that I offer, through the use of Taylor’s concepts of the archive and repertoire, is necessary in the study of Anzaldúa because it speaks to the specific issues of third world women. This method of combining the archive and repertoire aids in the rhetorical analysis of studying a text “from below.” The theoretical concepts were developed by Diana Taylor, who wants to create a more inclusive study of Latinas. Taylor discusses her own experience with the term “America:”

When I arrived in the United States to do my doctorate, I heard that “America” meant the United States. There were two hemispheres, north and south, and although Mexico technically belonged to the northern hemisphere, people usually relegated it to the south—part of “Latin America . . .” I claim my identity as an “American” in the hemispheric sense. That means I have lived comfortably, or perhaps uncomfortably, in various overlapping worlds.⁴⁹

The work of Anzaldúa offers similar contradictory experiences. The theoretical construct that I use for the analysis of Anzaldúa's work comes from a similar experience of exclusion/inclusion into the geographic and psychological area of research. This is important because I am using tools that speak the same language as the text in order to avoid "speaking for" a group that has been the object of oppression and exploitation.

Two general criticisms of cultural studies are that the tools of patriarchy are used and that subaltern subjects are unintelligible. Anzaldúa answers both arguments implicitly through her own subject position and her use of images and stories to help explain her otherwise "unintelligible" discourse. The first criticism speaks to Audre Lorde's question, "What does it mean when the tools of a racist patriarchy are used to examine the fruits of that same patriarchy? It means that only the most narrow perimeters of change are possible and allowable."⁵⁰ Using the tools of patriarchy makes it impossible for lasting change. Anzaldúa answers this criticism by taking bits from all of the different portions of her identity when she writes, in an attempt to bring a dispersed group of people together. She writes with an Anglo, Mexican, and native tongue. Although her position as a writer, educated woman, and partial Anglo background gives her a sense of privilege, she gives an equal voice to all portions of her identity to allow for tools that are not completely available to her privileged counterparts.

On the other hand, Gayatri Chakravorty Spivak poses the question of intelligibility for scholars when analyzing cultures other than their own. She is known for her use of the term "subaltern" and makes arguments about the tools available for marginalized communities in the third world. Spivak has been heavily criticized as saying

that marginalized communities are unable to talk; however, the criticism that the subaltern can't talk misses Spivak's ethical project. She states:

It seems to me that finding the subaltern is not so hard, but actually entering into a responsibility structure with the subaltern, with responses flowing both ways: learning to learn without this quick-fix frenzy of doing good with an implicit assumption of cultural supremacy which is legitimized by unexamined romanticization, that's the hard part.⁵¹

The strategies that they use to speak take less traditional forms. Similarly, Anzaldúa's work has to do with an encounter with an other (which includes herself in many instances). Since she uses herself as a starting point, she is able to escape the previous criticism. However, there is always a certain level of unintelligibility in her theories. This lack of understanding is an issue for Anzaldúa, but it is also an important issue for scholars who can discern a theory of social change from her life's works but can never understand the full extent of her experiences. With this in mind, the next step is to describe the methodology more specifically. I propose to use a social movement framework in conjunction with Diana Taylor's theory of the archive and repertoire to examine Anzaldúa's work. One of the ways that this study is reflective is through its use of performance.

ARCHIVAL RESEARCH, DIANA TAYLOR, AND PERFORMANCE

Diana Taylor's theoretical project explores how expressive behavior (performance) transmits cultural memory and identity.⁵² This section focuses on how different discourses help scholars talk about performance. I am interested in Taylor's hemispheric perspective, definitions of performance, and cultural understandings as they

relate to archival research. Since this dissertation focuses on a rhetorical method for understanding official works and unofficial performances, it is necessary to briefly describe some performative elements of theory.

Taylor argues for a hemispheric perspective that would expand the “restrictive scenarios and paradigms set in motion by centuries of colonialism.”⁵³ Her project has roots in her own experience moving from Mexico to the United States. When she was living in Mexico, she “learned that the Americas were one, that we shared a hemisphere.”⁵⁴ Upon entering the United States, she realized that when people speak of “America,” they refer only to the United States.⁵⁵ Thus, Taylor attempts to bridge Latina/o American Studies with Performance Studies in order to attempt to create connections between cultures that, despite interactions with one another, are unable to understand each other due to moments of “indecipherability.”⁵⁶ To this end, Taylor justifies the use of performance as an epistemology and a way of making sense of that which is indecipherable.

Definitions of performance are diverse. I will attempt to be true to Taylor’s project. Performance grows out as a criticism of the written word; the reliance on text and literacy has resulted in the systematic marginalization of entire groups of people. For example, Conquergood explains, “Slaves were forbidden by law to acquire literacy, a historical fact that underscores the exclusionary politics of textuality.”⁵⁷ In order to know the deep and layered meanings of slavery, an experiential and participatory epistemology is necessary.⁵⁸ Conquergood’s justification of performance is in line with Taylor’s. The basic tenet of the argument is that performance allows for the transmission of knowledge

that cannot otherwise be captured due to institutional forms of marginalization, such as Conquegood's example of slavery. Taylor further explains the stakes, "If performance did not transmit knowledge, only the literate and powerful could claim social memory and identity."⁵⁹ There is a sense of urgency in this project: disrupt the dichotomies of the text and experience as sites of knowledge, or allow for the continuation of systematic erasure of marginalized bodies. In these perspectives, the written word is dominant. Even with the advent of new technologies, print has sustained its ideological supremacy. Taylor notes this history of the written word's dominance:

When the friars arrived in the New World in the fifteenth and sixteenth centuries, as I explore, they claimed that the indigenous peoples' past—and the "lives they lived"—had disappeared because they had no writing. Now, on the brink of a digital revolution that both utilizes and threatens to displace writing, the body again seems poised to disappear in a virtual space that eludes embodiment. Embodied expression has participated and will probably continue to participate in the transmission of social knowledge, memory, and identity pre- and postwriting.⁶⁰

Bodies are erased if nothing is done to preserve their experiences. The uncritical approach to dominant narratives continues from one technology to another.

Before moving on to the next part of Taylor's theory, it should be noted that performance does not mean understanding. Taylor explains, "Performances may not, as Turner⁶¹ had hoped, give us access and insight into another culture, but they certainly tell us a great deal about our desire for access, and reflect the politics of our interpretations."⁶² Taylor delves into critiques of anthropological works that attempt to understand other cultures, which see to perpetuate distance and binary thinking that keeps groups separated from one another. This dissertation (and any other work) must be

reflective of the implications of doing research about other cultures. I, for example, am a Latina, who was born in Ecuador. I am studying an experience that is not my own, but that I can relate to due to my own status as a minority student in higher education. The criticism that is produced in this dissertation will be reflective on my own experience with Anzaldúa's body of work and my interpretations thereof. I use Taylor's theoretical concepts to develop a methodology that would allow Anzaldúa's living archive (the combination of the official records and their iterations in everyday life) to speak for herself as much as possible. Although my primary method for deriving Anzaldúa's theory of social change is through the use of Taylor's concepts of the archive and the repertoire, there are some relevant tools in social movements criticism that inform my methodological approach.

SOCIAL MOVEMENTS CRITICISM

Griffin explains that the goal of social movement criticism is "to *discover*, in a wide sense of the term, the rhetorical pattern inherent in the movement selected for investigation."⁶³ I will look at Anzaldúa's life works that are available for public use.⁶⁴ Although I have some ideas of her theories based on the published work, my goal is to look for emerging patterns within the entire scope of what she has produced. Griffin explains, "Obviously the writer will reinforce and enliven the study with ample quotation from the discourse; he will make full use of memoirs, letters, and other contemporary documents to give the study flesh and blood."⁶⁵ Within her archive, I will look at these very texts. To add to this, I will also examine unofficial documents. Since Anzaldúa's

theories come from the perspective of contradicting subject positions, some of which come from marginalized communities, it is necessary to look at multiple texts in order to discern a theory of social change. This is also consistent with a social movement approach. Griffin continues:

The general method of presenting the material, I believe, should be that of the literary historian rather than that of the statistician. That is, we should strive for movement studies which will preserve the idiom in which the movement was actually expressed. The movement, then, will not be completely atomized; rather it will be so presented as to convey the quality of dynamism, the sense of action, chronologically; and even chapters essentially topical will be chronological in development.⁶⁶

Griffin points out that social movement research entails a qualitative element in order to capture the theory in the movement's own terms. Anzaldúa's use of performative writing, then, justifies the use of a method derived from a theory in performance. Specifically, I will be applying Taylor's notion of the archive and repertoire to Anzaldúa's work. By examining the movement between the two positions, it is possible to gain unique insights into the cultural work that goes into theory making.

One of the main goals of this dissertation is to derive Anzaldúa's theory of social change and to show how it is embodied through case studies. Therefore, I am looking for language made by Chicana feminists about social change and examining how their performances might embody a theory of social change. By looking at the amalgamation of the official documents and unofficial performances, I will look for patterns of how the Chicana feminist movement crafts its theory.

DEVELOPING A RHETORICAL METHOD OF THE ARCHIVE AND THE REPERTOIRE

As I have stated above, I will first start with an examination of the traditional archival research that both dictates and indicates the purpose of the archival research. I use my research questions to guide my examination of the data to discuss it in terms of the archive and repertoire. Then, using Taylor's theory of the archive, I will identify official documents and unofficial performances. Finally, I will discuss connections between the official and unofficial, the archive and repertoire, in order to derive Anzaldúa's theory of social change. This will be the method that I approach each case study in the remainder of this dissertation.

This chapter has reviewed the methods that I will use throughout my dissertation to review Anzaldúa's archival collection. I will be developing what Diana Taylor's terms archive and repertoire in order to rhetorically examine the Anzaldúa papers. The first case study will delve into the overall archive: the Anzaldúa papers at the Benson Latin American collection. I will examine the official document (Anzaldúa's birth certificate) and the unofficial performances (a work of fiction). The second case study will explore the overall repertoire by looking at the repertoire (the making of a documentary) and the archive (the finished documentary as part of the archival collection). Then, I will offer some conclusions that pertain to the case studies and the bodies of literatures to which this dissertation contributes. Now, I turn to the first case study.

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- ¹ Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003), xvi.
- ² Ibid.
- ³ Ibid, 24.
- ⁴ Ibid, 19.
- ⁵ Ibid, 34.
- ⁶ Ibid, 20.
- ⁷ Judith Butler, *Undoing Gender* (New York: Routledge, 2004), 10.
- ⁸ Taylor, 62.
- ⁹ Ibid, xvii.
- ¹⁰ Ibid, 3.
- ¹¹ Ibid, 140.
- ¹² Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*. 2nd ed. (San Francisco: Aunt Lute Books, 1999), 43.
- ¹³ Taylor, 36.
- ¹⁴ Robert J. Connors, "Dreams and Play: Historical Method and Methodology." *Methods and Methodology in Composition Research*. Eds. Gesa Kirsch and Patricia A. Sullivan. (Carbondale: Southern Illinois University Press, 1992), 20.
- ¹⁵ Briankle G. Chang, "Forum: To the Archive: A Postal Tale," *Communication and Critical/Cultural Studies* 7, no. 2 (2010): 204.
- ¹⁶ Barbara A. Biesecker. "Of Historicity, Rhetoric: The Archive as Scene of Invention," *Rhetoric and Public Affairs* 9, no. 1 (2006): 124-31.
- ¹⁷ Charles E. Morris III, "Forum: The Politics of Archival Research. The Archival Turn in Rhetorical Studies; Or, The Archive's Rhetorical (Re)turn," *Rhetoric and Public Affairs*. 9, no. 1 (2006): 113.
- ¹⁸ Ibid, 115.
- ¹⁹ Josh Lauer, "Traces of the Real: Autographomania and the Cult of the Signers in Nineteenth-Century America," *Text & Performance Quarterly* 27, no. 2 (2007): 143-163.
- ²⁰ Rachel Hall, "Patty and Me: Performative Encounters between an Historical Body and the History of Images," *Text and Performance Quarterly* 26, no. 4 (2006): 347-70.
- ²¹ This article does not look at archives per se, but uses Taylor's theory of the archive. Joshua Gunn, "Mourning Speech: Haunting and the Spectral Voices of Nine-Eleven," *Text and Performance Quarterly* 24, no. 2 (2004): 91-114.
- ²² Martin Carcasson and James Arnt Aune, "Klansman on the Court: Justice Hugo Black's 1937 Radio Address to the Nation," *Quarterly Journal of Speech* 89, no. 2 (2003): 154-70.
- ²³ This is a special issue dedicated to archival research in rhetorical studies edited by Charles E. Morris III, "Forum: The Politics of Archival Research. The Archival Turn in Rhetorical Studies; Or, The Archive's Rhetorical (Re)turn," *Rhetoric and Public Affairs*. 9, no. 1 (2006): 113-152. Also in Charles E. Morris III. "Archival Queer," *Rhetoric and Public Affairs* 9, no. 1 (2006): 145-51.
- ²⁴ Cara A. Finnegan, "What is This a Picture Of?: Some Thoughts on Images and Archives," *Rhetoric and Public Affairs* 9, no. 1 (2006): 116-23.
- ²⁵ Biesecker, 124-31.
- ²⁶ Davis W. Houck. "On or About June 1988," *Rhetoric and Public Affairs* 9, no. 1 (2006): 132-37.
- ²⁷ Chang, 202-206
- ²⁸ Richard Rand, "Thoughts on 'Archive Fever,'" *Communication and Critical/Cultural Studies* 7, no. 2 (2010): 207-11.
- ²⁹ Geoffrey C. Bowker, "The Archive," *Communication and Critical/Cultural Studies* 7, no. 2(2010): 212-14.
- ³⁰ Ann Laura Stoler, "Archival Dis-Ease: Thinking through Colonial Ontologies," *Communication and Critical/Cultural Studies* 7, no. 2 (2010): 215-19.
- ³¹ Chang, 203-204.
- ³² Ibid, 205.

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- ³³ Rand, 210.
³⁴ Ibid, 207.
³⁵ Bowker, 213.
³⁶ Ibid.
³⁷ Stoler, 216.
³⁸ Finnegan. "What is This a Picture Of?," 121.
³⁹ Taylor, 123.
⁴⁰ Ibid.
⁴¹ Hans Kellner. "After the Fall: Reflections on Histories of Rhetoric," 31.
⁴² Ibid, 32.
⁴³ Ann Cvetkovich. *An Archive of Feelings: Trauma, Sexuality and Public Cultures* (Durham: Duke University Press, 2003), 11.
⁴⁴ Ana Castillo, *Massacre of the Dreamers: Essays on Xicanisma* (New York: Penguin Books, 1995), 172.
⁴⁵ Cherríe L. Moraga, *Loving in the War Years: Lo Que Nunca Pasó por sus Labios*. 2nd ed. (Cambridge: South End Press, 2000), xii.
⁴⁶ Ibid, 44-45.
⁴⁷ Cvetkovich, 38.
⁴⁸ Ibid, 70.
⁴⁹ Taylor, xiii.
⁵⁰ Audre Lorde, "The Master's Tools Will Never Dismantle the Master's House," in *Feminist Postcolonial Theory: A Reader*, eds. Reina Lewis and Sandra Mills (New York: Routledge, 2003), 25.
⁵¹ Donna Landry and Gerald Maclean, *The Spivak Reader* (New York: Routledge, 1996), 293.
⁵² Taylor, xvi.
⁵³ Ibid.
⁵⁴ Ibid, xiii.
⁵⁵ Ibid.
⁵⁶ Ibid, xiv.
⁵⁷ Dwight Conquergood, "Beyond the Text: Toward a Performative Cultural Politics," in *The Future of Performance Studies: Visions and Revisions*, ed. Sheron Dailey (Annandale: National Communication Association, 1998), 27.
⁵⁸ Ibid.
⁵⁹ Taylor, xvii.
⁶⁰ Ibid, 16.
⁶¹ Taylor makes a criticism of anthropologists who attempt to understand cultures through ethnography.
⁶² Taylor, 6.
⁶³ Leland M. Griffin, "The Rhetoric of Historical Movements," *Readings on the Rhetoric of Social Protest* eds. Charles E. Morris III and Stephen Howard Browne, 2nd ed. (State College Pennsylvania: Strata Publishing, 2006), 13.
⁶⁴ There are portions of the archive that will not be available for an unknown amount of time.
⁶⁵ Griffin, 13.
⁶⁶ Ibid.

Chapter 4: The Archive: *Family Names, Official Documents, and Unofficial Ideology in the Gloria Anzaldúa Papers*

Shortly after being elected into office, the Obama administration got hit with the accusation that President Barack Obama was not born in the United States. *Time Magazine* states, “There is no reasonable basis on which to believe Obama was not legally born in the U.S.”¹ It continues with a CNN poll stating that “27% of Americans say Obama was probably or definitely not born in this country.”² The one document that could prove his citizenship was called into question—his birth certificate. Although often regarded as an objective document that proves citizenship, parentage, age, etc.; as seen in the debates over Obama’s citizenship, the birth certificate can also be a powerful tool of ideology. The case with Obama brings to mind some important questions. Can a birth certificate be a symbol of racism or be used for such purposes as discrimination? Are birth certificates infallible and accurate? Why did many people who came to the United States via Ellis Island lose their “foreign sounding” last names, and how may this have happened in the Southwest? Although the Anzaldúa papers might be seemingly unrelated, they help answer these questions, and they offer insights into larger issues of citizenship, immigration politics in the United States, and racism in the Southwest United States. Looking at official documents and the corresponding autobiographical fiction in Anzaldúa’s birth certificate and other archival documents can help unmask larger ideological concerns over the nature of immigration, citizenship, and family names. This chapter uses Taylor’s theoretical concepts of the archive and repertoire to unmask racist

ideologies within the archival record in a larger effort to derive Anzaldúa's theory of social change. It will be organized as follows: First, I will briefly discuss how I will use Taylor's concepts; second, I will apply the concepts to Anzaldúa's archive; and finally, I will provide some conclusions about Anzaldúa's archive, Taylor's method, and larger societal questions.

THE ARCHIVE IN THE REPERTOIRE: TAYLOR'S APPROACH TO ARCHIVES

The archive is defined as the official documents, and the repertoire is defined as the unofficial iterations or performances that result from it. For example, written works, personal and biographical materials, and calendars and address books would be examples of artifacts found in the archive. Conversations about Anzaldúa after her passing by her friends would be examples of the repertoire. Taylor's concepts are unique in that they take archival research to the next level. My argument is that putting different elements of the archive and repertoire in conversation may help unmask ideological underpinnings of official documents. One of the reasons that scholars are interested in archival research is because the archive provides many possibilities for exploration. Not only is there information about a person's life beyond the commonly known facts, but the scholar is able to put puzzle pieces together and engage different interpretations, theories, and performances based on the official record. My goal is to begin to place together official documents with unofficial responses to see how Anzaldúa creates theories. If scholars, for example, know her definition of the concept of borderlands, reading a journal entry

about the experiences illuminating the concept may stimulate alternative interpretations or understandings.

In this case study, I begin with documents that are considered official in the everyday sense. For example, documents such as a birth certificate, passport, driver's license, publication letter, etc., are part of an official record that may be examined to gain an understanding of the role of the official in Anzaldúa's life. Although a birth certificate appears to be outside of the realm of what scholars look for when attempting to derive a theory of social change, official documents are powerful ideological texts that affect people's everyday lives. I will describe the official document of a birth certificate and provide an analysis of this particular archival record. Then I will analyze Anzaldúa's short story titled "Her Name Never Got Called" in order to discover how the archival record impacted Anzaldúa's thinking. I maintain that Anzaldúa uses the space of the repertoire to work through the impacts of the archive. By keeping records of the changes made to her birth certificate, writing about a child's first day of school, and adding additional theoretical paragraphs at the end of the story, she uses literature in order to break down the ideology of the archive, which may help understand the development of her theory of social change.

Finally, I will look at the intersection of the archive and repertoire by comparing and contrasting the birth certificate and the short story in order to describe the relationship between the official record and the unofficial performances, culture work, and theory-making in the repertoire. I recognize that these theories may not be complete because Anzaldúa's own life was cut short due to her experiences with diabetes. I make

connections between the existing work and claims about the direction these theories-in-progress were taking. At this moment, I delve into the archival record.

THE ARCHIVE: “OFFICIAL RECORDS” IN THE ANZALDÚA PAPERS

The first item that I came across in Anzaldúa’s archive was her birth certificate.³ I noticed that there was a folder that had several documents under “birth certificate.” Olga Herrera, who scanned and helped organize the Anzaldúa papers, has already made some important observations about the nature of the archival collection. My goal is to extend her analysis to show how Anzaldúa’s response to the controversy over her birth certificate contains an implicit rhetorical theory. It also speaks to the possibility of agency and transformation in the face of even the most confining of documents. I point out the rhetorical dimensions of the collection, derive Anzaldúa’s method for creating theory and, in doing so, derive her theories of social change. There were also documents labeled “birth certificate with corrections.” The Texas Department of State Health Services offers a page on Texas Vital Statistics with a list of official documents, one of which is the birth certificate.⁴ These include birth and death certificates, marriage or divorce records, adoption records and forms, paternity and parentage, and vital statistics partners.⁵ Among the services provided are birth certificates, death certificates, and birth, death, marriage, and divorce verification letters.⁶ Although Anzaldúa’s relation to these documents has a bureaucratic, official dimension, her interactions with these documents add new and interesting layers of meaning. I also found several other documents such as her driver’s license, passport, voter registration card, student and faculty identification cards, and

several library cards held from the different states where she lived. All of these documents were kept both as legal documents and keepsakes. Thus, I categorize all of these documents under the archival record. Although all of the documents listed above are official, the focus of my analysis is on the birth certificate.

Anzaldúa's original birth certificate reveals institutionalized racism in several ways. By definition, a birth certificate should include the name of the person, address, perhaps the doctor who delivered the baby, and information about the parents. The birth certificate is considered a vital document, an official record kept by the government. As mentioned earlier, birth, death, and marriage are examples of vital statistics held by the government. If the state allows domestic partnerships, that is considered a vital statistic as well. After reading these statements, the reader will understand that there is an ideological and political nature to what gets to be counted as a vital statistic that reveals the culture of the government itself.

The official nature of the birth certificate means that it is never questioned. In fact, the birth certificate is used as official proof of the birthplace of a person and often used for citizenship and work eligibility purposes. However, even in this case, the birth certificate cannot be divorced from ideology and politics. Although using a birth certificate as proof of citizenship may seem to be a simple enough request, even citizens have a hard time meeting these demands. Historically, a person would have a hard time obtaining their birth certificate in the case of adoption. In fact, "With adopted adults increasingly requesting birth certificates in order to verify their age for employment, Social Security benefits, and draft registration...[B]y 1941, thirty-five states had enacted

legislation instructing the registrar of vital statistics to issue a new birth certificate using the new name of the child and those of the adopting parents in place of the original one.”⁷ Needless to say, an official birth certificate may be obtained even in the cases where a baby is not in the hands of the original parents, but they are still considered infallible official documents.

Family Names in the Archive

When I looked at Anzaldúa’s birth certificate, the first thing that I noticed was her name—her birth certificate has a different spelling of her name. It is unclear whether this was the name her mother chose or if it was a written error, and it is unknown who ultimately recorded the information. Instead of Gloria Evangelina Anzaldúa, her name reads “Eva Angeline Anzaldua.”⁸ Gloria and Eva are two entirely different names. Her middle name sounds more similar to the correct spelling, but the “ine” in “Angeline” has an Anglo-sounding resonance. One has to wonder why the person taking down the information may not have attempted to get the correct spelling of Anzaldúa’s name. As I continued to look through Anzaldúa’s birth certificate, I noticed that on the section for the residence of the mother, there is no street or number listed. It does, however, state that Anzaldúa’s mother resided in the city of Hargill in Hidalgo County in Texas. The sixth item on the birth certificate, which is actually located before the date of birth, states the following: “6. Legitimate?”⁹ As an answer to this question, the response is “YES.”¹⁰ This assumes that a marriage took place between her parents. Her father’s name was misspelled. Instead of Urbano, the certificate reads “URBANA.” Likewise, under the

section where her mother's full maiden name was posted, it read "AMALIO ANZALDUA." Although it is not clear who filled out the paperwork, not only was the mother's name misspelled—it should be correctly spelled "Amalia"—but her maiden name was not Anzaldúa. At Gloria's birth, her father was twenty-three and her mother was sixteen years old. Toward the end of the certificate, it stated that she was born in Raymondville, Texas. The seal states the document was received on November 4, 1942, by the Department of Health Bureau of Vital Statistics.

While looking at this document, my first response was anger. How can the person collecting the information get so much wrong? The gender of her parents were reversed in the document as her father had an A ending to his name and her mother had an I ending to hers. Further, Gloria's name was misspelled, and this document would follow her throughout her life. For these mistakes, how many other people have misspelled names on their own birth certificates? How are these documents considered to be official when they have so many blatant errors? Olga Herrera explains that, unfortunately, this may have been a common mistake associated with miscommunication, race, and class.

Herrera states:

When I came across this document,¹¹ I mused on the evident communication problems the clerk at the Bureau of Vital Statistics must have had in attempting to record the Spanish names. In a small border town, where the official government representatives were more than likely Anglo, and the community mostly Tejano, it was probable that this sort of confusion happened often, symptomatic of a racist culture where Spanish-speakers were often dismissed.¹²

The question that is left unanswered is how these vital statistics were collected. Was there a form that was filled out, or was the information collected verbally? In this instance, the

Spanish-speakers are dismissed; their voices are completely missing. The ability to name a child belongs to a parent, regardless of nationality or citizenship. Anzaldúa was indeed born in the United States, and she was, from birth, a citizen. Her parents were silenced in being denied a basic right for a parent to name a child, delegitimizing Anzaldúa's very citizenship. The inability of the government workers to properly collect basic data, like spelling Anzaldúa's and her parents' names, shows that people's voices are erased even when they are legally citizens of the United States.

When I looked further at the birth certificate, I noticed that this was actually a corrected copy. In other words, this was a form that requested that some changes. I was relieved to see that certain items were corrected. I was not the first to make this observation. Herrera also discusses the birth certificate in her archival review. I add a rhetorical reading to her analysis by examining how this document helps to form Anzaldúa's theory of social change. In her review of the Anzaldúa archives, Herrera states, "The birth certificate in the archives lists several corrections, which include changing her father's name from 'Urbana' to 'Urbano,' and her mother's name from 'Amalio' to 'Amalia.'"¹³ Although Herrera has already examined these documents, my goal is to add a rhetorical layer to her review. While Herrera notices some important contradictions, my goal is to make sense of the text rhetorically and examine how it might contribute to Anzaldúa's understandings of social change. John Fiske, for example states that "making sense of a text is an activity precisely parallel to making sense of social experience, and. . . it is the mutually validating fit between textual experience and social experience."¹⁴ Therefore, making sense of the inconsistencies within Anzaldúa's

birth certificate may help scholars discern the relationship between these official documents and the experiences that result in her theories. People's interactions with these texts, in this case Anzaldúa's birth certificate, are also important; they are the formative experiences where her theories begin. As Keating explains, "No matter what Gloria discusses—whether it's ethnicity, sexuality, politics, reading writing, or spirituality—she anchors her perspectives in her own body and life."¹⁵ Therefore, the birth certificate serves as the first official document, and it reflects a component of a person's identity—a foundational theme in Anzaldúa's work.

Gloria's name was also corrected to reflect its proper spelling. Herrera states, "Gloria's own name change is interesting. Originally, the certificate read 'Eve Angeline,' which was corrected in 1972 to 'Gloria Evangelina.'"¹⁶ Anzaldúa's name has been misspelled time and time again, which was also true of her passport and several other documents that I include as part of this official record. Although the changes reflected the correct spelling, the name is spelled in all capital letters, which means that the accent mark in her last name would have been left out regardless. While an accent mark may not seem particularly important in the English language, as it does not make use of tildes, it does suggest that the reader of the birth certificate would likely not have an indication of how to properly say her last name.

The timing of Anzaldúa's name correction to her original birth certificate is relevant. The change of name took place in 1972 when Anzaldúa was thirty years old. This means that for the first thirty years of her life, Anzaldúa had a birth certificate that misspelled her name. Surely, there would have been instances in which Anzaldúa needed

her birth certificate to get an identification card, a college application or loan, or any other event that requires an official proof of birth/birthplace. Based on my research of the archive, I do not have any evidence to prove that having a misspelled birth certificate caused pain or frustration. However, one can only imagine the trouble caused by having to present a birth certificate with an incorrect name, not to mention, the psychological impact of feeling that even your name is not legitimate because it is not properly represented on a public document. Although I am not aware of any conversations about the name change in my research thus far, Herrera explains that it was Anzaldúa's grandmother who filed for the name change. Thus, when the change was finally made, it was still another actor who filed the paperwork. Even though it was a family member entrusted with this change, Anzaldúa's voice is still missing in the official archival record.

From a rhetorical perspective, I am looking for a way to make sense of the text and make connections between the official and the unofficial. Brummett states, "A rhetoric can be a *critical method* of analysis. Techniques of noticing are systematically explained so that the reader may be empowered to see the workings of rhetoric in new ways."¹⁷ The previous view of Anzaldúa's voice is one of absence and powerlessness. Looking at the birth certificate alone would hide the fact that women in Anzaldúa's family did take steps to be heard. Even after the issue with the racial category, Anzaldúa's grandmother is not alone. Although there is little known about immigrants and their relationships to their birth certificates, living with a different name may be a more common experience than we are aware. Brummett continues, "The purpose of a

rhetorical critical method is improved *focused understanding*, or *appreciation*, of particular rhetorical events or of more importance, *types* of such events.”¹⁸ Anzaldúa’s experience, coupled with the larger social phenomenon of becoming white in America, is significant and points to ideological underpinnings in our culture. In this particular case study, the “type of event” is an interaction with Anzaldúa’s birth certificate, but I also want to explore her family’s confrontations with this official document.

Once these important revisions were complete, one may think that the study is complete. However, there were more changes filed when Anzaldúa’s grandmother filed the paperwork. Herrera makes the same observation: “Most striking, however, was the correction of race from ‘Mexican’ to ‘white.’”¹⁹ Herrera states that part of the negotiation process for Anzaldúa’s grandmother was that she would go and get the name corrected, but she would also change the race category.²⁰ In one respect, this change explains a common difficulty in identification for Mexican-Americans and other Latinas/os in the United States. For example, the census, which was most recently distributed in 2010, makes it difficult to identify race in a way that allows multiracial people to acknowledge the different parts of their ethnicity. The census is ideologically problematic itself—it is essentialist about race and ignorant of the real complexity of identity. Nationality or place of birth has a location on the census, but then there is an area where a person has to identify their ethnicity. The document includes a statement that “Hispanic” is not an ethnicity. The government is looking for a racial descriptor. Thus, many Latinas/os claimed on local news shows in Houston that they identified as white for lack of a better descriptor. I, for one, had a hard time trying to figure out how to identify for the census,

finally deciding on the term “mestiza” to describe the multi-racial element of my own ethnicity. Anzaldúa’s grandmother chose to make a change from Mexican to white. Although there is no evidence on the document explaining the purpose for the change, Herrera alludes to the fact that claiming whiteness was a protective strategy.²¹ In claiming whiteness, Anzaldúa’s grandmother may have been trying to protect Gloria from racism. In doing so, she erases Anzaldúa’s voice even more. While the names on the birth certificate are corrected, only one aspect of Anzaldúa’s ethnicity is represented in this “vital” document.

Interestingly, “Mexican” can be a complicated category because it implies citizenship. Mexican as a race might mistakenly imply that a person was born in Mexico. Thus, even though Anzaldúa’s birth certificate states that she is Mexican, she was born in the United States. White, on the other hand, erases Anzaldúa’s relationship with her Mexican and aboriginal ancestors. In a way, it seems that Mexican is equated with racism and foreign ancestry and white with American citizenship and privilege. This treatment of immigrants is not new. Roediger explains that in the 1890s, new immigrants of the time struggled for “full political, cultural, and economic citizenship.”²² Thus, European immigrants were “‘white on arrival’ but also suspect in certain ways.”²³ The way European immigrants claimed citizenship was by claiming whiteness²⁴—similar to what is happening with Anzaldúa. However, Anzaldúa is not an immigrant, even though she is treated like one. Her racialized body is equated with “immigrant” and even “foreigner.” The change in the birth certificate gives scholars a new way of understanding the internal conflict of life on the border by providing a vivid example of Anzaldúa’s theory of the

B/borderlands. Each identification suggests that she is and isn't at the same time. Each identity helps the reader/audience understand a different side of who she is, but there is also a tension in having the contradicting ideologies. She is simultaneously a citizen and a foreigner, but in each of these instances, her voice has been erased. As she writes in *Borderlands*, it appears that each of these categories indeed do cancel each other out, completely shutting out her voice. However, this is the very space of invention that Anzaldúa writes about—the uncomfortable place that is her home.

Interactions with the Archive

Anzaldúa's birth certificate is considered an official document. She kept several copies of the birth certificate, including the copy that had the corrected spelling of her name and the other changes also incorporated into the document. For one reason or another, Anzaldúa found it important to keep what became the official document of her birth as well as the original, mistaken certificate. Although communication scholars do not have specific studies on the rhetoric of the birth certificate, communication and performance scholars have done significant research on the performative nature of the souvenir. As a type of souvenir, these documents interact with Anzaldúa in interesting ways. Love and Kohn state:

Sometimes . . . souvenirs function as something more: a catalyst, a facilitator, a fetish, an thing with a mind of its own; a piece of an Other, a different time, or a faraway place that, when re-placed in the here and now of today, can ennoble and empower us, perhaps allowing us to present ourselves as more than we are, as somebody greater, as excess, as Other to and as ourselves.²⁵

In isolation, therefore, the birth certificate is a document that holds the vital statistics as deemed official by the government. When these documents are placed and saved together, they provide an image of life on the B/borderlands. They help the scholar understand the contradictory space of the B/borderland that Anzaldúa spent her life's work theorizing. Just as the birth certificate is the place that marks where Anzaldúa's years originate, so do her experiences on the B/borderland.

As I examined the documents and read Herrera's take, I was surprised that Anzaldúa's voice was missing completely. First, the original birth certificate never reflects the voice of the child. A name is imposed upon a baby, and then it becomes an official document. Anzaldúa did not have a choice in the matter with regard to her own name or in the myriad of mistakes that were originally made. She also did not go in and fix the errors herself. Her grandmother made the corrections and bargained with the family about changing her race. However, the purpose of this case study is to reconcile this document with Anzaldúa's own voice through the repertoire. Although the birth certificate and other official documents can be studied in isolation, I argue that it is necessary to examine the interplay between the archive and the repertoire in order to more fully understand the ideologies in play and to come closer to Anzaldúa's theory of social change.

AN EXERCISE IN VOICE THROUGH THE REPERTOIRE

The official archive provides helpful insights into Anzaldúa's theory of the B/borderlands; however, when studied alongside the repertoire, the text provides a deeper understanding of Anzaldúa's cultural work as she crafts her theories. Herrera agrees:

The birth certificate can be read as a text on its own, but when paired with the literary text, provides a historical context in which both can inform each other. Thus, through the archives, scholars are given an insight into the fundamental experiences that later shaped Anzaldúa's theory on the borderlands.²⁶

I identify the repertoire as unofficial texts found in her papers. These include fictional stories, journal entries, drawings, etc. Although the short stories that I look at have not been published, I argue that their very status as works of fiction suffice to place them in this category. As AnaLouise Keating writes, "Anzaldúa interwove many of her own theories and philosophical concerns into her fiction. Indeed, she viewed her fiction as central to her entire creative process and a major catalyst for her thinking."²⁷ The main literary works under consideration are drafts of a short story entitled "Her Name Never Got Called." This is particularly useful because the story discusses the conflict the protagonist Prieta has with understanding her own name. The drafts are also important because they show particularities of Anzaldúa's thought process.

Anzaldúa wrote many drafts of each of her works. She had different colleagues read her writing and send feedback. Then, she would rewrite endlessly, send work to other friends, and the process continued. Most of Anzaldúa's work in the archive is openly available to researchers, allowing scholars to view and photocopy much of the work. A select portion of the archive is closed to research until posthumous publication

or until it is released by Anzaldúa's trust or estate. Other portions of her work is closed for researchers for privacy purposes, to be released at a later date. The Latin American Collection has a statement on their page that states, "Some materials in the Gloria Evangelina Anzaldúa Papers are restricted for a period of time due to concerns about privacy and confidentiality, publication rights, and as requested by Ms. Anzaldúa."²⁸ Although the archive is pretty extensive, this set of limitations does pose an added layer of difficulty and limitation in studying her work.

The process of finding the story "Her Name Never Got Called" in the archive is important because it pertains to the limitations of studying archives. Originally, I found what I am assuming is the finished draft, but it was restricted or closed for research for the reasons stated above. This is an important feature of the "official" nature of the archive. It is very difficult to find the repertoire if the interpretive and personal texts are hidden, which was the case in this instance. I did not want to write about Anzaldúa's voice without being able to quote her work of fiction/autohistoria/autohistoria.²⁹ I kept skimming the list of works that are available for research. In later boxes, I found several drafts of the work that are open for research. One of the drafts had no writing on it; other drafts had comments and feedback from editors. I noticed that the drafts were mostly identical, with very few (although significant) changes. This analysis represents the study of the drafts of the story that are currently accessible to researchers; it may vary from the work that may result in publication. Regardless, I believe that the drafts provide interesting insights into Anzaldúa's experience and in her theory-building process. They also add layers to the understanding of the official documents.

“Her Name Never Got Called”³⁰

In the short story “Her Name Never Got Called,” the protagonist Prieta experiences the common rite of passage: her first day of school. Although this may be a confusing experience for children in general, Prieta’s experience is intensified as she finds herself in an English-speaking environment and unable to understand those around her. She is able to pick up on cues and figures out that the teacher is calling out roll. When the students around her hear their name, they respond. Prieta gets in trouble for not hearing her name, more specifically for not knowing her name. Although she was able to pick up on the rules of the classroom without a command of the language, her family’s reliance on her nickname, “Prieta” or “Prietita,” made it impossible for her to respond to her official name, “Gloria.” The teacher was unable to understand her, and she was unable to explain that she goes by “Prieta.” As a result of this miscommunication, the teacher punishes Prieta for misbehaving in class. The short story continues with a lapse in time. An older Prieta looks back on her experience with new understanding. She explains the confusion with her name and the changes made to her birth certificate. The tone of the story changes in this latter portion, as she explains that her name is the basis of her awareness, and even power.

This short story can also be studied for its literary or historical contributions. However, as a rhetorician, I choose to juxtapose the official documents with this unofficial fiction or autohistoria in order to trace the rhetorical dimensions of the archive and repertoire. Doing so provides the basis of Anzaldúa’s theory of social change and

provides insights visually to the way in which she works through and creates theories. This section focuses more directly on how this juxtaposition provides additional information about Anzaldúa's isolation, her everyday acts of resistance, and her sense of awareness through her backward glance. These are three components that are found in the rest of her work, whether she explicates her theory of the Borderlands, nepantla, spirituality, etc., and it may be components of her imagistic theory of social change. The following sections will focus on the three aforementioned components of isolation, everyday resistance, and awareness as they oscillate between the archive and repertoire.

Awareness from Beginning to End

First, the short story helps scholars recognize that the repertoire begins and ends with awareness. The incorporation or even lack of awareness of the author in the story shows the work towards awareness of the author. Since discussions about family names span beyond official documents, the repertoire can help to explain the discrepancies in the birth certificate and why the protagonist did not know her own name. This suggests the story's connection to Anzaldúa's experiences. Herrera states, "It was not until later, when I was sorting through drafts of Anzaldúa's fiction, that I came across the answer. I found a fragment of a story called 'Her Name Never Got Called,' in which Anzaldúa describes her first day of school."³¹ Anzaldúa starts the story with the protagonist Prieta, which means "dark one," on her first day of school. Although this is a work of fiction, and Prieta is a common protagonist in Anzaldúa's work, scholars are aware of the fact that Anzaldúa's mother did in fact call her "Prietita" as a child. Therefore, this work of

fiction may be considered autobiographical even though it is not clear what exactly is fact or fiction. The story reads, “And now twenty days before her seventh birthday she sat for the first time at a school desk.”³² This passage can orient the reader and explain the background of what a child may have experienced on her first day of school, particularly a child who never used the name listed on her birth certificate.

The protagonist’s awareness is obvious despite the fact that there is a cultural barrier in the communication between the teacher and students, “The Anglo teacher knew no Spanish, and Mexican kids knew no English.”³³ Part of what makes a rite of passage so difficult is the state of confusion that people feel, and even though people who go to school must inevitably experience their first day, there is a set of norms that everyone must learn and follow. In order to understand the norms, children look to one another, “The teacher sat at one of the children’s desks, called out her own name, stood up and, raising her hand, said, ‘present.’ Prieta understood. She waited for her name to be called so she could stand up and say, ‘present.’ Her name never got called.”³⁴ Again, I point out that the protagonist is called “Prieta” by her mother, and that is the name that she waits to hear. She does understand what is going on around her, but the teacher is the one who calls her the wrong name; not Prieta that hears incorrectly. On the topic of her name, the story goes on to explain, “Her mother called her Prieta or Prietita in soft loving tones. Or she called her Urraca Prieta, Black Crow. Later she was to discover that this bird was a symbol of Death. When they assemble in a place it means someone will die...”³⁵ In essence, the protagonist discovers the meaning behind her nickname, and it almost appears haunted. The story goes on, “Her sister and everyone else called her Gori,

pronounced Gandi, the ‘r’ softened into a ‘d.’ Until she went to school she had never heard the name Gloria.”³⁶

Although the archive is only able to give more “objective” data, which serves to hide Anzaldúa’s voice, the repertoire helps the reader understand the discrepancy in the birth certificate and the effect that it could have on a child. Having the wrong name on the birth certificate may have created a sense of confusion at home resulting in a child who may not fully understand what her name is and how to survive in an environment where other children know their names. She understands her environment, perhaps even better than her peers, but the confusion that was imposed on her since birth makes it difficult for her to understand that she needs to respond when she hears a name that is foreign to her.

The short story functions to communicate the awareness of the author and to document how the protagonist reaches awareness. The explanations about pronunciation and alternate meanings help the protagonist understand her situation, as well as the complexity of experience that were unbeknownst to her teacher and classmates. Not only is Prieta more aware about herself than people give her credit for, but Anzaldúa uses this space as a starting point for theory-building through the images conjured up in her autohistoria.

Experiences of Isolation

Anzaldúa’s work of fiction also helps explain feelings of isolation, particularly from herself and her family, as well as from those in her class. The nuances of experience

are not apparent in the birth certificate, but the repertoire allows for a more layered understanding of these experiences of isolation through learning about the main character. The protagonist lists expectations associated with a child's first day of school. Although people can generally identify with the rite of passage of a child's first day of school, Anzaldúa's story explains other important nuances for people of South Texas, "She stood before the blue door marked Beginners thought (sic) she couldn't read yet, she vowed she would soon."³⁷ The protagonist is very self aware. She understands that there is a discrepancy between what she knows and what the rest of the class knows. There is a sense of agency in the child's thought process.

However, that agency can only go so far when she is overwhelmed with her new environment. Her parents give her the strict orders that she was to follow during the day, but she finds it hard to understand what is going on around her, "Her Mami and Papi's voices... '*Cuando vayas a la escuela, tienes que hacerle caso a la maestra.*' All year she'd heard Mami and Papi say, 'When you go to school you'll have to obey the teachers, Prieta.'"³⁸ Although this may be common advice that parents give to their children, Prieta's parents fail to give her the tools to be able to follow their command. With a heavy language barrier, Prieta has a hard time following simple instructions and understanding her teacher. Again, this ties in with Anzaldúa's birth certificate. While examining the official document in relation to no other documents, scholars speculate on what "could have" happened as a result of the errors and changes to the document; this story allows a deeper understanding of the material consequences of the resulting confusions. In other words, the birth certificate shows confusion in communication.

Scholars are not aware whether 1) there was a mistake to begin with; 2) if the changes in spelling were associated with a health professional or record keeper hearing incorrectly; or 3) if the parents misspelled the name or couldn't decide. The material consequence is that the protagonist in the story does not know her name, which leads to a perpetuation of a cycle of misrepresentation and miscommunication.

The experience of not hearing the correct name called out during the beginning of class is an ongoing problem for Prieta, suggesting that the confusions that begin with the birth certificate are not temporal—they have long lasting consequences. The story goes on to say, “Next day, after the teacher called the first name on the row, ‘Gloria,’ no one answered.”³⁹ This quote indicates that Anzaldúa would face the issue with her name for an extended period of time. Although the story is in the context of a few days in one school year, the reader has an idea of how this problem may have seemed prolonged in the life of a child. A few days may have felt like a few years, which would help the critic understand that this was the foundation for many years of misunderstandings. These misunderstandings also have material consequences—they lead to consequent punishments of Prieta:

“Gloria Anzaldua!” she yelled, pointing at her. Her name was Anzaldúa but not Gloria. The teacher yelled something at her in English. Prieta was puzzled, her heart started racing. The teacher’s face was getting redder and redder. The teacher stood over her now. Pincer-like fingers grasped her upper arm, jerked her out of her seat and pushed her at the blackboard. The teacher drew a circle with chalk and shoved Prieta’s face against it. Prieta twisted away, nose filling with the dry smell of chalk. The teacher picked up her paddle. Prieta understood. If she didn’t put her nose in the middle of the circle the teacher would beat her.⁴⁰

As a result of not knowing her own name, Anzaldúa is punished. Never having known about the struggle over her name, she assumes that her first name was Prieta since this is the way that her mother talked to her. Not only does Anzaldúa face the difficulty of not understanding the language her teacher uses, not only did the other “Mexican” kids not speak Spanish, but there is a mistake that had been haunting Anzaldúa’s life—her name was never clarified. Thus, the misspelling of her name on the birth certificate results in material repercussions for Gloria. It results in the daily abuse from her teacher when she calls the name “Gloria.” Not only are there material repercussions, but there are also immaterial psychological consequences, “Mami would be so ashamed to find out she had been punished.”⁴¹ Early on, Prieta already internalizes the feelings of shame that are associated with her name, her race, and (later on) her sexual orientation. The birth certificate becomes a powerful document because of its official nature. It provides a frame of reference for the resulting feelings of isolation. It shows how racism works on an institutional level and is transferred to a more social and everyday experience. Prieta feels isolated as a result from not knowing her official name, which she experiences on a personal level as she feels separated from her teacher and peers, as well as from her family as she is unable to live up to her parents’ expectations. This dual isolation leads to a fight-or-flight reaction that results in resistance.

Everyday Acts of Resistance

Another component of working through experiences to form theories visually is that of performing everyday acts of resistance. These performative elements found in the

repertoire are simply not available in the archive. Scholars are left with speculations about why Anzaldúa decided to keep all of the birth certificates and copies of the corrected copies; however, her reactions to the birth certificate are missing. The repertoire allows scholars to develop a more detailed, intelligent speculation of how this official document can be used as the basis for everyday acts of resistance. These are moments in which Prieta exercises her awareness and converts it into agency. This has a dual function: the protagonist communicates her knowledge of the system that oppresses her and adds complexity to the experience; the author exercises her agency in a fictional space which prepares her to do so in her own world:

In the short story, Prieta fights back through small every-day acts of resistance: She would lie when the teacher called that name that was not her name. But she would forget to lie and most mornings the teacher would descend on her knuckles with the edge of her ruler. She was going to establish discipline over these wild dirty Mexicans right from the start. And with this little skinny girl she would set the example.⁴²

Even as a small child, Prieta fights back in any way that she knows how. In her mind, she “tricks” the teacher. She tries to remember the name that the teacher assigns to her, a name that sounds foreign to her, but it is simultaneously her own. Already, she knows the system and the rules that the teacher wants her to follow, and she has a keen awareness of who she is and who her teachers think she is. Even as she fights back, she is unable to “remember” every time, and she faces the material consequences of not being understood by her teacher. Moreover, the protagonist feels the hatred from her Anglo teacher. She feels that she is being used as an example to discipline other students, and I would argue, to prevent them from forming bonds with one another. Thus, resistance is an important

component in the narrative. Even though Prieta experiences isolation and racism, she is able to learn about her position and fight back in her own way. Although this level of resistance occurs within the confines of the narrative, it is also exercised outside of the story itself.

On another level, Anzaldúa exercises her agency as a writer. This is where she explains the importance of writing. She states:

Why am I compelled to write? Because the writing saves me from this complacency I fear. Because I have no choice. Because I must keep the spirit of my revolt and myself alive. Because the world I create in the writing compensates for what the real world does not give me. By writing I put order in the world, give it a handle so I can grasp it.⁴³

I argue that it provides a space for her to exercise agency. In doing so, she is performatively working through her theory. She is using her fiction writing as a laboratory where she tests her theory, and then she connects it to larger structural and societal problems. In so doing, the autohistoria gains agency on its own, but it also provides what Burke would term equipment for living in the Borderlands.

Looking Back with Awareness

With this information in mind, it is now possible to gain a new sense of awareness, which takes the reader back full circle. Part of the process involves a backward glance or revisiting of official documents and their corresponding explanations in the repertoire. I engage this new awareness as I turn back to the birth certificate and the confusion with Anzaldúa's name. Within the family, there was an internal struggle over what to name Anzaldúa:

Her father claimed that her real name was Evangelina, her mother argued that it was Gloria and her grandmother on her father's side. Mamagrande Locha, claimed it was Gloria Evangelina. When Prieta was twenty-five she learned that they were all wrong. The birth certificate said Eve Angeline.⁴⁴ The Anglo doctor who'd signed heard Spanish names in English the father's name misspelled and placed on the blank for "mother"

the mother's name was also misspelled

and put in the blank for "father"

the certificate said she was born dead

That puzzled her—a birth certificate written up for a dead person.⁴⁵

Finally, and still in the context of this work of fiction, Anzaldúa explains what she felt about the birth certificate. She learns why there was so much confusion with her name, why she didn't even really know what it was while she was growing up. She explains in a matter-of-fact way all of the errors on the original birth certificate. Then, in the same matter-of-fact way, she explains that the birth certificate was for a dead person. She looks at the birth certificate and cannot recognize her name on the document. In all of these errors that resulted in material and psychological consequences, the person listed on the birth certificate is dead before she is given the opportunity to learn about herself and her place in the world. Anzaldúa continues, "There was only one bit of information that was correct. The word 'Mexican' appeared on the blank for race. Mamagrande said the courthouse had lost her certificate but she would see to it that *mijita's* record was set straight."⁴⁶ The only saving grace of this document and the only place where she recognizes herself is in the racial category, but that too would change:

Her grandmother "corrected" every item. In the blank for race the word "white" now appeared. Prietita wanted to cry—the one true fact falsified now. Her grandmother had acted from the heart, had tried, by changing one word, to save her from the painful ignominy of being what she was—Mexican.⁴⁷

The corrected copy was not completely accurate. The change that her grandmother makes means that Anzaldúa would lose her Mexican side to the white one. It almost seems that all of the changes that were corrected are cancelled out by the mistake that would be imposed upon her. Embedded in this statement, Anzaldúa recognizes the trauma that her racial category has caused throughout her life. When her ethnicity was Mexican on her birth certificate, it helps explain the feelings of otherness; when her ethnicity is white, the feelings do not go away, but her racial category gets erased. At school, the students and her teacher would never see her as white even though her grandmother made this change to “protect” her. A later draft of the story adds a significant line: “This misnaming was later to be significant to Prieta as a writer. The power that came with naming was one she wanted.”⁴⁸ It seems that on a later revision, Prieta rereads the work, and comes back with a new sense of self-awareness. During the writing process, Anzaldúa works out her emotions that are connected to larger structural issues. Then, she steps back and refines her theoretical grounding as she rereads her experience, adding a new layer of understanding to the piece. Interestingly, this piece had an item or criticism next to Anzaldúa’s reflective statement. The writing on the margin reads, “This seems overstated to me—sudden academic language.”⁴⁹ Again, this proves that, over time, Anzaldúa worked out her story into her theory. She is able to give the story meaning using academic language. Herrera also explains what Anzaldúa’s role was in this story. The fact that her parents could not decide on a name is particularly important:

[H]er name had always been a source of friction, since her mother and father couldn’t agree on a name when she was born, and once they had, couldn’t get it recorded correctly on her birth certificate. Her grandmother was the family

member, then, who went to the clerk's office in 1972 to have the corrections made, and in the bargain decided to change her race from "Mexican" to "white." Chicano movement or no, it was likely that Anzaldúa's grandmother, who was raised in an age of segregation and brutality against Mexicans, believed that claiming whiteness would save her granddaughter from humiliation. Anzaldúa concluded that while she understood her grandmother's reasoning, she met the news at the time with shame and disappointment."⁵⁰

The first part of the story seems to be written in a matter-of-fact tone. Many children go through a rite of passage on the first day of school. Rhetorically, her experience can be linked back to Brummett's "types of events" mentioned earlier. Anzaldúa experiences a type of event when she interacts with her teacher. In her discussion of *A House on Mango Street*, Flores explains "Esperanza's longing for a house and a home stems partly from her feelings of inadequacy, manifested in her interaction with her teacher."⁵¹ This type of interaction between child and teacher is a common example of how Chicana girls were treated, and they serve as important experiences that would result in theories. Although this is a story of a child, it gives a very strong portrayal of discrimination and racism. The child may not have known how to name her feelings, but would later come to understand.

As Herrera states:

"Her Name Never Got Called" is a heartbreaking example of the lack of understanding Anglo teachers demonstrated toward their Mexican-American students in segregated Texas, and of the fear, bewilderment, and humiliation those students faced as a consequence. While Mexican American families did live for generations on the U.S. side of the Rio Grande, it was common for children to grow up speaking Spanish as their first language, only to face discrimination upon entering the school system.⁵²

The story is a common story of discrimination. It explains how Anzaldúa may have been treated as a child growing up in South Texas, and it explains a common place that Chicana children experienced. Prieta is uncomfortable at school, and she experiences

something similar to the protagonist in Cisneros' *House on Mango Street*. Flores states, "She also experiences an awareness of her differences, in culture and class, from those around her, and a sense of how her displacement is evident in spatial relations."⁵³ It also explains the consequences that she faced from all of the confusion concerning her name and ethnicity. Herrera continues, "This story demonstrates, too, the depth to which such shame was ingrained, prompting Gloria's grandmother years later to alter her birth certificate in the hopes of giving her Prietita, which in fact means "little dark one," an advantage in a white world."⁵⁴ Although changing the ethnicity on the birth certificate would not change the way people discriminate against Prieta/Anzaldúa based on their physical appearance, the document seeks a type of "passing" that cannot take place in a physical environment. Perhaps even if Anzaldúa would not pass for white in school, the documents would provide a temporary moment of passing. Sadly, Anzaldúa does not have a say in the way her own name is handled and on what part/s of her ethnicity she wants to claim.

ANZALDÚA'S ARCHIVE AND REPERTOIRE

Archival research should only be undertaken if the documents at hand expose something new and offer crucial information for answering the questions posed by the researcher. This particular chapter provides an example of a case study that would not have been possible without the physical archive and interpretations of official and unofficial documents. More specifically, this chapter explores how the unofficial archive may unmask the racist ideology of the official archive through affect—an implicit

component of social change for Anzaldúa. Although the official archive may only be a display of “facts” (such as place of birth, names of parents, etc.), the repertoire offers the complex layering of responses to the official record (such as the material consequences and performances based on the “facts” listed in the archive).

This case study is also important because it is an example of the official and unofficial nature of archival research. The documents that I examine are both official and unofficial, even though they are both technically located “in the archive” itself. Thus, this case study provided proof that every archival collection contains both official and unofficial documents that, when combined by the critic, contribute to the continued evolution of the archive. This method follows Charles E. Morris III’s approach that the archive can be understood traditionally and more broadly.⁵⁵ As the archive evolves, there is a space of possibility for both official and unofficial responses in the repertoire exemplified by the differing responses to Anzaldúa’s birth certificate. The grandmother’s response was to want to change the race, while Anzaldúa uses the document as a space for awareness. I expand archival research by proving that the archive itself is not merely “data.” Instead, it offers a living set of relationships. As Biesecker argued, the archive is a “space of doubled invention rather than as the site of a singular discovery.”⁵⁶ The critic interacts with the archive in order to make meaning out of the existing records, but it also creates new meanings in the process.

Finally, this case study is important on a social level. Although Anzaldúa is known for her theories on life on the borderlands, perhaps learning about the connections between her works of fiction and her theories will help scholars understand her work

more holistically. She is known for her theories, which are the finished product of years' worth of work. This chapter uncovers the work that went into creating her theories about citizenship and social change. Through an amalgamation of her fiction and official document, scholars can learn how Anzaldúa works through the feelings of exclusion, oppression, and isolation through her writing. Anzaldúa has often stated that it is her writing that saved her, and this chapter explains what exactly she does in her writing when used as a means of survival. Moreover, unmasking the ideology behind official documents in the archive will help rhetorical scholars understand the social implications of her work as expressed in the repertoire, particularly how one may feel foreign in their own home. Not only might this be helpful for the better understanding of groups of people who live on the margins (especially with the controversy over immigration in the U.S.), but also to more general feelings of isolation.

CONCLUSIONS, INTERACTIONS WITHIN THE ARCHIVE

Anzaldúa's papers help understand the interplay between the archive and repertoire as I have defined them in this chapter. The first reaction to the work is that even though Anzaldúa was born in the United States, she was treated like a foreigner. When immigrants came from other countries through Ellis Island in New York, many of them would experience changes in the spelling of their name. As a U.S. citizen, Anzaldúa experienced the same kind of racism, if not worse, than her European immigrant counterparts. Even though she was not an immigrant, she was treated like a foreigner, which is significant.

As I have argued in this paper, through the archive and repertoire, scholars can better understand how Anzaldúa works through her experiences and creates an imagistic theory of social change. She supplements the official record with unofficial performances and literature that conjure vivid images—images that help Chicanas and others alike build bridges using common experiences. Then, Anzaldúa demonstrates her process of working through theories involving awareness, isolation, resistance, and circles back to awareness using images as she creates theories of life on the borderlands.

Finally, this chapter gives readers a greater understanding on how Anzaldúa derives theories. Herrera states:

Her intimate knowledge of the South Texas landscape, gained through working on various farms and ranches in order to help with expenses, in addition to her awareness from an early age of the Valley's legacy of racial discrimination and Tejano land dispossession, influenced her work profoundly. In this archival collection, Anzaldúa's personal artifacts, together with drafts of her fiction and poetry, weave together a history of life on the border as a Mexican American girl. In one of the most striking examples, a story fragment illuminates a birth certificate mystery and in the process dramatically illustrates the effects of racism in South Texas in the 1940s.⁵⁷

This chapter has shown how the birth certificate can be a symbol of racist ideologies of the state and how these ideologies get internalized. Even as child Anzaldúa's confusion shows her innocence, but later on she is able to give words to her feelings and derive concepts such as Borderlands, nepantla, nos/otras, autohistorias, etc. Having a language to describe these feelings of isolation becomes a theory that is the product of culture work by people of color who share Anzaldúa's experiences.

¹ James Poniewozik, "Tuned In," *Time Magazine*, August 23, 2010, 62.

² Ibid.

³ Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, the University of Texas at Austin.

⁴ "Texas Department of State Health Services: Texas Vital Statistics,"

<http://www.dshs.state.tx.us/vs/default.shtm>

⁵ Ibid.

⁶ Ibid.

⁷ E. Wayne Carp, *Adoption Politics: Bastard Nation and Ballot Initiative* (Lawrence: University Press of Kansas, 2004), 9.

⁸ As I explain later in the chapter, her name was written in all capital letters, leaving out the accent mark on her last name.

⁹ Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, the University of Texas at Austin. Anzaldúa birth certificate Box 1.

¹⁰ Gloria Evangelina Anzaldúa Papers, Box 1.

¹¹ Olga Herrera, Archival Review of the Anzaldúa Papers.

¹² Herrera, 2.

¹³ Ibid, 2.

¹⁴ Fiske is cited by Brummett. Although Brummett is making the case for examining homology, he also speaks of the "rhetorical" effectiveness of texts due to their relationship with social experiences. Passage was quoted in Barry Brummett. *Rhetorical Homologies: Form, Culture, Experience* (Tuscaloosa: The University of Alabama Press, 2004), 8.

¹⁵ AnaLouise Keating, *Interviews/Entrevistas*, 5-6.

¹⁶ Herrera, 2.

¹⁷ Barry Brummett. *A Rhetoric of Style* (Carbondale: Southern Illinois University Press, 2008), 116.

¹⁸ Ibid.

¹⁹ Herrera, 2.

²⁰ Ibid.

²¹ Ibid.

²² David R. Roediger, *Working Toward Whiteness How America's Immigrants Became White: The Strange Journey from Ellis Island to the Suburbs* (New York: Basic Books, 2005), 9.

²³ Ibid, 18.

²⁴ Roediger, 3. Poet Diane di Prima (1999), is quoted at the opening of Roediger's work, "This pseudo 'white' identity...was not something that just fell on us out of the blue, but something that many Italian Americans grabbed at with both hands. Many felt that their culture, language, food, songs, music, identity, was a small price to pay for entering the American mainstream.. Or they thought, as my parents probably did, that they could keep these good Italian things in private and become 'white' in public." Even cultures that are considered "white" in today's culture struggled with issues of citizenship and race. By claiming whiteness, they also gained privilege and citizenship.

²⁵ Lisa L. Love and Nathaniel Kohn, "This, That, and the Other: Fraught Possibilities of the Souvenir," *Text and Performance Quarterly* 21, no. 1 (2001): 47.

²⁶ Herrera, 3.

²⁷ AnaLouise Keating, *The Gloria Anzaldúa Reader* (Durham: Duke University Press, 2009), 7.

²⁸ Gloria Evangelina Anzaldúa Papers, 1942-2004, <http://www.lib.utexas.edu/taro/utlac/00189/lac-00189p3.html>

²⁹ Autohistoria is a term that is widely used by Anzaldúa, and then further interpreted by her colleagues. Also, as stated previously in this dissertation, autohisteorías is the "concept that Chicanas and women of color write not only about abstract ideas but also bring their personal history as well as the history of their community." *Interviews/Entrevistas*, 242. In the introduction to the second edition of *Borderlands/La Frontera*, Sonia Sladívar-Hull defines the concept in relation to the visual, "Anzaldúa identifies border visual art as one that "supersedes the pictorial. It depicts both the soul of the artist and the soul of the pueblo. It deals with who tells the stories and what stories and histories are told. I call this form of visual narrative *autohistorias*. This form goes beyond the traditional portrait or autobiography; in telling the

writer/artists' personal story, it also includes the artist's cultural history" (113). She continues that when she creates art, such as an altar, she represents much more than herself, "they are representations of Chicana culture" (113)." Sladívar-Hull quotes passages from *Borderlands/ La Frontera*, 13-14. I find it necessary to use this term because it helps the reader make the connection between fiction and the visual, which I argue, is central to her theory of social change.

³⁰ Gloria Evangelina Anzaldúa Papers, "Her Name Never Got Called," Box 76, Folder 4.

³¹ Herrera, 2.

³² Gloria Evangelina Anzaldúa Papers, "Her Name Never Got Called," Box 76, Folder 4, Page 1 of draft.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid, Box 76, Folder 4, Page 2 of draft.

³⁶ Ibid.

³⁷ Ibid, Box 76, Folder 4, Page 1 of draft 1.

³⁸ Ibid, Box 76, Folder 4, Page 1 of draft.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid, Box 76, Folder 4, Page 1-2 of draft.

⁴² Ibid, Box 76, Folder 4, Page 2 of draft.

⁴³ Gloria Anzaldúa, "Speaking in Tongues: A Letter to Third World Women Writers," *This Bridge Called My Back* (Berkeley: Third Woman Press, 2002), 187.

⁴⁴ Perhaps this is where Herrera uses Anzaldúa's name when she is reviewing the archive. The inconsistencies in Anzaldúa's name are common, and even Anzaldúa misspells the name on the original birth certificate. Perhaps this is intended in order to bring attention to the fact that her name sounded more Anglo to her when she read the document. Perhaps, it was a mistake on Gloria's part. Regardless, this shows that Gloria was indeed referring to the birth certificate that was examined earlier in this case study.

⁴⁵ Gloria Evangelina Anzaldúa Papers, "Her Name Never Got Called," Box 76, Folder 4, Page 2 of draft.

⁴⁶ Insert place in archive...

⁴⁷ Gloria Evangelina Anzaldúa Papers, "Her Name Never Got Called," Box 76, Folder 4, Page 3 of draft, labeled as Page 7.

⁴⁸ Ibid, Box 76, Folder 4, Page 3 of draft, labeled as Page 12.

⁴⁹ Ibid.

⁵⁰ Herrera, 2-3.

⁵¹ Flores, 142.

⁵² Herrera, 3.

⁵³ Flores, 142.

⁵⁴ Herrera, 3.

⁵⁵ Charles E. Morris III. "Forum: The Politics of Archival Research: The Archival Turn in Rhetorical Studies; Or, The Archive's Rhetorical (Re)turn," *Rhetoric and Public Affairs*. 9 (1): 2006, 113-114.

⁵⁶ Barbara A. Biesecker. "Of Historicity, Rhetoric: The Archive as Scene of Invention," *Rhetoric and Public Affairs*. 9 (1): 2006, 124.

⁵⁷ Herrera, 2.

Chapter 5: The Repertoire: *Visualizing a Rhetorical Construction of Anzaldúa through Documentary*

At the University of Bary, Italy, Professor Paola Zaccaria and Daniele Basilio introduce Gloria Anzaldúa's work to students who have never lived in the physical borderlands, who are not Chicanas/os, and who have ever worked the fields. These Italian students have not lived what Anzaldúa experienced in the borderlands, but somehow they claim to be "nepantleras"¹—people who are in between spaces of the emotional and psychic borderlands²—a term that has not even been widely adopted in published writings by Texans, Chicanas/os, or other scholars of Anzaldúa's work.³ In order to better understand how *Borderlands* translator Zaccaria has been able to reach her students and teach them Anzaldúa's theories, I turn to one of the newest additions to the Anzaldúa archive, a documentary that claims to be a "visual portrait of Gloria Anzaldúa."⁴ Zaccaria has created a bridge between Anzaldúa's work and her students. The introduction of the documentary *Altar* brings to mind several questions. How does Zaccaria make Anzaldúa accessible across countries and contexts? Answering this question raises others: When people take up and extend her work in various forms, what are the possible consequences?⁵

Not only are these questions important for rhetorical scholars interested in Anzaldúa's work, but they are also relevant to other scholars and rhetorical theory. This chapter aims to uncover specifics of how Anzaldúa's theory of the borderlands gets appropriated at the expense of her other work and simultaneously helps scholars

understand the advantages and limitations of theory. My argument is that when analysis begins with the repertoire, there is a movement toward creating an archive with both official and unofficial elements—through visual rhetorical constructions in the repertoire, Zaccaria creates an archive *out of the repertoire* by modeling Anzaldúa’s theory of social change. The act of archiving uses visual elements and creates a transgressive archive that is included with the Anzaldúa papers at the Benson Latin American Collection. This process reviews Anzaldúa’s theories, making of theories, and responses to audiences. The visual construction of Anzaldúa allows for audiences to visualize what a borderland is and how the theory continues to evolve—showcasing Anzaldúa’s theory of social change. Instead of looking at a wall as the sole marker of a boundary, the image of a borderland is inherently harder to define. By providing a visual medium, audiences can understand that while the border is an important part of a landscape, the borderland is the fuller landscape itself. The visual, thus, allows for a pedagogical function that has the potential for gaining larger audiences to engage her work and provides a look on how Anzaldúa herself works through theories. Through an examination of Zaccaria and Basilio’s documentary “ALTAR: *Cruzando Fronteras, Building Bridges*,” I will show how the visual archive helps to transform her theoretical landscape—from her popular theory of the borderlands to her lesser-known theories of *nepantla*—using Diana Taylor’s concepts of the archive and repertoire. Taylor’s concepts also show how Zaccaria and Basilio model Anzaldúa’s theory of social change through the making of the documentary.

The following chapter examines how *Altar* rhetorically creates this visual portrait through the use of images of Anzaldúa, altars, and conversations of women of color. In

this chapter, the archive and repertoire oscillate between one another; there is a relationship between the making of the documentary and the documentary as part of the archival collection. Through these movements, scholars can become better acquainted with the ways theories are created, understand the role of the visual in theory-making, and learn theories of social change “from below.” The chapter will be organized as follows: First, I will provide a background of the documentary. Second, I will focus on rhetorical images of Anzaldúa and their movement between the archive and repertoire; third, I will discuss major themes provided by conversations of women of color in both the archive and repertoire and the formation of the Anzaldúa papers; and finally provide some conclusions on how the piece as a whole is a pedagogical tool that creates connections with students and models a theory of social change.

BACKGROUND OF ALTAR, CRUZANDO FRONTERAS, BUILDING BRIDGES

On October 20th, 2009, the documentary “*Altar Cruzando Fronteras, Building Bridges*” (2009),⁶ directed by Paola Zaccaria and Daniele Basilio, was showcased at The University of Texas at Austin on October 20, 2009,⁷ as it traveled across several US cities. The film aired at South Texas College (Pecan Campus), McAllen chamber of Commerce, The University of Texas-Pan American, The University of Texas at Austin, and The University of Texas at San Antonio.⁸ Professor Zaccaria was in attendance for the screening and also gave a guest lecture about the film followed by a Question and Answer session. The documentary became a part of the Anzaldúa papers at the Nettie Lee Benson Latin American Collection at The University of Texas at Austin. In her archival

review of the Anzaldúa Papers, Olga Herrera states that the general archive includes “correspondence, manuscripts, audio tapes, reviews, clippings, photography, artwork and more.”⁹ The documentary fit in with the larger body of work. It included a biography of Anzaldúa’s life and provided some insights on how her work is taken up by other artists and activists. After the screening, Zaccaria explained that her goal was to explore Anzaldúa’s accomplishments and struggles, but also to show how her mind worked visually. In a director’s statement, Zaccaria continues, “The effort has been to document how [Anzaldúa’s] mind worked visually, how she was interested in art, and consequently her influence on women artists.”¹⁰ In her talk, she also stated that she wanted to explain Anzaldúa’s theories to students who do not have any experiences with the physical area of the Southwest. In an interview with Karin Ikas, Anzaldúa explains, “More and more people today become border people because the pace of society has increased.”¹¹ Zaccaria argues that Italy has similar border disputes and may be considered a borderland; her students needed to understand Anzaldúa’s theories more fully through a visual medium to create points of identification and bridges to their own experiences.

The structure of the documentary is relevant on its own. It is broken up into four parts that are distinct yet blend into one another, modeling Anzaldúa’s theoretical blurring of boundaries. Each part takes the viewer through a progression of Anzaldúa’s life and works. From images of Anzaldúa, images of the borderland she writes from, consequent discussions, and artwork about her theories, to an explanation of her archival collection at The University of Texas at Austin, *Altar* engages both the seasoned and novice of Anzaldúa’s work. The diverse array of images argue that Anzaldúa’s theory

continue to evolve. It is simultaneously an altar that memorializes Anzaldúa and her archive. It is both descriptive of her life and work, and it also relates what other scholars have since done with her theories. It is also prescriptive in that it functions as a living archive calling upon people to engage her theories while challenging audiences to engage the borderlands from their own standpoints. Now that I have provided a brief background of the documentary, I move on to a discussion of how I will apply Taylor's concepts of the archive and repertoire to Anzaldúa's work.

METHOD OF EXAMINATION USING ARCHIVE AND REPERTOIRE

As I have stated elsewhere in this dissertation, the archive is equated with the official and the repertoire with the performative or unofficial. Although for the purposes of this chapter I must separate the official archive from the unofficial repertoire, in reality both work together. To best understand this relationship, I will take the archive and repertoire in isolation before discussing how they relate to one another. Although the archive is made up of her papers, which already include the documentary *Altar*, I will complicate this definition slightly to have a larger discussion of official texts and unofficial performances. Technically, the Anzaldúa papers were already in existence when the Italian professors took on the project. Zaccaria did research in the papers as an inspiration and text for her documentary:

After having gone through Anzaldúa's papers (published and unpublished works, graphic works, collection of posters, buttons and t-shirts, etc.) collected at Austin University, Texas, I have been able to map her links with artists, activists and cultural centers and interviewed women who were inspired by her thinking and

poetics. . . We have also shot artifacts, photographs, video, painting, murals inspired to other artists by her poetics and theory of la frontera.¹²

Thus, the documentary grew out of the larger archive.¹³ Zaccaria started by going through her letters and correspondence, while contacting those who have continued to use her work. This chapter will examine how the archive and repertoire work together to culminate in this documentary. I will suggest how the documentary shows how the archive and repertoire continue to evolve and inform one another after incorporation into the larger archive.

The origin of the documentary is also reminiscent of the archive and repertoire. Zaccaria started creating the documentary when she heard of Anzaldúa's death.¹⁴ She explains, "I thought that what I had seen in her house in 1998, when I interviewed her, so many art works by people, mostly women, who thanked her for having opened up a new path, had to be salvaged while her aura was still there."¹⁵ Moreover, Zaccaria found it challenging to explain Anzaldúa's theories to her students, for they seemed removed and distant. So to access the repertoire, Zaccaria began to think, discuss, and use trial and error in her teaching. That is the origin of the documentary from which I will be discussing elements of official and unofficial. I look at the archive and repertoire within the documentary itself, with an understanding that the documentary has already taken diverse roles within the repertoire before becoming an official part of the Anzaldúa collection.

Thus, I identify the official and unofficial work done within the documentary. I discuss the connections in order to derive the role of images in Anzaldúa's work, how

they serve a pedagogical purpose, and how they may help scholars use her theory of social change. I examine each of the four sections of *Altar*, provide a description of each, discuss the archival or official components, explain the repertoire or unofficial aspects, interpret how each works together, and finally make claims about the more general Archive and Repertoire. The first section uses photographs and portraits. This construction happens with physical pictures of Anzaldúa, which are displayed in relevant places throughout the documentary. This portion of the documentary rhetorically constructs Anzaldúa through images. The second part of *Altar* uses images of the physical Borderland that Anzaldúa discusses in her writing. Third, I discuss the role of the altar in the documentary. Finally, *Altar* ends with information about the Anzaldúa papers. This chapter now turns to the images of Anzaldúa.

PHOTOGRAPHS, PORTRAITS, AND ANZALDÚA

Visualizing Anzaldúa involves bringing together an array of images that piece together her life. This section focuses on photographs of Anzaldúa and others, as well as video clips of lectures and events that she gave. Taken together, the photographs, portraits, and clips reveal the experiences that led to Anzaldúa's theories. This section captures the repertoire, which is composed of a series of performances that work rhetorically to create an image of Anzaldúa, and, in doing so, reveal some of the building blocks for Anzaldúa's creative theory-making process. This section is also particularly important because it performs Anzaldúa's first part of a larger process toward social change.

The documentary begins with images of Anzaldúa—literal images spanning from childhood through adult. One of the ways that the audience can tell that the images span different moments in Anzaldúa's life is through differences in her hair. The images are mainly portraits of Anzaldúa; however, there are a few group portraits. Of interest, there is one portrait of Anzaldúa in water, the borderland that she always discusses. The audience understands that they are being taken through different stages in Anzaldúa's life by the changes in her physical appearance. Soon after the image of Anzaldúa in water, the images change. Instead of pictures solely of Anzaldúa, new images appear. Now the viewers are confronted with group shots where Anzaldúa is joined by others. There is no mention of who the people might be, but their placement in the beginning of the documentary would explain that they must have been close to Anzaldúa. Perhaps people who knew Anzaldúa more personally would know more details about her based on these images. Yet the pictures serve the function of description. Perhaps people have never heard of Anzaldúa or maybe they have read about her and never really known much more. These images confront the viewer directly with Anzaldúa. Using the metaphor of an interpersonal interaction, the audience is introduced to Anzaldúa and meets her more personally.

Then, Anzaldúa's pictures are juxtaposed into a shot of many other photographs. There is an image of single portraits of other Latina/o individuals, and then there is an image of many Latinas/os on what appears to be a table or floor. The camera moves outward so that the audience can see even more portraits. The audience cannot tell where the pictures are located because at this point, there are too many pictures. They look like

they could be school or passport photos. The ages of the individuals are mixed: some are older and some are children. Although the audience is not given specific information about who the people in the pictures are, there is a dualistic aesthetic in the images. In one sense, each individual is alone because the images are portraits. In another sense, each individual is part of the group, and they are held together as a collage. This may be a message that suggests that individuals are not alone when they are on the borderlands. They share common experiences that bind them together, as with this collage of pictures. Again, this portion of the documentary orients the audience. Anzaldúa begins her theories from her own experiences, but she is not alone; these are some of the experiences of many people on the borderlands. Interestingly, this section of portraits is not even a major portion of the documentary—it is merely the opening to the first scene. Thus, the construction of images begins well before the first word is spoken. This juxtaposition of images works to visually set up the concept of the borderlands which is explored later within *Altar*. Before Zaccaria and Basilio ever explain who Anzaldúa is, what her theories are, and how they have affected women of color, the first two components have already been explained visually, allowing the rest of the documentary to use strategic repetitions to explain (and then repeat) her perspectives.

Moreover, the portraits also let the audience into one of the first major components of Anzaldúa's theory of social change by turning the audience against itself. While a Chicana student, for example, may have to attend school and see images of people who do not have any resemblance to herself or her experiences, Anzaldúa makes images of Chicanas and Chicanos central. She turns her Chicana/o audience against itself

so that they could see themselves—particularly their bodies—written into the discussion. Other audiences are also invited to experience the theories of Chicanas from an outsider's perspective. This inversion of images performs a theory of the flesh by explaining that theories of social change happen when the agents of social movements see themselves as such. Although these images are relevant, Zaccaria also recognizes the importance of including images of Anzaldúa.

There are instances in this introduction that use footage of Anzaldúa, such as in lectures and panels, that are from the Anzaldúa archive. Therefore, the more literal images of Anzaldúa rhetorically situate her in a liminal space, perhaps to perform the liminality that she experienced during her lifetime. Notably, the instances in which the audience is exposed to Anzaldúa's physical voice are limited:

I did not want to make Gloria's biography; I wanted people to feel her absence. At the beginning I thought she would never be heard or seen. Then, while editing, we . . . thought we had to give the audience the gift of her voice and her dear features had to be seen. She is so specially herself that Daniele and Mario were allied in saying we should have a few clips with her.¹⁶

Zaccaria makes it clear that she was not the person who wanted to include Anzaldúa's voice into the documentary. Instead, she wanted *Altar* to be strictly about Anzaldúa without actually inserting her voice into any of the scenes. However, I do find it important to include Anzaldúa's voice, and I include extended quotations of her appearances in the documentary. The clips are about her more recent concept of *nepantla* and art. Anzaldúa states:

I was reading Rosario Castellano's . . . poet and she had a phrase called "yo vivo nepantla." And when she was talking about when she was between this world and this world, *el mundo entre en medio*, it's also a very conflicted space where you

get bombarded from different cultures, different sides, different perspectives and then ‘tas en medio. People who are on this nepantla which to me is a bridge, it’s the liminal space, it’s the in-between space. It’s a space where, in order to make any kind of change, you have to be in this kind of conflicting space. You can’t get better at anything unless you’ve gone through the conflict. You have to be really shaken out of your customary space. You have to be, como se dice, anguished before you choose to make something better. Nobody says, okay, I’m gonna make this a better world unless they have suffered, unless they are suffering, unless they are in this conflicting state.¹⁷

In this extended quotation, Anzaldúa is in front of an audience explaining how she came across the concept of nepantla. She states that it is a world “in between,” and that it is a space of conflict. However, Anzaldúa reclaims that conflicted space by calling it a bridge that people must use. This passage provides one of the best examples of how her theory forms out of conversations. She explains what got her thinking about the concept, and how she recenters it to give it agency. Although Anzaldúa speaks to her experiences (i.e., she has been through conflicts that have allowed her to create meaningful theories), she explains one of the ways that theories come from below. Theoretical concepts that come from below start with the experience—in this case, conflict—and transform it into a meaningful theory of social change.

Again, Anzaldúa performs her theory of social change by recognizing her role as an agent and writing herself into the academic discourse on the subject. This takes the previous section of turning the Chicana against itself one step further. She performs the next step that she asks of her audience, which is to examine how conflict has affected them personally and tie those conflicts in with larger political and institutional questions of exclusion. Anzaldúa’s theory of social change is not to be done in isolation; it is a communal effort. Therefore, she uses images of women in communities performing the

very acts that she calls them to perform. She also discusses various tools that are necessary for Chicanas to use as they perform her theory of social change.

Zaccaria also includes a video clip where Anzaldúa discusses the role of art in her own work and in the work of other Chicana feminists:

Being an artist, you find yourself . . . ‘cause you create out of that energy. Liana would not do all her art unless she was having all these experiences. . . So, to me, they are the epitamy of an artist struggling with her conscience, struggling with her history, struggling with her, what life has thrown at her where she finds herself in this nepantla state and creation comes out of that. You know, you can either create or you can die creatively.¹⁸

This passage also explains the role of art as it is related to making sense of experiences. Again, Anzaldúa focuses on the experience of the nepantla state and how it functions as a bridge. These two passages comprise of most of the statements made by Anzaldúa during the course of the documentary. This serves to give the audience a small taste of who Anzaldúa was, but the work focus more on her theories and Zaccaria’s rhetorical construction. Personally, I had never seen Anzaldúa speak, even though I have followed her work. Seeing her talk was a moving experience, and it helped me recognize some of the experiences that led to her theories. Hearing and seeing her speak performs resituates her theory back into physical bodies, and it shows the role of bodies in creating these theories. In other words, the theories would never make sense without bodies performing them. Anzaldúa does not simply speak and ask others to follow. Rather she is a physical manifestation of her theory of social change.

Although these were the only extended moments of dialogue by Anzaldúa, Zaccaria insists that the reason to include clips of Anzaldúa was a negotiation between herself, Basilio, and Garcia Ordaz. Zaccaria continues:

Some of you can ask why Gloria's voice and body is not more present. Actually her "absence" was meant. I did not want to document her bi(bli)ography, but her legacy, i.e. what she passed on to others and what she received from her community, co-madres and contemporary women artists. I wanted the "receivers" to narrate what she donated.¹⁹

Again, Zaccaria focuses on absence. However, that same absence is supplemented with how she continues to impact women of color. Zaccaria focuses on the people who continue to use Anzaldúa's theories visually. Although her initial impulse was to leave the footage of Anzaldúa out of the documentary, she recognizes the importance of modeling. Even though she models Anzaldúa's process, the audience also benefits from watching her discuss the process herself. This move toward the visual proves that one of the main pedagogical and invitational tools is the visual medium. The bodies pictured play an important role in creating a visual construction of Anzaldúa; however, bodies need a place to speak from. Now that I have covered pictures and portraits of Anzaldúa and shown how they perform the function of turning the Chicana audience onto itself, I continue the discussion on how Zaccaria rhetorically constructs Anzaldúa through the use of places and spaces.

PLACES AND SPACES

Beyond the images at the beginning of *Altar*, Anzaldúa's image is also composed of a juxtaposition between life and death through the places and spaces featured in *Altar*.

Through the use of physical altars, her home, and her funeral, the audience is invited into a feeling of absence. This section also models another part of Anzaldúa's theory of social change: the idea that something has been lost that must be recaptured. Although affect is imperative, it needs to be used creatively toward the end of social change. The audience is quickly informed that Anzaldúa is no longer alive in the first scene, which starts with a woman on an altar doing a performative reading of a passage by Anzaldúa. The woman reads, "Writing is my passion. This is a sacrifice that an act of creation requires. A blood sacrifice. For through the body—through the pulling of flesh—can the human soul be transformed."²⁰ During her reading, the woman also holds objects that belonged to Anzaldúa including the Virgin of Guadalupe and other spiritual objects.

The first scene functions in several ways. First, it explains to the audience that Anzaldúa is no longer alive. Altars are typically created to celebrate the lives of people now dead. Therefore, the documentary positions itself as an altar for Anzaldúa. Zaccaria states, "The editing of the video has been built on the idea that the film should have the structure of an altar, a mestizo style and a poetic-musical *fronterizo* rhythm (given by the music of Lourdes Perez)."²¹ Zaccaria positions the film as an altar for Gloria Anzaldúa, as a memorial. Zaccaria continues to reveal the purpose of the altars, "A special attention has been devoted to the poet's altars repositied in the University Library of Santa Cruz . . . which were an integral part of her spiritual life and creative process as a writer and may be the best picture to visualize the frame of her creative process."²² Therefore, the altars and performances of Anzaldúa's work serve a visual purpose. The altars create a visual image of Anzaldúa, teach the audience about her theoretical contributions, and

memorialize her. The altar also helps the audience understand that Anzaldúa's work stems from absence. There was an absence of theories of women of color in the archive, so Anzaldúa's work had to start in the repertoire. Through performances, spirituality, and community, Anzaldúa explores her feelings of isolation and make use of this creative process for building theories. The altar becomes a semi-permanent structure and an archive of these performances.

Second, the scene performs how affect can be used creatively to remember past loved ones, but also as part of a movement toward social change. Altars, and the performances that accompany them, may be a part of people's general repertoires. For example, when a colleague of mine passed away, students responded by creating two altars to celebrate his life on campus and recognized the ways that he touched their lives. In the case of this documentary, Zaccaria builds on this performance and shows how this everyday experience might be used for the purposes of social change. It can be labeled as an everyday act of resistance and one of the possible tools for performing Anzaldúa's theories. Other not-so-everyday acts are also included in this section, which is where I turn to next.

The images of Anzaldúa's home and funeral are also relevant places. In her lecture, Zaccaria explained that she was able to meet the Anzaldúa family and get some footage of her home. Unfortunately, there is not much more information provided about her home. Yet the inclusion of footage of her home is relevant since Anzaldúa spent most of her life discussing issues of belonging, space, and homeland. The next set of images of Anzaldúa is that of her funeral. The audience is reminded of her passing when other

colleagues and friends read her work with props from her home. For example, the documentary opens with a woman doing an interpretive reading of Anzaldúa's work. Then, there are also images of death, particularly of Anzaldúa's funeral. The images show Anzaldúa's home, funeral procession, and tombstone. The audience is taken into the repertoire by being a spectator, and to a certain degree, a participant in the events of the documentary. Typically, people attend a funeral to see the grave and procession. In this instance, the audience is invited into the space at the Memorial Funeral Home in Edinburg. Anzaldúa's tombstone reads:

GLORIA E. ANZALDUA Ph.D

Sept 26, 1942

May 15, 2004

MAY WE SEIZE THE ARROGANCE

TO CREATE OUTRAGEOUSLY.

SONAR WILDLY—FOR THE

WORLD BECOMES AS WE DREAM IT²³

After the gravestone scene, there is a musical montage with portraits of Anzaldúa, one video, and a framed picture of her on the river. The funeral scenes in particular make the audience feel Anzaldúa's absence. Although the event of her death is common knowledge, with the exception of her family, friends, and circle of colleagues, many scholars found out about Anzaldúa's death through obituaries or other print sources. This instance is another example of how everyday experiences, which include issues of life and death, are brought to the forefront. This repertoire, however, is not without ideology.

It is also a privileged space that requires access. In other words, I did not have access to Anzaldúa's original funeral, but Zaccaria has made some portions of it more accessible. Thus, the purpose of this case study is not to say that the archive carries oppressive ideologies and the repertoire is free from it. Instead, I advance that looking at the archive and repertoire together help to derive Anzaldúa's theory of social change. The repertoire, although not free from issues of privilege and access, helps to explain the centrality of images of everyday experiences. It helps scholars understand the central role of images and their associated experiences as part of a theory of social change. People who did not know Anzaldúa personally did not have access to the performances that took place after her death. Thus, seeing the funeral, watching the procession, and seeing the tombstone in the documentary provides the audience with access to the otherwise restricted repertoire. At this moment, I return to the first scene in order to make some connections between all of these images and how they help to structure theory.

The words the speaker reads in the documentary are also now part of the archive. They are passages from Anzaldúa's work. The speaker's performance and interpretation performs an oscillation between the aforementioned archive and repertoire. The images that are shown throughout the performance of Anzaldúa's home and funeral occur while the speaker does a performative reading. The choice of passage is also performative and strategic. It places the spiritual nature of her work at the forefront, which is already a form of speaking back to more traditionalized writings by Anzaldúa. As explained in the literature review to this dissertation, Anzaldúa often wondered and critiqued scholars who adopted a theory of the borderlands that ignored the spiritual dimensions of her work.

Zaccaria and Basilio start with this reading, then, to anchor and complicate Anzaldúa while placing her spirituality at the center.

The first scene also functions to emphasize an argument that gets developed throughout *Altar*: Anzaldúa is not “dead,” but has undergone a rhetorical transformation. This argument is made with attention to reflexivity. Zaccaria and Basilio are creating homage to Anzaldúa, but not in the same sense as putting a person to rest and providing closure. Instead, they are making an argument for how her theories are continually undergoing transformation after transformation. In fact, the documentary itself aims at stimulating a continued sense of transformation of Anzaldúa’s life and works. She uses documents from the collection and puts them together in order to prove that the Archive is living and that her work continues. Later in the documentary, it is explained that Anzaldúa is not “dead,” she has merely taken on a different form.

These particular passages also perform another important function. They demonstrate that Zaccaria models Anzaldúa’s theories through her documentary. She literally performs Anzaldúa’s theory through the juxtaposition of the archive (the reading) and the repertoire (the performance). There is another repertoire being performed simultaneously, and it is seen through the use of images (performances of life and death/everyday experiences). The images, then, are used in order to create an archive (the documentary). In this way, Zaccaria’s stylistic choices model Anzaldúa’s theory-making process and gives insights into a theory of social change. Changes in society occur when the everyday experiences of Chicanas are centered, and the women start to see themselves as agents in their social movement. Only at this point can they begin to

make connections with others and work toward larger structural change. This previous section has focused on the images of life and death, their movement between the archive and repertoire, and their contributions to Anzaldúa's theory of social change. The following section will hone in on another important image that people tend to be more familiar with in current discussions regarding immigration politics: the border.

THE PHYSICAL BORDERLAND

Another component of Anzaldúa's identity is the physical border—it is the foundation of her theory of the borderlands and an important addition to the concept of rhetorical agency. Zaccaria uses the physical borderland to rhetorically reconstruct an image of Anzaldúa. The images in the documentary are taken at an important time. Zaccaria notes:

On the Texas borderlands in McAllen, Mission, and Hidalgo, (shot in April 2008, before the actual building of the wall), we captured the material passageways between Mexican and American borders along the Rio Grande-Rio Bravo River which were the source for the texture of crossing which makes her work so special (insider guide: Daniel Garcia Ordaz).²⁴

The repertoire is particularly important here. If it weren't for the relationships that Zaccaria built with other people, she would not have gained access to the area filmed in the border. Repeatedly, I make the point that the repertoire is not without politics. In other words, there is an archival impulse that makes it difficult to gain access to the repertoire. Moreover, there is also the issue of the researcher; she or he has to be trusted to break through the repertoire. The film also creates a portrait of Anzaldúa through absence. On the one hand, the U.S./Mexico wall is missing completely in this part of the

documentary because it has not been built at the time of the taping. At the same time, Anzaldúa is missing from the images. Her death is marked by absence, but this absence is ironic because she will have been replaced by the wall. Her temporary existence in the repertoire is unable to compete with the permanent structure of a wall. In the making of the documentary, a notion of absence is captured and archived. In this way, the politics of the archive are revealed. Zaccaria competes with the otherwise oppressive archival impulse. She responds with a counter-archive that is transgressive and memorializes the space of absence, and in doing so, she also memorializes Anzaldúa.

Zaccaria methodically constructs an image of Anzaldúa and defines her through the border. Her placement of the scenes of the U.S./Mexico border shows how Zaccaria constructs the border conflict as permeating all other portions of the documentary. *Altar* begins with footage of the borderland and carefully interweaves it throughout the documentary. *Altar* also ends with a discussion of the border. Daniel Garcia Ordaz shows a border checkpoint at night time, amidst construction, and while are people walking through it. Garcia Ordaz continues:

And we can see that the border patrol set up these spotlights so they could see people that are trying to run from the fence treeline that is very close to the river, about one to two miles in case they want to run from the trees to where cars might be waiting, their relatives their friends here so that they can see when people are running from the streets to the main highway. . .²⁵

One of the ways that Anzaldúa's theories are used to discuss larger societal issues is through the use of the borderland. It is the answer to critiques of identity politics. Although there is a danger of being so reductionist that one cannot speak beyond a

singular isolated incident, images of the borderland allow for Anzaldúa's theories to break boundaries. Zaccaria explains:

A film on GEA and Mexican-American borderlands is meaningful for the new Mediterranean borders: 1) both South-American and Mediterranean lands and cultures have been colonized oppressed and exploited several times; 2) both are set in the borderlands. If the land we live in, in South Italy, is a borderland between Africa, the Eastern countries and fortress Europe, Texas is the borderland between South and North America; 3) both areas witness the arrivals and the expulsions of the illegals, aliens (USA), clandestines (Europe); 4) they have gone through discrimination with regards to North (America/Europe) and yet, since we are both inhabitants of the South, we feel rage at and try to resist to xenophobia, racisms, sexual abuse and oppose detention camps, the global lagers.²⁶

After constructing Anzaldúa visually in the repertoire, it becomes possible to create official connections with her theories. The audience has now seen that experiences and performances are the key to theory-making. Moreover, through visual rhetorical constructions, the audience has identified with Anzaldúa. So, what is the next step? Anzaldúa's theory is very particular to her experiences and geographic location. However, though the visual rhetorical construction, audiences start to see similarities in their own experiences. They, too, have portraits taken in school. They, too, have collected family albums and videos, or perhaps had video footage of important moments in their lives. They, too, look back at childhood homes and have circles of friends. These items seem simplistic, but they serve an important function for social movements. After all, Anzaldúa speaks to a particular experience—that of Chicana women. Though common spaces, Anzaldúa's theory becomes more global and provides the possibility for agency for a larger group of people. Zaccaria begins the documentary by stating the similarities between Anzaldúa's theories and the situations in South America and the Mediterranean.

Although Zaccaria claims that there are major connections between and across cultures, how might scholars make these connections? In *Altar*, Zaccaria argues that through conversations, women, academics, and artists are making connections to Anzaldúa's work.

PERFORMING IMAGES OF ANZALDÚA

One of the arguments made in *Altar* is simply that Anzaldúa's theories are taken up by other women through conversations, theoretical contributions, and art. Her theories have been expanded in the sense of art(ivism), theory-building, and visibility. Through everyday conversations, the women in the documentary gain a sense of agency in the repertoire that then becomes archived in the larger body of work. The documentary footage of other Latina women also mirrors Anzaldúa's process and provides insights for social movements. This next section focuses on how the documentary creates moments of agency in the repertoire through discussions about the wall, Anzaldúa's theories, and Zaccaria's manipulations of images.

The conversations about the wall are used in order to show the continued relevance of Anzaldúa's work. Amalia Mesa-Bains states:

They have to pay all this money [while images of river are in background.] They go through tunnels. They go through deserts. And I always say, you know it's like Darwin the survival of the fittest. The ones that make it here, they are the strongest, the most ambitious, the most fearless, the most creative, or they never, ever do it. [images of people looking] The ones that don't have that drive, they stay in Mexico. So you already know that the ones that come here have potential, for being the best of the best. . . The American government actually thinks that these people are the worst of the worst when they're really the best of the best or they'd never survived the journey nor would they, I mean if it was the other way

around and, and white Americans had to go to Mexico to make a living? Do you think they could figure out how to get there? Do you think they could survive there under these conditions? Never. It's really, to me it's really a shame that people *have* to do this.²⁷

In this conversation, Amalia offers alternative images of immigrants from Mexico. While the United States might portray immigrants from Mexico negatively, Amalia inverts these portrayals through everyday talk of who these people really are. She also centers immigrants' experiences by making the claim that Americans may not be able to do some of the things that these newcomers have been forced to do. This first conversation is important because it mirrors the beginning of the documentary. *Altar* began with portraits of people, and this section of the documentary also begins with portraits, although they are performed through everyday conversation. Images of immigrants are also included throughout the remainder of the documentary. Interestingly, it is unclear who is an immigrant and who is Mexican-American. This blurring of boundaries explains some of the conflicts that Chicanas face on a daily basis. Again, the focus on everyday experiences is important because it centers them, and in doing so, it creates a sense of agency. Although changing the perception of immigrants is one important function of the repertoire, Anzaldúa's theories reach beyond. Anzaldúa's theories also give voice to other women and offer a space for the making of more theories in the repertoire.

Another theme in the conversations is opening a theoretical space and giving voice to other women. A woman wearing a red scarf explains, "She exposed herself as much as she could and she dug deep into herself into her roots and brought to us, the concepts to us because we all have these struggles within us that are reflective of the

struggles that are going on in the world. We don't have a language to speak about."²⁸ This passage emphasizes the importance of voice and of having the space to make one's voice heard. Daniel Garcia Ordaz continues, "It's a borderlands Gloria talked about. It's not totally American y no es totalmente Mexicana. It's a little bit of both. *Laugh*."²⁹ Not only does Anzaldúa open up discursive space, but she also creates theory from her standpoint. Garcia Ordaz's idea blends into a conversation Amalia is having, "So I think that people like Gloria took what was previously a kind of colloquial discussion on the border and then began to create from it really important theories that could be useful to us both in resistance and affirmation. . . . The border does both things for us."³⁰ Graciela Sanches, Founder and Director of the Esperanza Center, continues, "This country always forgets that the Berlin wall came down and the whole world was happy because the Berlin wall came down, and here we are in South Texas building a wall."³¹ This discussion blends the colloquial with the theoretical and reveals the way in which everyday discourse is used in order to create a theory of the borderland. In doing so, Anzaldúa also invites others into her discussions. Zaccaria follows the theoretical model laid out by Anzaldúa for looking at everyday experiences and tying them in with political concerns.

Another woman who shares Anzaldúa's experience differently enters the discourse. Juana Alicia (muralist) continues, "And Gloria appreciated that division and that need to make peace with that split and mestizaje, duality. Ya, me too, you know, Tejana, Jewish, Russian [*laughter*], and you know. . . . And you know, which is my culture? Let's see, there's three languages."³² This suggests that Anzaldúa's experiences

are not isolated; she shares her experiences with other women. She is also more expansive with her category of the psychological borderlands. Amalia continues, “And I think most especially for the women for her writing about the mestiza and taking it to other levels beyond just racial ones and looking at sexual borders and other kind of meanings was very powerful and no one had done it before.”³³

Another woman continues:

And so Gloria takes the experience of South Texas in particular and centers the daily life of the people, and struggles, and out of that daily life and her analysis of it, creates theory. She gives them a voice. [Different people in background] . . . And constructs and concepts. And over concepts like nepantla and Coatlicue state were not part of the discourse [mural and artwork in background, man driving] was of the old borderland studies or even newer borderland studies that was developing.³⁴

The women are performing what Anzaldúa modeled. They are taking their particular experiences, working through them, and talking about the evolution of theories. They are an embodiment of what Anzaldúa theorized, and through these conversations, the women have a sense of rhetorical agency.

Another reason for Zaccaria’s rhetorical construction of Anzaldúa through images is to avoid speaking for her. Instead Zaccaria aims to let the images do the speaking. She is reflexive about her process: “I shot many of the pictures in the movie. I wanted pictures to be a part of the movie, also because I thought that intermediating still images with moving images was a means to achieve a mestizo style.”³⁵ Zaccaria reflects upon her role as the researcher as she explains the role of the images. Through the visual medium, Zaccaria is able (to the best of her ability as an Italian scholar) to replicate what she has learned about a “mestizo style.” Images allow for the researcher’s voice to be

known, but they also invite other authors in—such as the people in the images, intertextuality, etc. Zaccaria uses the repertoire by inserting herself into the project:

Each day . . . was an emotional and intellectual adventure. Anybody in the movie is part of our life forever. It has been an extraordinary existential and experiential adventure, where we both have undergone a sentimental education notwithstanding the different generation through a different culture, language, his/her story.³⁶

Anzaldúa's voice and appearances were supposed to be completely missing. The documentary was not meant to replicate Anzaldúa's voice. Instead, the film aims create a rhetorical artifact dedicated to Anzaldúa, an altar in the literal sense. As Zaccaria immersed herself into the archive, she made creative choices in the process of the repertoire which led to a finished product that includes clips of Anzaldúa, but Zaccaria was careful to leave the viewer feeling her absence. There is a point of irony here: Anzaldúa is argued to continue living through the conversations in the repertoire that materialize after her death; however, Anzaldúa's voice is limited throughout the documentary.

Although Zaccaria makes an important point in stating that she does not wish to duplicate Anzaldúa, I argue that the best way to allow a "mestizo" voice to speak is to create points of access. Through her use of images, Zaccaria is able to rhetorically construct an altar for Anzaldúa while simultaneously giving her voice. Images are a key rhetorical device used to teach and invite audiences to learn about Anzaldúa. Scholars should be aware that Anzaldúa's rhetoric continues through the rhetorical constructions of Zaccaria. Anzaldúa's image is also present in landscapes, most strikingly in images of the Southwest and physical altars. In the documentary Amalia states:

When we talk about the altar, we're really talking about the permanent structure within a home, and it's a permanent ongoing record of the family history. It functions as a sort of public memory. It's also a space between the family and their beliefs and the spirituality that they hold. I've always believed that the altar, the women especially keep is a space of power, and it is also a space that is intimate and is personal even though these women have enormous public lives. They have one place where they save the things that really matter and where they feel this sense of belonging. It's like a foundation to a house. My first ones were my grandmother's and then later my mother's and then mine and if I had a daughter, I would give it to her. Instead I teach it to other people. But I think that you need to have that basis to take a risk.³⁷

This chapter has covered the ways in which Zaccaria has created a visual portrait of Anzaldúa through rhetorical constructions in the repertoire. The purpose of this section is to provide some conclusions about Zaccaria's process and the content of the documentary. Next, I turn to Zaccaria's rhetorical choices and discuss other issues in the documentary.

CONCLUSIONS, RHETORICAL CHOICES

In conclusion, I first reflect on the rhetorical choices that Zaccaria and Basilio make regarding the images used throughout *Altar*. Zaccaria explained that she went to The University of Texas at Austin to do a significant amount of research on Anzaldúa. Her intention was to find visual representations that would help in teaching to a wider audience. She found portraits, drawings, journals, fiction, etc.; she even used a collection of Anzaldúa's political t-shirts at the conclusion of the documentary. In the talk, Zaccaria explained that there is so much that can be learned about the history of social movements by simply looking at the collection of t-shirts Anzaldúa kept from different marches and protests. Zaccaria focuses on turning the audience on itself so Chicanas can begin to

examine their experiences. Then, she focuses on the everyday experiences of women through physical images and performances as an act of agency. Finally, she focuses on how these moments need to be connected back to political discourses for the purposes of uniting toward the aim of social change. I also argue that Zaccaria helps scholars understand Anzaldúa's theory of social change by modeling it during the making of the documentary.

When asked about the film, Zaccaria states, "I shot many of the pictures in the movie. I wanted pictures to be a part of the movie, also because I thought that intermediating still images with moving images was a means to achieve a mestizo style."³⁸ Although Zaccaria's finished product is housed in the archive at The University of Texas at Austin, she uses the repertoire throughout her creative process. Her reference to emotions is important because the repertoire is defined by affect. The fact that Zaccaria claims to have gotten a "sentimental education" during this project is relevant. It is proof that affect both creates and teaches. She embodies the rhetorical effects of the repertoire, and she offers an example of what many have called creating a theory of the flesh. Another component of this performative realm of theory-making is that it is a grounded approach. In other words, the scholar allows for the inventive nature of her research to guide her throughout the process. In Zaccaria's case, she admits that the finished documentary was not exactly what she had envisioned:

At the beginning I thought I would not even use the clips of archive footage. I later inserted, because I wanted the audience (sic) to FEEL her absence. Perhaps the result does not fulfill the intention; perhaps I have failed. But the central idea was to have a sort of visual version of a choral narrative on her, something to

fight the holes in memory which often take place in this age so speedy in eradicating visions and thinking.³⁹

Anzaldúa's voice and appearances were supposed to be completely missing. The documentary was not meant to replicate Anzaldúa's voice. Instead, the film aimed to create a rhetorical artifact dedicated to Anzaldúa. It was meant to be an altar in the literal sense. However, as Zaccaria immersed herself into the archive, she made some creative choices regarding the repertoire. The finished product did include a few clips of Anzaldúa, but Zaccaria was careful to leave the viewer feeling her absence. There is a point of criticism to be made. Anzaldúa is argued to continue living through the evolution of her theories and the conversations in the repertoire that continue after her material death. However, Anzaldúa's voice is very limited throughout the documentary. Scholars should be aware that Anzaldúa's rhetoric never stopped with the limits of her body and neither does the rhetorical construction that Zaccaria creates. Anzaldúa's image is also present in landscapes, most strikingly in images of the Southwest and physical altars.

Moreover, this case study is important as it proves that rhetorical theories of women of color build bridges across cultures. As a woman of color, Gloria Evangelina Anzaldúa wrote about her mixed experiences growing up in between several cultures which can be summed up in a well-known quotation, "I am a border woman. I grew up between two cultures, the Mexican (with a heavy Indian influence) and the Anglo (as a member of a colonized people in our own territory. I have been straddling that *tejas*-Mexican border, and others, all my life."⁴⁰ Although the basis of her experiences was unique to her own subject positions, the theories resonated with so many others who also

felt the “emotional residue”⁴¹ of borders, of these “unnatural boundaries”⁴² that keep women from building stronger connections with others. For example, as a lesbian woman, she was not allowed to give talks in many of the universities in Texas; she was relegated to the local bars where she shared her theories. Now, it seems both fitting and ironic that her archive is housed at the Benson Latin American collection at The University of Texas at Austin. Olga Herrera states, “The Gloria Evangelina Anzaldúa Papers were acquired in the spring of 2005 by the Nettie Lee Benson Latin American Collection . . . [After her passing,] her estate found a home at the Benson for her papers.”⁴³ Now, academics and artists alike use her existing theories as a point for further discussions on the nature of life on the borderlands. This case study delves into extensions of Anzaldúa’s archive through the medium of documentary film and shows how connections between similar and dissimilar experiences are possible across Chicana/o and Italian cultures in this particular case. This is important because it highlights the visual medium’s potential to build bridges across geography and experience. Two seemingly different cultures connect based on terms and images that help explain those terms. Language is important, but images take prominence as they explain complex terms and experiences that build connections across cultural groups. Many times work that starts with the experiences of women of color may have been deemed narcissistic.⁴⁴ However, this documentary and its reception in Italy prove that there are important cross-cultural bridges to build that use the self as a starting point for larger discussions.

Altar also shows the importance of the visual in theory building, and Anzaldúa's work exemplifies the relevance of the visual medium. Unlike language's use of abstract terms, the visual medium offers pictures of specific experiences. Even more abstract images, such as that of a wall, provide students with specific instances of borders, allowing them to reflect on their own experiences. Moreover, Anzaldúa's very use of images is an act of sharing of herself, and these images do what words may not always be able to do. She associates being an artist/writer to the oral tradition of Chicanos; the connections Anzaldúa makes with hearing her grandmother's stories and wanting to be a visual artist or writer⁴⁵ allowed for her work to be a representation of both desires. In the documentary, Paola Zaccaria emphasizes how Anzaldúa's mind works visually; in Italy, she focuses on the relevance of the visual medium through the various ways that her life's work continues to influence artists and other cultural critics. Beyond the reception of her work, the documentary explains the primacy of visuality within the work of Anzaldúa. Zaccaria explains that when Anzaldúa gave talks, she used more drawings than writing through transparencies. People would send her artwork and images that would emphasize how her work touched them. Thus, Anzaldúa is a theorist who openly made use of a visual medium in order to craft her theories and continue to give them life through others' visual responses.

On a related note, this case study is significant because it shows how the visual medium is an important pedagogical tool. Zaccaria explains that her students do not know what Anzaldúa's terms mean. It is difficult to explain a borderland when the students do not have an awareness of this experience, even though they may have encountered it

themselves. Zaccaria wanted to show her students what was behind the writing. She stated, “You have to see to understand.”⁴⁶ Thus, the visual serves as a type of bridge. It helps students understand the complex terms and directly identify with the theories through similar experiences, or indirectly connect through metaphorical concepts. Although the visual medium may appear vague, this case study argues that images help to make a broader term, in this case borders, more concrete. Dana Cloud made a similar argument in a different context, “The ideograph <clash of civilizations> is enacted in these images in ways that are more concrete than the linguistic invocation of the phrase.”⁴⁷ Therefore, through the visual medium, students can gain a better understanding of Anzaldúa’s theories.

Altar is the first documentary about Anzaldúa since her death in 2004. The film is arranged organically. It shows the physical U.S./Mexico Borderland. It also shows footage of Anzaldúa while she was alive. There are scenes of her talking with other women about her theories. There is footage of her house and the relics that she had to adorn her home. Interestingly, there is also footage of other artists who have taken Anzaldúa’s theories and incorporated them into their artwork. The first set of images and scenes are used to create a rhetorical construction of Anzaldúa modeled after her process of theory making toward social change. The second set of conversations among women of color are important because they, too, model Anzaldúa’s process and show how her theories can connect many different cultures. Although Taylor calls for a hemispheric perspective, Zaccaria expands the theories to other worldwide issues.

The documentary helps the audience visualize Anzaldúa's process. It started with the physical area that inspired her work and it explained her relationship to the land. Then it contrasted that footage with images of the U.S./Mexico wall. This contrast helped the audience visualize how walls are built in arbitrary places; it demonstrated the resulting divisions between the U.S. and Mexico, and within the U.S. itself. The processes of social change are implicit and imagistic, but the movement between the archive and repertoire helps derive how Anzaldúa's focus on everyday experiences is part of a larger movement aimed at solving larger structural problems.

¹ This term comes from Anzaldúa's definition of "nepantla," which was introduced in the Introduction to this dissertation.

² Gloria E. Anzaldúa, *Interviews/Entrevistas*, ed. AnaLouise Keating (New York: Routledge, 2000), 176.

³ Although several Chicana/o scholars do write extensively about nepantla, my argument is that scholars of Anzaldúa's work do not pick up on the term as extensively when compared to their treatment of *Borderlands*, Anzaldúa's most popular theoretical contribution. The website on Chicano/a Art, <http://www.chicanoart.org/nepantla.html> explains that Gloria Anzaldúa, Pat Mora, Yreina Cervantez, and Miguel Leon Portilla write extensively about nepantla.

⁴ "Screening and Discussion of ALTAR: Cruzando Fronteras, Building Bridges" UT News Release, http://www.lib.utexas.edu/about/news/screening_and_discussion_of_altar.html

⁵ This question makes the argument that Anzaldúa has theories that have become more mainstream, such as her theory of the borderlands; however, there are other post-borderlands theories that take into account spirituality, sexuality, class, etc. that have not "caught on" with the same level of fervor. This follows what I state in a previous chapter of this dissertation. One theory for this phenomenon is stated in *Interviews/Entrevistas*, where Anzaldúa reflects on some theories being less "safe" than others.

⁶ Film was directed by Paola Zaccaria and Daniele Basilio (2009). Research, script and executive production: Paola Zaccaria. Produced by Università di Bari and Regione Puglia. Assessorato al Mediterraneo. "Director's Statement...ALTAR: Cruzando Fronteras, Building Bridges: <http://www.vipf.org/AltarDirector.html> Accessed August 4, 2010.

⁷ The Center for Mexican American Studies (CMAS), in partnership with the Center for Women's and Gender Studies, the Center for Women's and Gender Studies, the Gender and Sexuality Center, and the Nettie Lee Benson Latin American Collection, University of Texas Libraries sponsored the screening.

⁸ "Altar Gloria," accessed August 4, 2010: <http://vipf.org/AltarGloria.html>

⁹ Olga Herrera, "Archival Review of the Gloria Evangelina Anzaldúa Papers, The Nettie Lee Benson Latin American Collection, University of Texas at Austin.

¹⁰ "Director's Statement...ALTAR: Cruzando Fronteras, Building Bridges," <http://www.vipf.org/AltarDirector.html> Accessed on August 4, 2010.

¹¹ "Interview with Gloria Anzaldúa (sic) by Karin Ikas, 3-4.

¹² "Director's Statement...ALTAR: Cruzando Fronteras, Building Bridges," <http://www.vipf.org/AltarDirector.html> Accessed on August 4, 2010.

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- ¹³ Notice that from here on, the term is capitalized when referring to the Anzaldúa collection as a whole. The term is not capitalized when I am discussing official documents within her larger collection, or a subset of the whole.
- ¹⁴ “Q & A: ALTAR: Cruzando Fronteras, Building Bridges” <<http://www.vipf.org/AltarQuest.html>> Accessed August 4, 2010.
- ¹⁵ Ibid.
- ¹⁶ Ibid.
- ¹⁷ *Altar: Cruzando Fronteras, Building Bridges*. DVD. Directed by Paola Zaccaria and Daniele Basilio. 2009.
- ¹⁸ Ibid.
- ¹⁹ “Presentation...ALTAR: Cruzando Fronteras, Building Bridges
<http://www.vipf.org/AltarPresentation.html> Accessed August 4, 2010.
- ²⁰ *Altar*.
- ²¹ “Director’s Statement...ALTAR: Cruzando Fronteras, Building Bridges”
<http://www.vipf.org/AltarDirector.html> Accessed on August 4, 2010.
- ²² Ibid.
- ²³ *Altar*.
- ²⁴ “Director’s Statement.”
- ²⁵ *Altar*.
- ²⁶ “Director’s Statement.”
- ²⁷ *Altar*.
- ²⁸ Ibid.
- ²⁹ Ibid.
- ³⁰ Ibid.
- ³¹ Ibid.
- ³² Ibid.
- ³³ Ibid.
- ³⁴ Ibid.
- ³⁵ “Q & A.”
- ³⁶ Ibid.
- ³⁷ *Altar*.
- ³⁸ “Q & A.”
- ³⁹ “Presentation.”
- ⁴⁰ Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*. 2nd ed. (San Francisco: Aunt Lute Books, 1999), 19.
- ⁴¹ Ibid, 25.
- ⁴² Ibid.
- ⁴³ Herrera, “Archival Review of the Gloria Evangelina Anzaldúa Papers,” 1.
- ⁴⁴ Calafell explains in a special issue of *Text and Performance Quarterly* that during the publication process in communication studies journals, two general trends include “the charge of narcissism.” This paper echoes Calafell’s argument that starting with personal experiences lends itself to meaningful theoretical work that speaks to greater issues of oppression. Her argument can be found in Bernadette Marie Calafell. “Envisioning an Academic Readership: Latina/o Performativities Per the Form of Publication.” *Text and Performance Quarterly* 29, no. 2 (2009): 124.
- ⁴⁵ Gloria E. Anzaldúa, *Interviews/Entrevistas*, ed. AnaLouise Keating (New York: Routledge, 2000), 22.
- ⁴⁶ Quoted from lecture after the screening of *ALTAR. Cruzando Fronteras, Building Bridges* at The University of Texas at Austin.
- ⁴⁷ Dana L. Cloud. “‘To Veil the Threat of Terror’: Afghan Women and the <Clash of Civilizations> in the Imagery of the U.S. War on Terrorism,” *Quarterly Journal of Speech* 90, no. 3 (2004): 291.

Chapter 6: Conclusions: *Theoretical and Social Contributions of the Archive and Repertoire in Anzaldúa's Papers*

In a famous metaphor for scholarly conversations, Kenneth Burke explains that we are essentially entering into an ongoing conversation at a parlor. We enter into the discourse, make our own claims, and then we exit while the conversation continues on without us. Although Anzaldúa was a player in discussions about race, class, gender, etc., during her lifetime, her work continues to take on a new life of its own. Scholars of Mexican American studies and Latin American studies have fruitfully continued where Anzaldúa left off. Foss, Foss, and Griffin also introduced her work to rhetoric through their writing. However, the conversation continues as the rhetorical dimensions of Anzaldúa's work offer new complexities of her existing works, exemplifies the importance of images in creating theories, and makes powerful connections between official and unofficial documents. The following chapter explores conclusions about Anzaldúa's papers as they pertain to rhetoric, archival research, Anzaldúa research, and social implications.

I frame my conclusions based on the questions posed at the beginning of my dissertation. As stated earlier, this research is guided by three central questions: What is Anzaldúa's theory of social change? What does a theory of social change "from below" offer rhetorical criticism and social movement theory? What do archives offer to rhetorical theory, and how do they affect subsequent rhetorical acts? How do feminist projects by women of color uniquely make use of visual rhetoric and aesthetics for the

purposes of social change? The following sections will answer the questions using the information from the previous case studies. I start with a discussion on the nature of rhetorical theories and Anzaldúa's contributions to issues of social change.

RHETORICAL MAKINGS OF THEORIES, ANZALDÚA'S PROCESS, AND SOCIAL CHANGE

To answer the question about Anzaldúa's theory of social change, I must return to her role in rhetorical theory and then discuss how her work provides scholars insights into theories of social change. As mentioned earlier, Anzaldúa's work may not be considered rhetorical by all, however, she was introduced to the field by Foss, Foss, and Griffin. Although they initially started by describing the rhetorical dimensions of her work, this is also a starting point for a larger discussion of how Anzaldúa continues to contribute to the field. Her contributions were originally deemed rhetorical, but they have taken on a life of their own within communication studies. Although Anzaldúa's work has gone in the direction of performance, I want to see how the evolution of her work might look like from a rhetorical standpoint in an answer to Diana Taylor's call for a more hemispheric perspective through her papers. What would a rhetorical hemispheric perspective look like? Through an examination of the archive and its performative iterations in the repertoire, this dissertation has aimed at creating a bridge between the different subfields making use of Anzaldúa's work. The archive contends that scholars look at official documents, but they also recognize that the performative elements of the archive, or the repertoire, can help paint a more holistic landscape. Not only does Anzaldúa's collection,

writings, souvenirs, etc., get documented, but they also gain richness through the performative elements in the repertoire.

Moreover, as the archive and repertoire continue to grow and bleed into one another, the rhetorical dimensions of Anzaldúa's work come to the forefront. Her theory of the borderlands is not a finished theory. Instead, it leads rhetoricians to understand the process of creating theories. One avenue for theory building is to start with an official moment that results in feelings of isolation. In this dissertation, those official documents were the identifying state documents in the first case study and the responses to her work in the second. These official narratives caused a sense of isolation, and they served as a starting point for her later theories. From these spaces, Anzaldúa honed in on her emotions, and used images in order to describe them. Then she continued by defining terms and giving explanations of images; she worked explanations into her fiction, drawings, journals, and conversations. Throughout this process, Anzaldúa's theory of social change is guided by the creative process that occurs when she is in a *nepantla* state. She calls for women to communicate about their experiences and how they have been shaped by ideologies of exclusion. By exposing everyday acts and connecting them to the institutions and laws that are responsible for those feelings of isolation, Chicana women can gain a sense of rhetorical agency and connection to others for the purposes of social change.

Beyond these particular case studies, this research may be useful to social movement scholars through creative practice and connection. Scholarly endeavors are just that—creative. Anzaldúa challenges scholars to be reflexive about their point of entry

into discourses and the processes that lead to their theoretical contributions. Anzaldúa emphasizes that the process of creating theories is important in addition to the product, and to be aware that the end theory is never finished, rather it creates possibilities for future exploration and connection. What made a scholar (or the person of study) interested in studying immigration politics, queer theory, etc? The answer to this question guides the process of culture work, and it provides valuable insights. It may also explain the definitions, focus, and scope of the study. Anzaldúa invites scholars to join her in a *nepantla* state and consider the uncomfortable space that leads to creation and elaboration of theory, a process that often goes unnoticed. Anzaldúa also challenges social movement scholars to create generative theories that span outside the particular into other, broader movements. For example, through the use of the generative theory of the borderlands, and an attention to common experiences, Zaccaria was also able to find that very connection under different circumstances. This should be a task of critical approaches to social movements, to find the particularities that define a movement, and also to use generative theories that may be picked up by scholars of different movements through connections with other larger societal issues. Anzaldúa's theory of social change maintains that connection is necessary as the movement(s) age and evolve over time. Rhetorical scholars should be alert to finding such connections.

PULLING OF FLESH, THE CREATION OF SOCIAL THEORIES "FROM BELOW"

Perhaps there is something to be learned from the process of creating theories just as much as there is from the theorists themselves; this might prove to be a different layer

that does not even coincide with common interpretations of theory. The second underlying question that I pose in my dissertation has to do with the creation of social theories from below. To expand on this point, I bring to mind the process of an artist and the artwork as a finished product. I contend that scholars generally tend to start with the finished theory or, to use my analogy, the finished piece of art. Although this is a productive way of consuming theory just as one might consume a work of art, and even trace how the work has become iconic or even commodified, I argue that the process is important. The artist made rhetorical choices about what to include in the work. Although the work takes on a life of its own, the process of the artist is still significant. To the passive consumer, Anzaldúa's theories might appear to be all encompassing—after all, everyone has experienced movement, temporary isolation, or tensions from belonging to multiple loyalties or cultures. However, she is also speaking from a particular experience—one she wishes to share and legitimate. Therefore, examining the rhetorical dimensions of her work through her creative process before examining other experiences is a key factor before moving forward. Hopefully, this dissertation has shown that Lisa Flores' description of the creative methods of women of color is accurate and provided some further insights into the writing processes of Anzaldúa. This dissertation extends current theories of Chicanas in rhetoric. Lisa Flores' article¹ states that Chicanas must carve a space of difference to enable building bridges with others. Although Flores offered this method in 1996, there has not been many case studies that specifically show how this process works. Through the concepts of the archive and repertoire, this case study helps scholars see how the process of creating a dialectical space of difference in

the archive can result in building bridges in the repertoire. What was missing was a method that would adequately prove or disprove Flores' theory. The current case study hopes to extend Flores' theory and offer a means to operationalize it. I add to Flores' findings that the process is highly visual. That is, Anzaldúa uses images to understand emotions for which Anglo culture has not developed a language. Just as there was no term available for people to talk about sexual harassment in the workplace, Anzaldúa found herself isolated in the academy without adequate tools to discuss these feelings of isolation. The ways in which Anzaldúa reaches her audience also merits discussion here.

Understanding and learning from social theories "from below" also informs rhetorical theory and criticism beyond these case studies. Theories "from below" challenge scholars to rethink about where theories originate. Although many scholars engage in theoretical debates, voices get left out from these academic discourses. I argue that the results might lead to the grim numbers of minority voices expressed in these privileged spaces. Conceptualizing a theory "from below" is a gesture toward inclusion. hooks, for example, claimed that blacks do not see themselves in works of art due to an absence of representation.² Perhaps sincerely trying to engage the conditions of inclusion in art, its history of exclusion, and the reasons for continued exclusions deserve further inquiry. To make this possible, people must have appropriate theoretical tools that allow them to speak in their own terms. Furthermore, additional use of theories of the flesh may serve a pedagogical function. While students might find theory inaccessible or difficult, a theory of the flesh challenges students to start with their own experiences. It enables them to interrogate their own point of entry into academic conversations. Anzaldúa uses

common places to articulate her experiences. Perhaps other students may identify with these common places, such as Prieta's first day of school. In doing so, they are better equipped to understand Anzaldúa's theory and take on the challenge of a generative theory. Students of rhetoric may benefit from examining historical situations and tensions that scholars engaged as they created theories. More specifically, rhetorical theory and criticism often attempt to examine societal conditions, ideologies, movements, exclusions, etc. Starting from the experiences of people that lead to dominant ideologies would support the efforts of scholars who are "trying to get to the bottom of it." Perhaps, the place to start is the bottom and then work our way up.

A theory "from below" would take into consideration how bodies are affected by intersecting oppressions and exploitation. Anzaldúa uses her own experiences in order to create discursive space for other women with similar experiences to come to. It has to do with making sense of experiences creatively and using them as a space of invention. This point also merits a discussion about invitational rhetoric, particularly how Anzaldúa uses it differently in order to create theories "from below."

INVITATION MEETS ANTAGONISM, THE DIALECTICS OF ANZALDÚA'S RHETORICAL APPROACH

Anzaldúa's strategic use of invitational rhetoric and antagonism also allows for a further discussion on the nature of feminist invitational rhetoric in communication studies, and it answers questions about how theories are created from below. This dissertation contributes to the ongoing dialogue on invitational rhetoric and posits that it

can be a productive starting point for larger discussions where the rhetor uses both invitational and antagonistic rhetoric with the goal of social change in mind. Invitational rhetoric gains social importance as the rhetor makes an attempt to build bridges with communities that identify with the rhetor as well as those that do not. While invitational rhetoric on its own might leave the rhetor powerless, the combination of approaches allows the rhetor to simultaneously identify and disidentify, to both invite and unwelcome, and to perform multiple loyalties and orientations.

In the case study on Zaccaria's documentary, Anzaldúa's rhetoric is invitational to the extent that her terms can explain many different psychological borderlands beyond the specificities of her experience. Terms such as "borderlands" have been appropriated by different scholars in varying ways: to study border rhetorics between the U.S. and Mexico border, to explain "borderlands" in a topography beyond the physical landscape of the Southwest, etc. Anzaldúa is even more invitational through her expansion of "borderlands" beyond physical geographic boundaries to "psychological borderlands." People have responded to Anzaldúa's invitation by using borderlands as a starting point for discussions about issues that no longer make use of the term as a physical metaphor.

Similarly, Zaccaria's documentary also shows how artists and activists are making use of the term "nepantla" to explain a spiritual state of the borderlands. Zaccaria's students have taken this concept of internal conflict and applied it to their own experiences in Italy; they have identified themselves as "nepantleras" as a response to learning Anzaldúa's theories. Even scholars who are currently using her work in communication studies have not made this identification, which is something that I touch

on later. Thus, educators and students are responding to Anzaldúa's invitation despite the fact that they do not have firsthand experience to the physical borderlands of the Southwest. It is worth noting that the Italian students were more than willing to accept Anzaldúa's invitation, while in the US, she is met with more skepticism. The wave of identity politics, for example, subsumed much of the work of third wave feminism, which meant that Anzaldúa was unable to be recognized for her politically-based theories on social change. Anzaldúa's work uses her experience as a point of entry to speak about larger issues of oppression, isolation, and exploitation. In order to do so, she must use invitational rhetoric, but she also separates herself from groups that have oppressed, isolated, and exploited her. Therefore, the case studies offer responses to Anzaldúa's invitation, while her work provides clues for rhetoric of invitation alongside antagonism.

The case study that makes use of Anzaldúa's birth certificate and short story uses invitation and antagonism through the juxtaposition of official and unofficial documents. The official document, which was Anzaldúa's birth certificate, serves as the ideological text with which Anzaldúa is forced to work. She did not choose the conflict; instead, the racism and miscommunication were imposed on her through this vital document. It becomes the text from which Anzaldúa uses as a starting point for her invitational/antagonistic rhetoric. On one hand, the rhetoric of the repertoire is antagonistic because it relates a set of experiences that others have not experienced. As the protagonist in the story is confused about her name and the social norms of her particular classroom, the audience is confronted with their own racisms. How might an audience's inability to communicate and refusal to understand standpoints other than

their own perpetuate the racism that a small child internalizes and lives with for the rest of her life? On the other hand, the repertoire also performs invitational rhetoric because it literally invites the audience into the life of the little girl. Perhaps only by putting ourselves in the shoes of the protagonist, can we begin to understand the confusion experienced by someone who has not had the opportunity to make sense of the ideological forces behind the ways she was treated. This might help larger audiences connect the old with the new—old memories of the confusion of going to school for the first time with new understandings of how minority populations felt when they experienced (and continue to experience) racism.

Another way this case study is invitational is that it takes the audience into the process of sorting information and, thus, theories. Anzaldúa describes a scenario in the most matter-of-fact and innocent way: through the eyes of a child and without a language to name the overall experience. The audience is left answer the invitation. Only at the end of the story does Anzaldúa show a reworking of her thought process. She states that from these feelings, from never really knowing her name, she would speak back. Even with this new level of awareness, she leaves the audience with an open invitation to come to a conclusion about the story. This use of the enthymeme is a powerful tool that forces the audience to make the final claim that the story is an example of the racism experienced by children and many others from which many other forms of racism have continued to evolve.

In both case studies, my argument is that for invitational rhetoric to avoid the criticism of lacking agency, there needs to be a sense of antagonism. While invitational

rhetoric has been criticized, this approach allows for the use of invitational rhetoric alongside the antagonistic. To some degree, Anzaldúa needs to take a stand against people who have created the conditions of her point of entry. One wouldn't simply invite an enemy or bully to the dinner table. Anzaldúa uses antagonism productively to express her standpoint and then makes the invitation. This argument is not trying to twist Anzaldúa's rhetoric. Instead, from the beginning, Anzaldúa has been using rhetoric that is both invitational and antagonistic to make claims about her condition and invite others to rhetorically navigate the borderlands with her. Perhaps the dialectics of her positionality is best described in her own words from *Borderlands*:

But we Chicanos no longer feel that we need to beg entrance, that we need always to make the first overture—to translate to Anglos, Mexicans and Latinos, apology blurting out of our mouths with every step. Today we ask to be met halfway. This book [*Borderlands*] is our invitation to you—from the new *mestizas*.³

Anzaldúa recognizes the need to express the particularity of her experience as part of her own journey and identity formation. Her rhetoric is antagonistic when she says that she will no longer apologize or translate. She does not only want to address other mestizas, although she does reach out to them extensively. Anzaldúa wants to reach out to the white women she has encountered in her own involvement with the women's movement. On another level, Anzaldúa wants to reach out to a larger audience without having to modify the way she speaks or writes. These are Anzaldúa's introductory remarks to one of her most well known works *Borderlands/La Frontera*. These remarks summarize the goals of much of her work. She does not invite the audience uncritically. In fact, she makes several restrictions upon the audience before she can properly let them into her

world. In asking to be met halfway, Anzaldúa can be both invitational and antagonistic. She maintains that there is a struggle for her diverse audiences to make a change before they engage her work. She recognized that the audience might be angered by what they read, both about her experiences with oppression and their role in perpetuating it. However, she also recognized the need to speak out about these issues. Asking people to meet a person halfway acknowledges that there are experiences that either side cannot speak for, but it also expresses a willingness to live more productively within the dialectic. Once she has expressed the conditions for doing so, she can offer an invitation.

One way that Anzaldúa reaches out and invites her audience into her world is through the use of her experiences as a starting point for discussion:

Throughout her writings, Anzaldúa, draws extensively on her own life—her early menstruation; her campesino background; her childhood in the Rio Grande valley of South Texas; her experiences as a brown-skinned, Spanish-speaking girl in a dominant culture that values light-skinned, English-speaking boys; and her sexual and spiritual desires, to mention only a few of the many private issues woven into her words.⁴

These issues are particular to her experience, which by some accounts, would also count as antagonistic rhetoric. However, Anzaldúa uses this work in a different way. She uses difference as a starting point for discussion. Antagonism is used as the starting point for invitation:

By incorporating her life into her work, Anzaldúa transforms herself into a bridge and creates potential identifications with readers from diverse backgrounds. She models a process of self-disclosure that invites (and sometimes compels) us to take new risks as we reflect on our own experiences, penetrate the privacy of our own lives.”⁵

Therefore, Anzaldúa is a performative example of her own theories of the borderlands. Through her rhetoric of invitation she becomes a bridge with others. The first case study showed how people responded to her call, while the second study looks at the different forms her work takes the audience as she constructs finished theories such as the ones in her most well known texts such as *Borderlands/La Frontera* and *Making Face/ Haciendo Caras*. For example:

Haciendo caras addresses a feminist readership of all ethnicities and both genders--yes, men too. Contrary to the norm, it does not address itself *primarily* to whites, but invites them to "listen in" to women-of-color talking to each other and, in some instances, to and "against" white people. It attempts to explore our realities and identities (since academic institutions omit, erase, distort and falsify them) and to unbuild and rebuild them. We have always known that our lives and identities are simultaneously mediated, marked and influenced by race, class, gender and vocation. Our writings and scholarship, built on earlier waves of feminism, continue to critique and to directly address dominant culture and white feminism. But that is not all we do; these pieces attest to the fact that more and more we are concentrating on our own projects, our own agendas, our own theories.⁶

Anzaldúa's work showcases the importance of maintaining the dialectic of invitation/antagonism. Pragmatically, she discusses the importance of the theories of women of color. Inviting whites, for example, to "listen in," would help the dominant culture understand what women of color are going through and provide the space for a discussion. The space that is created from this dialog might be one where people can address one another more openly and honestly about the perpetuation of oppression. On the other hand, Anzaldúa also privileges her own space. By saying that others might be able to "listen in," she is also giving others permission to enter her space of difference. The connotation is that people want to know what happens in these, now privileged,

spaces. The intellectual doing a scholarly piece on culture might still miss what really happens in the culture because of their distance from the people they study. Alternatively, Anzaldúa uses that desire and gaze through the dialectic of invitation/antagonism. She simultaneously invites a conversation, but she calls people out who do not appropriately listen. This dialectic gives invitational rhetoric new relevancy in the project of contributing to theories of social change as it places it as part of a larger process that women of color can productively use. Rhetoricians can take up this method of the archive and the repertoire, and Anzaldúa's concepts to understand the rhetoric of women of color. For example, scholars can use the archive and repertoire as a rhetorical method to examine archival works of women of color. They can also conduct research of living scholars, community organizers, and public figures to compare their official works to unofficial performances in the media, interactions with others, and in other scholarly circles. Using such methods for criticism and research may help rhetoricians understand the rhetoric of women of color more generally.

ANZALDÚA AND ARCHIVAL RESEARCH, TOWARD A RHETORICAL METHOD OF THE ARCHIVE AND THE REPERTOIRE

In order to answer questions about how women of color uniquely make use of visual rhetoric and aesthetics for the purposes of social change, I return to the role of archives in rhetorical theory and how they may affect consequent rhetorical acts. Through an examination of the archive and repertoire, I can begin to answer the question of the movement between the archive and repertoire through the use of visual rhetoric and

aesthetics. I offer a discussion of the role of archives and then move on to what I found in terms of visual rhetoric.

This dissertation aims to argue that archival research is significant and adds dimensions to criticism (unmask, extend, periphery, etc.) As I stated before in this dissertation, archival research needs to be more explicit about what it offers. It should not rely on the automatic credibility that it sometimes receives because of its status as primary research. This dissertation used archival research in order to unmask ideological underpinnings through the comparison of different texts within the archive. In doing so, I add a layer of richness to the current interpretations of Anzaldúa's work. The first case study examined the official nature of the archive by looking at Anzaldúa's birth certificate and complemented it with a discussion of a short story called "Her Name Never Got Called." In this case, archival research was used to understand better the periphery. This process aided in unmasking the ideological underpinnings of the official birth certificate. Unexpectedly, the case study also help unmask the ideological nature of the repertoire. While I thought that the repertoire was versatile and easily accessible, I quickly realized that there were politics associated with the repertoire as well. Trying to find this short story was no easy task because the final draft is closed for research. Therefore, I had to look around the archival papers and search for earlier drafts of the manuscript. Interestingly, it was easier to gain access to the official document than it was the unofficial. The short story may be protected because of privacy reasons, because it is about to be published, or because the Anzaldúa family chose not to make it public. Regardless of the reason, there seems to be another layer of ideology that does not allow

researchers access to it. It is also unclear which draft of the story was used in Herrera's archival review. Questions of access took over my thoughts throughout my research.

The second case study also aims at learning about the periphery of work. I hope to contribute to research on archives by showing the process of making a text official. The idea behind the documentary occurred after Anzaldúa's death. The repository of information used to establish connections and find friends of Anzaldúa to interview came from looking at the archive. Conversations were already occurring in the repertoire, and Zaccaria captured some of them in her documentary. Again, there is the question of access. Without Zaccaria's documentary, other researchers would not have access to the conversations that women of color have. Scholars see the finished theories in published works; however, they miss out on the richness of the process of making theories. Although it seems easy to say that the official archive is ideological and has many layers that should be explored in isolation, the juxtaposition between the archive and the repertoire reveal that the unofficial is ideological and difficult to access—at points even more difficult than the official documents.

Although I have concluded that the archive and repertoire are both saturated in ideology as exemplified through questions of accessibility, the interplay between official and unofficial has also helped me understand the role of the visual in making theories. While the archive holds official documents, the repertoire uses images to explain what the documents do, how they make people feel, and how they affect women's lives. In the first case study, the interplay between the birth certificate and the short story help create a fuller picture. It helped the reader visualize what changing one's birth certificate might

look like. In doing so, Anzaldúa anchors her work in feminist writing. She uses themes common to other authors, such as those found in Cisneros's iconic work *The House on Mango Street*. Using images of a child in school helps the audience understand the confusion of not knowing one's name. The feelings of isolation that resulted from this scenario might also be translated to larger issues of identity. It might make the reader more sensitive to understanding what it is like having multiple loyalties and identities—what it is like living in a borderland.

The second case study also takes up the issue of images, perhaps more literally. Zaccaria rhetorically constructs Anzaldúa through the use of different literal and metaphoric images. As Zaccaria engaged in a “mestizo style” while making the documentary, she succeeded in explaining how women use images to create more images, including Anzaldúa. It seems that the women I studied tend to bring experiences together and try to make sense of them through the repertoire. This might be an individual process in the case of writing a short fiction story. Or it might be a collaborative process as Anzaldúa had other colleagues read her story. It is also a collaborative process in the case of the women in *Altar* who talked about the evolution of Anzaldúa's theories, or in the case of all the portraits that were put together. Images were a large portion of the documentary from talking about images to using them to explain complicated concepts. Expressed in the previous section, Anzaldúa's theory of the B/borderlands is much more intricate than it has been characterized. In order to fully understand the interplay between the physical and psychological B/borderlands, Herrera had to physically place herself in Anzaldúa's shoes, although it poses a problem of

intelligibility. How can someone who has not experienced the B/borderlands come to an appreciation and understanding of this experience? This is the question that Zaccaria starts with when creating *Altar*. This is a fundamental question for anyone who studies Anzaldúa, identifies with her theories, or genuinely wants to learn about her; and the answer involves rhetoric.

Out of the repertoire grew a rhetorical situation. Bitzer explains that the rhetorical situation is a “natural context of persons, events, objects, relations, and an exigence which strongly invites utterance; this invited utterance participates naturally in the situation, is in many instances necessary to the completion of situational activity, and by means of its participation obtains its meaning and its rhetorical character.”⁷ But there was an important (and documented) shift. A professor in Italy found a connection with Anzaldúa’s work and wanted to help her students understand the theories. Thus, the documentary was created. The previous section of this case-study separated the archive from the repertoire, which was necessary for understanding key terms that explain the events surrounding the film. The documentary itself, as well as the rhetorical situation that *Altar* responds to, provides an understanding of how the experience of B/borderlands reaches audiences through various rhetorical forms. In the context of the repertoire, Zaccaria and Basilio offer a visual portrait of Anzaldúa, making the documentary a particular rhetorical form for the purpose of creating connections for their students. In order to give students these tools, I turn to Anzaldúa’s methods of creating theories. Since learning about the interplay between the official and unofficial offers unique insights into the crafting of theories, I wish to add archive and repertoire as method, rhetorical method

to be more exact. In doing this research, I hope to contribute the theoretical concepts of the archive and the repertoire and propose them as a rhetorical method for archival research.

Other rhetoricians can take this dissertation and use the method and perspective of the archive and repertoire to examine other archival collections. For example, archives usually have a section dedicated to correspondence. While scholars might examine the letters in their own right, perhaps they can delve more deeply into the relationships between the writers. Drafts of works may be examined for the subtle changes that denote a shift in consciousness in the mind of the writer. Research may cover how works were received, journal entries about the work by the author, conversations or letters that result from events or theoretical discussions. Scholars may also benefit from looking at other official documents that are less obvious, such as birth certificates. Perhaps it would be beneficial to look at a collection and notice trends in the types of souvenirs scholars collected. It would also be beneficial to look at unpublished work and answer questions about why those items were unpublished. Finally, the politics of the particular archival collection are also important. What works are available for research, what is not, and why? These questions may result in interesting and theoretically rich discussions.

ANZALDÚA, CONCEPTS, AND SOCIAL CHANGE

The last question that I pose for this dissertation has to do with the role of women of color using visual rhetoric for the purposes of social change. In order to answer this question, I discuss where Anzaldúa's work is currently situated, and from there, explain

how she creates theories. The official published work led to unofficial iterations in the repertoire. Taylor claims that the repertoire includes everyday performances that occur in response to the archive. Although this section also includes quotes and information from published works, I placed it in this category because it is a response to the official narratives. In the repertoire, there is a mix of official work (its purpose is to respond to other official iterations) and unofficial work, such as notes and lectures, located in the Anzaldúa collection.

Of importance is that the repertoire proves that Anzaldúa's theories were not interpreted as widely as she had hoped. Even with the best of intentions, scholars have frozen Anzaldúa's work in time and used it as a starting point. Doing this, however, also made it difficult for scholars both inside and outside of communication studies to expand her theories beyond a B/borderlands critique or the starting point for arguments that use theories of the flesh. Although Anzaldúa's theories of B/borderlands have been widely used, it has been at the expense of the acceptance of her further developments, "In the conversation with Jeffne Allen [in *Interviews/Entrevistas*], she takes issue with scholars who have focused too closely on a single aspect of *Borderlands*, thereby enacting a form of "character assassination" that diminishes the text."⁸ Moreover, the "'same' elements in *Borderlands* are appropriated and used, and the 'unsafe' elements are ignored."⁹ The very creation of the official term "nepantla," originated from a need to expand her theories beyond static interpretations. Although B/borderlands is meant to be an expansive and inclusive term, people focus more heavily on the literal and less on the metaphoric, and thus, spiritual.

On one hand, when Chicanas read her work, they are legitimated through the use of code-switching and her other theories,¹⁰ and her work is also used as a way to introduce students to cultural diversity.¹¹ However, on the other hand, “Some of the writing is glossed over as, particularly, white critics and teacher pick just some parts of *Borderlands*...The angrier parts...are often ignored as they seem too threatening and too confrontational. In some way, I though you could call this selective critical interpretation a kind of racism.”¹² At the root of the issue in the repertoire is Anzaldúa’s interpretation of the use of her theories.

In Herrera’s review of the Anzaldúa papers, she reflects on the concept of B/borderlands. She states, “I thought I understood the concept of borderlands when I first read Gloria...I am culturally mestiza, having been raised in the States by Mexican immigrant parents, as well as racially mestiza, by virtue of my Mexican heritage.”¹³ Here, Herrera reflects an identification with Anzaldúa’s physical Borderlands. She is one of the very women whose voices Anzaldúa hoped to legitimate through her work. Herrera continues, “But I never really understood what Anzaldúa meant when she wrote that the fence separating the physical U.S./Mexico border cut her—me raja, me raja—creating an ‘herida abierta.’ It was a psychic wound, to be sure, but also a physical one.”¹⁴ Herrera found it difficult to locate the interconnectedness of the physical and metaphorical boundary that lies at the heart of Anzaldúa’s work. However, it is this very connection that allows for a wider interpretation of the metaphor of the B/borderlands.

The literal definition, “*Nepantla* is a Náhuatl (Aztec language) term connoting *in between* or a reference to the space of *the middle*. A number of contemporary scholars,

writers, poets and artists have elaborated upon this concept, enhancing and/or adding on to the Nahua concept.”¹⁵ In the interview with Ikes, Anzaldúa mentions a new book when discussing new directions after *Borderlands*. When asked if her theories of nepantla are part of a “sequel” to *Borderlands*, Anzaldúa responds, “No, it is not a continuation of *Borderlands*. It is a completely new book. The title is *La Prieta, The Dark One*, and I deal with the consequences of *Nepantla* as well as with the *la Llorona* figure in all its chapters.”¹⁶ Although this interview was published in the back of *Borderlands* and is also available on the Aunt Lute publisher’s website, it is placed in the repertoire because it represents a response to the “official” theory on the B/borderlands. It explains Anzaldúa’s reactions to the responses to her work.

Although Anzaldúa’s arguments about the centrality of images in her writing and theory-making are clear in her original official work, the complexities of her theories seem to get glossed over by scholars and critics. Perhaps her method of arriving at theories is taken for granted as audiences focus solely on the finished products. Maybe her process appears to be idiosyncratic, as is the case with each individual scholar. Regardless of the reason(s) for ignoring her method for arriving at the vivid metaphors she provides, it is necessary to document her way of thinking because the source of the theory is experience. Perhaps understanding how one woman of color uses a creative process to explain her experiences to wider audiences (both academic and public) can help to explain what a theory “from below” entails and draw some connections between theory and experience. Herrera alludes to the importance of experience as she discusses her relationship with the archival collection. She states, “I didn’t understand...until I

stood on the shore of the Rio Grande at Big Bend National Park, watching the man across the water selling handcrafted trinkets to tourists who dared cross the river.”¹⁷ Herrera’s experience is important as she relates it to her experience with the archival collection. In order for her to understand the “*herida abierta*” or open wound that Anzaldúa experienced, she had to physically place herself into that very B/borderland. Herrera continues:

My brain struggled against the knowledge that across the water was a different country from the one I stood in, because it looked exactly the same. I tried to imagine families being separated because suddenly there was an invisible border blocking them from land they had inhabited together for centuries. I finally began to understand the pain and anger that Anzaldúa channeled into creating her best-known work.¹⁸

Herrera’s lesson was simply this: In order to fully understand Anzaldúa’s theory of the B/borderlands as a literal and metaphorical boundary, she had to experience it herself. The border is an arbitrary boundary for Anzaldúa, and it proved to separate her from her people and created a “gray area” where she would grow to feel alienated from all of the cultures to which she belonged.

One important way of understanding Anzaldúa’s theories is to learn more about her thought process. Anzaldúa explains her means of designing theories as creating a bridge between images and their meaning through language. However, since the vocabulary available to her is oftentimes limiting, she uses all parts of her identity to borrow and/or generate terms that give life to the images. Oftentimes, she finds corresponding indigenous terms that highlight an important facet and creates a theory

based on that connection. In an interview, Anzaldúa was asked how she comes up with the terms that she uses in her work. Anzaldúa states:

The way that I originate my ideas is the following: First there has to be something that is bothering me, something emotional so that I will be upset, angry or conflicted. Then I start meditating on it, sometimes I do that while I am walking. Usually I come up with something visual of what I am feeling. So then I have a visual that sometimes is like a bridge, sometimes like a person with fifty legs, one in each world; sometimes la mana izquierda, the left-handed world; the rebollino, etcetera, and I try to put that into words. So behind this feeling there is this image, this visual, and I have to figure out what the articulation of this image is. That's how I get into the theory. I start theorizing about it. But it always comes from a feeling.¹⁹

Therefore, Anzaldúa starts with a feeling and uses images to make sense of her emotion. The image serves as the connector and demonstrates how she uses feeling to produce theory. Although the interview is a response to *Borderlands*, her method of theory-building has become an official text of her archive.

The reason(s) for creating the documentary becomes a performance of Anzaldúa's method of theory-making. The documentary grew out of a feeling that her work needed to be expanded to Italy. In her lecture after the *Altar* screening, Zaccaria explained that she approached Anzaldúa about translating her work to Italian. She felt that Anzaldúa's work would resonate with her students who, although not experiencing the particularities of living on the Southwest, have their own experiences with immigration. Zaccaria explained that although there is not just one specific wall, different people were putting up walls of their own. Issues of immigration and otherness are prevalent in Italy, but they take on different forms. Therefore, students would benefit from identifying with Anzaldúa.

Another example of how Anzaldúa crafts theories from feelings might resonate with a larger audience:

For example the feeling of not belonging to any culture at all, of being an exile in all the different cultures. You feel like there are all these gaps, these cracks in the world. In that case I would draw a crack in the world. Then I start thinking: “Okay, what does this say about my gender, my race, the discipline of writing, the U.S. society in general and finally about the the whole world? And I start seeing all these cracks, these things that don’t fit...After having realized all these cracks, I start articulating them and I do this particularly in the theory. I have stories where these women, these *prietas*—they are all *prietas*—actually have access to other worlds through these cracks.²⁰

Anzaldúa’s method starts with a feeling, and it then moves to an image. Many audiences are reluctant to embrace the idea that images come before theory, arguing that there is no way of proving that images can be a way to work through theory. My aim is not to say that images *always* come before theories or that cultural production always occur in this way. Instead, I am tracing the particular way that Anzaldúa works. She offers one understanding of how a woman of color starts from her own feelings and experiences to create imagistic and inclusive theories that respond to dominant discourses.

Although Italian students may not have the ability to take on Olga Herrera’s task and visit the physical B/borderland that Anzaldúa describes so vividly in her work, Zaccaria and Basilio’s documentary brings her students into Anzaldúa’s world. When *Altar* zooms in on the physical space that Anzaldúa writes about, they can reflect on Herrera’s feelings. They can understand that, at least physically, both sides look the same. Students can reflect on the emotions that are created as walls are erected. In doing so, they can come to think about their own experiences. The documentary, then, functions as an altar to Anzaldúa, but it also invites Zaccaria’s students to reflect on the

connections between the literal and psychological B/borderlands, the nepantla state, and images.

One missing link from this piece remains—how the documentary serves as an altar or tribute to Anzaldúa. Immediately following her death, before the Anzaldúa papers were acquired by the Benson Latin American Collection, before these papers would become a part of the official archive, the Center for Mexican American Studies and the Center for Women's and Gender Studies at the University of Texas at Austin sponsored a tribute for Gloria Anzaldúa.²¹ The purpose of the gathering was to honor her work through the creation of a physical altar and to have conversations about her life and works.

Zaccaria and Basilio's documentary *Altar* oscillates between the representation of the archive and the repertoire. On the one hand, the archive displays the continuing conversations among scholars, community leaders, artists, and friends. On the other hand, the documentary, by its very form, has become an official part of the Benson Latin American Collection. As Zaccaria's students use *Altar* to reflect on their own status, the documentary becomes a part of ongoing conversations, a part of the repertoire. Inasmuch as the documentary has become documented, catalogued, and placed in the rare books collection at the University of Texas at Austin, it has become a part of the official body of work about Anzaldúa.

Anzaldúa's published work claims that she works visually. The documentary discusses the ways that her mind works visually. I have shown *Altar* becomes part of the archive. *Archive*: the Altar becomes an archive, however, the repertoire of artists,

students, scholars, and further elaboration and exploration of her theories continues to be housed in Taylor's repertoire. Zaccaria explains:

In this documentary on Gloria Anzaldúa, the effort has been to document how her creative mind worked visually, how she was interested in art, and consequently her influence on women artists. After having gone through Anzaldúa's papers (published and unpublished works, graphic works, collection of posters, buttons and t-shirts, etc.) collected at the University of Texas at Austin, I have been able to map her links with artists, activists and cultural centers and interviewed women who were inspired by her thinking and poetics...We have also shot artifacts, photographs, video, painting, murals inspired to other artists by her poetics and theory of la frontera.²²

Zaccaria explained that she wanted to create a message, not just a biography. She wanted to make the audience aware of what Anzaldúa has passed onto artists and activists. Thus, the archives become starting points for future discussions and continue to evolve through performative iterations in the repertoire.

Finally, this case study takes up the work that has been done by feminist rhetorical scholar Lisa Flores within communication studies. Flores argues that Chicanas create spaces of difference and simultaneously connect with others. Creativity proves Flores' theory true. Creative tools continue to be used by women of color to build bridges with other communities. Zaccaria explains that Anzaldúa uses the term "picture language" to explain her theory of language. Anzaldúa also states that "words are the cables to sustain bridges."²³ Anzaldúa, thus, uses language by creating a vocabulary to describe her experiences, but also she uses the visual medium to create connections with others. Thus this study will help build bridges with other communities.

As I have shown through my case studies, a person occupying the B/borderlands can speak meaningfully to others unlike herself through the use of images and invitation.

Anzaldúa states:

This book, then [*Borderlands*], speaks of my existence. My preoccupations with the inner life of the Self, and with the struggle of that Self amidst adversity and violation; with the confluence of primordial images; with the unique positionings consciousness takes at these confluent streams; and with my almost instinctive urge to communicate, to speak, to write about life on the borders, life in the shadows.²⁴

Anzaldúa states that she has an urge to communicate, and she explains that she yearns to speak and write about her own experiences. She makes rhetorical choices about which ideas and images she will communicate with her audience, but also she speaks to larger narratives of domination and oppression. Thus, this case study and preceding passage takes what Calafell states about charges of narcissism and proves that personal narratives have the ability to use rhetoric to speak back to dominant discourses.

I have argued that Taylor's terms of the archive and repertoire show us how Anzaldúa's official archive can become a living archive that is used by other women fighting similar battles. I have shown how *Altar* was constructed in response to preexisting iterations in the archive and repertoire, and how this documentary has moved from the repertoire back into the archive. However, as a living archive, *Altar* maintains the ability to continue to oscillate from the archive and repertoire forging new relationships and possibilities for identification. Hopefully with this new understanding of the interplay between the archive and repertoire, Anzaldúa's theories will be supplemented with the vivid images that led to their making.

In addition to creating extensions of ways that images led to theories in Anzaldúa's work rhetoricians may take up my method of the archive and repertoire and apply it to other cases. Further investigation should occur both within and outside of archival collections. Archives might be one way of examining how theories come to fruition, however, scholars may also pair other sets of official and unofficial documents to examine how they work together. For example, a news report might be an official iteration, and blogs or informal presentations might well represent performative dimensions in the repertoire. Scholars might look at documentaries and the experiences behind the scenes. In other words, my hope is that the method of the archive and repertoire might be taken to study archives specifically and other official and unofficial texts.

THEORY AND IMAGES

This dissertation has argued for the centrality of images in Anzaldúa's theory of social change. In this section, I hope to translate some of my arguments into visuals. I started the dissertation with an image that oriented my chapters:

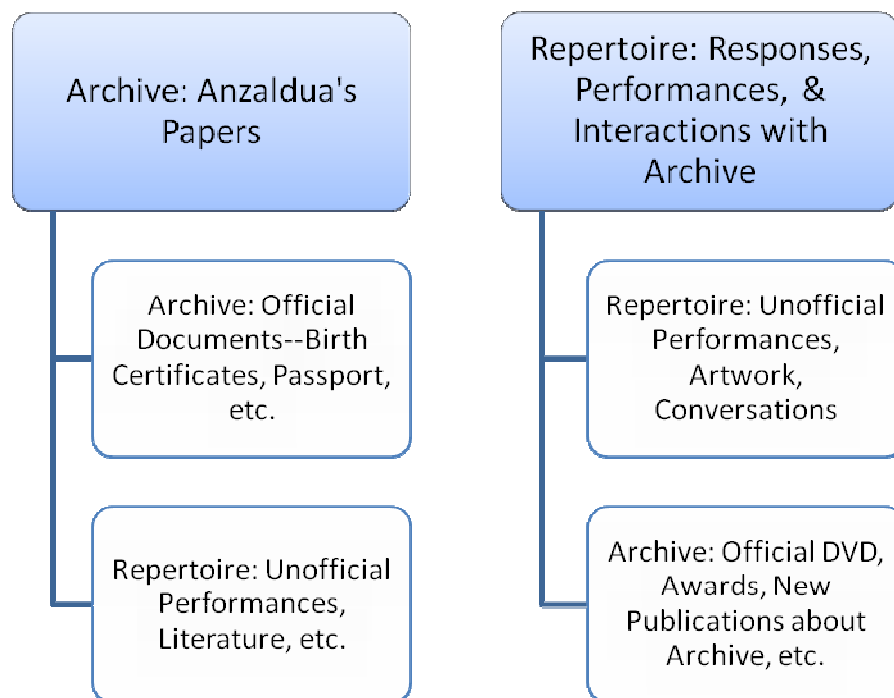


Figure 2: The Archive and the Repertoire

The chart explains the organized of this dissertation, and the way in which the archive and repertoire work together. However, if I were to create a visual representation of how the larger archive connects with the overall repertoire, it would be more circular—showing how all parts of the archive and repertoire work together.

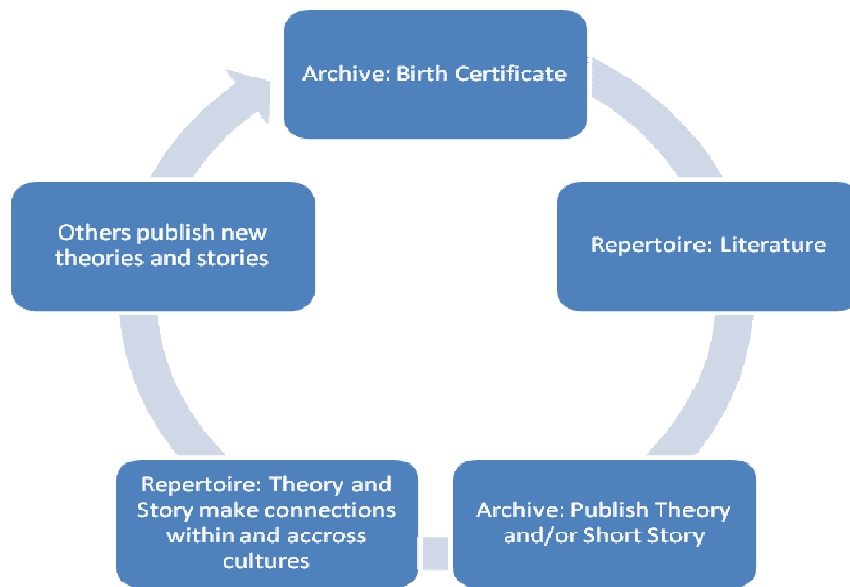


Figure 3: Visual Representation of Case Study 1

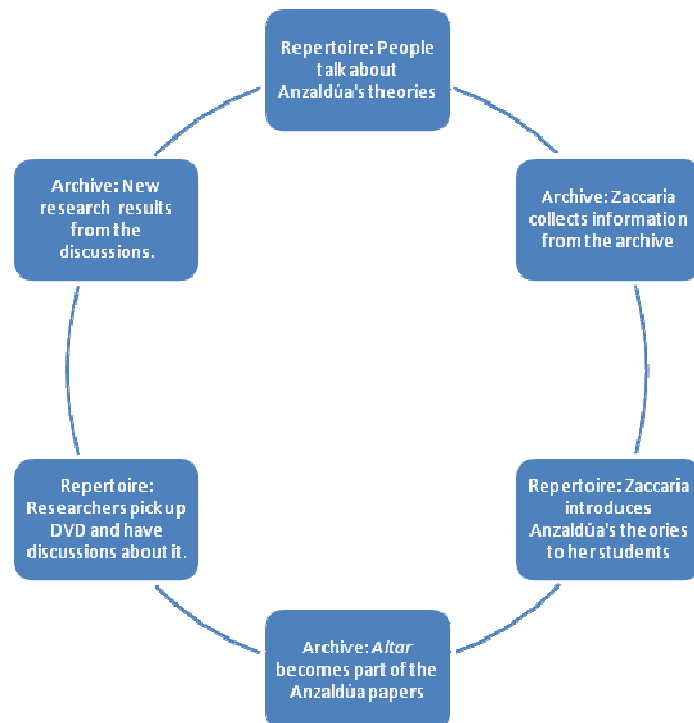


Figure 4: Visual Representation of Case Study 2

These visual representations above help shape the texts I examined in this dissertation, but they also show how a process of social change occurs. The first case study, exemplified by Figure 3, shows Anzaldúa's process of theory-making. Starting with the archive and juxtaposing it with the repertoire leads to theories—the process of making these theories through the use of images. The theories, then, are part of an ongoing cycle of connections that are made through those images, and the cycle continues. This model shows that a theory of social change can be derived from the combination of a single document when compared to the personal experiences and performances that result from the official text. The unofficial performances start a process that leads to more theories and performances of social change. The second case study, exemplified by Figure 4, models Anzaldúa's process of creating theories. This image explains the complexities that occur when theories begin from the repertoire. Those performances lead to a series of official and unofficial iterations that model the processes in Figure 3. Again, when taken together, those smaller scale conversations result in significant movements toward social change.

This dissertation has examined the Anzaldúa papers at the Benson Latin American collection at the University of Texas at Austin in the hopes of contributing to discussions about women of color, archives, visuality, and social change. I examined the Anzaldúa's birth certificate and compared that with the images in her short story "Her Name Never Got Called," in order to show the relationship between official documents and unofficial performances. Next, I looked at Zaccaria and Basilio's documentary *Altar*

to examine how the repertoire also results in contributions to the archive. By looking at both case studies, I hope to have begun a conversation about social theories “from below” and about the centrality of images in the creation of theories of women of color.

The case studies focused on archives, and derived a rhetorical method of the archive and repertoire. Rhetoricians may continue to examine other official and unofficial documents in order to determine the process of creating theories. This dissertation has placed a heavy emphasis on the process of creating theories instead of looking at them as finished products. I hope this process is useful for scholars to examine texts and gain more information when exploring the voices and images of border peoples and the oppressed. This dissertation attempted to break down Anzaldúa’s theory of social change, and in doing so, I hope to have provided an invitation to other scholars and rhetoricians to engage and be attentive to theories of women of color. Inclusion in academic discussions is imperative so that other inclusions may also make their ways into our institutions, professional organizations, and our classrooms.

¹ Lisa A. Flores. “Creating Discursive Space through a Rhetoric of Difference: Chicana Feminists Craft a Homeland,” *Quarterly Journal of Speech* 82, no. 2 (1996): 142-56.

² bell hooks. *Art on My Mind: Visual Politics* (New York: The New Press, 1995), 2.

³ Gloria Anzaldúa, *Borderlands: The New Mestiza*. 2nd ed. (San Francisco: Aunt Lute Books, 1999), 20.

⁴ Gloria E. Anzaldúa, *Interviews/Entrevistas*. Edited by AnaLouise Keating. (New York: Routledge, 2000), 2.

⁵ Ibid.

⁶ Gloria Anzaldúa, ed. *Making Face, Making Soul Haciendo Caras: Creative and Critical Perspectives by Feminists of Color* (San Francisco: Aunt Lute Books, 1990), xviii.

⁷ Lloyd Bitzer, “The Rhetorical Situation,” *Philosophy and Rhetoric*, 1, no. 1 (1968): 5.

⁸ Anzaldúa, *Interviews*, 7.

⁹ Ibid.

¹⁰ Ikas, 231.

¹¹ Ikas, 232.

¹² Ikas, 232.

¹³ Herrera, 1.

¹⁴ Herrera, 1.

¹⁵ Chicano Art <<http://www.chicanoart.org/nepantla.html>> last accessed July 19, 2010

¹⁶ Ikas, 237.

¹⁷ Herrera, 1.

¹⁸ Ibid.

¹⁹ Italics in original. Ikas, 236.

²⁰ Ibid, 236-237.

²¹ *Noticias De CMAS*. Center for Mexican American Studies, Fall 2004, College of Liberal Arts, University of Texas at Austin, 3-4.

²² Quoted from handout passed out prior to screening of *ALTAR*. *Cruzando Fronteras, Building Bridges* at The University of Texas at Austin.

²³ Quoted from lecture after screening of *ALTAR*. *Cruzando Fronteras, Building Bridges* at The University of Texas at Austin. Zaccaria discusses Anzaldúa's theory on images found in Anzaldúa, *Borderlands*, 91.

²⁴ Anzaldúa, *Borderlands*, 19.

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Vita

Diana Isabel Bowen was born in Guayaquil, Ecuador. She came to the United States at the age of six and received her education in the United States. After graduating from Downey High School, she attended California State University, Long Beach where she majored in communication studies. She received her Master's degree at Syracuse University in communication and rhetorical studies. She then went to the University of Texas at Austin in order to complete her Ph.d. in communication studies. In fall of 2010, she joined the faculty at The University of Houston-Downtown where she currently teaches courses in communication studies and rhetoric.

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