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Epistemic Hauntings: Queer Latinx Ghosts in Academia

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Epistemic Hauntings:

Queer Latinx Ghosts in Academia

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by

Brenda Selena Lara

2023

ABSTRACT OF THE DISSERTATION

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Doctor of Philosophy in Chicana and Chicano Studies

University of California, Los Angeles, 2023

Professor Alicia Gaspar de Alba, Chair

In the dissertation, "Epistemic Hauntings: Queer Latinx Ghosts in Academia," I contend that queer Latinx, specifically Chicanx and U.S. Central American, academics' legacies haunt the fields of Chicanx/Latinx Studies. I argue that it is a haunting that is knowledge-based with deadly consequences. I expand on studies in Chicana feminist epistemologies and hauntology (a framework to analyze the returning ghost or a repressed past), particularly building on sociologist Avery Gordon's (1997) interpretation of haunting as "unresolved social violence." These consequences include a phenomenon, I term *epistemic haunting*. Chicanx/Latinx Studies has had numerous scholars whose tragic premature deaths have haunted academia for the past three decades. English professor Lora Romero's suicide, Chicana feminist writer Gloria Anzaldúa's diabetic complications, and U.S. Central American historian Horacio Roque Ramirez's overdose are among these deaths. In examining their literature and archives in various R1 universities, I

posit that their legacies serve as contemporary folk tales within the academy. Their legacies reveal queer Latinx resistance against heteropatriarchy's fatal effects.

This study theorizes repression that creates and perpetuates knowledge exclusion and dehumanization. I conduct archival investigations, oral histories, and content analysis of these scholars' literature through epistemic haunting and epistemic dehumanization as theoretical lenses. Epistemic haunting is a theoretical framework for understanding knowledge and ontology (human existence). I coin epistemic haunting as a framework that unveils marginalized living and deceased individuals' repressed histories and delegitimized knowledge to expose an ongoing injustice. I demonstrate that epistemic haunting is a collective construction that impacts these Chicanx/Latinx academics' lives, deaths, and legacies. Negating queer Latinx knowledge leads to gendered, sexed, and racialized violence in higher education. Romero, Anzaldúa, and Roque Ramirez will continue to haunt given the deadly consequences of their untimely deaths.

The dissertation of Brenda Selena Lara is approved.

Karina Alma

Sherene Razack

Brad Elliott Stone

Alicia Gaspar de Alba, Committee Chair

University of California, Los Angeles

2023

DEDICATION

Para las mamás en la tierra y el cielo. Octavia y Teresa.

Para mis luces en la oscuridad. Fishy, Luna, y Estrella.

For my siblings. Yesenia, Freddy, Monica, and Junior.

For my nephews and nieces. Nathan, Ethan, Jose, Arianna, Carol, and David.

For the ghosts. Lora, Horacio, y Gloria. May you rest in justice.

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Group Grant, and the Point Foundation's Opportunity Grant. I have immense gratitude to the Center for Black, Brown, and Queer Studies, including Dr. Ahmed Ragab and my cohort (Khyree Davis, Jess Dickson, and Alexandria Smith), for creating a space for intellectual stimulation and honesty. Thank you to UCLA's Chicana Studies Research Center and the Inter-University Program for Latino Research/ University of Illinois, Chicago Mellon Dissertation Fellowship for allotting the funding to complete my last year. A big thanks to Dr. Deanna Ledezma for her grace and empathy and checking in on us through the writing process, Algae Guzman for giving me hope for academia's future, and Dr. Albert Laguna for his immense guidance through the job market. Without him, I would not be headed to UC Santa Cruz. Another thank you is much deserved to my Mellon faculty mentor, Dr. Yvette Saavedra for showing me that a queer Chicana from Huntington Park can be a tenured professor! Thank you to my IUPLR cohort, Luz Acosta, Valentina Jager, Lisa Jahn, Roxana Loza, and Arón Montenegro, for hustling with me. I cannot wait to transform Latinx Studies with you all!

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undergraduate student the opportunity to become a McNair Scholar. I cannot tell you how much you have transformed my life. Thank you for always being an unapologetic brilliant Chicana Lesbian; you let me know that people like me belong in academia. You voyaged through this journey with me and helped me flourish. My writing would not be as it is now without your detailed critical feedback. You taught me what an "I" voice is and how to use mine. Over the decades, you have transformed UCLA's Chicana/o and Central American Studies Department and the field of Chicana feminism, and your genius has not gone unnoticed. By leading by example, you showed me the value of hard work and integrity. I am forever appreciative of your time, wisdom, and dedication. You have made me a better scholar, educator, and person!

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2023	"Mujeres y Madness: Deconstructing Chicana Teoria on Locura, Queerness, and Love." In *Camino Real Journal.* In Press.
2023	"Cubans, Queers, and Quinces: Undressing Sexualities, Sacred Spaces, and Feminist Cotodiano in Netflix's 'One Day at a Time.'" *Queer Cats: A Journal of LGBTQ Studies.* Vol. 6. In Press.
2023	"Queering Love: Across Subjectivities, Temporalities, and Decolonial Imaginaries." in *Queer Cats: A Journal of LGBTQ Studies.* Vol. 6. In Press.

2023 "Introduction: Alter-net Bodies: Fat/Crip/Queered Identities, Expressions, and Cyber Activism." *Queer Cats: A Journal of LGBTQ Studies.* Vol. 5. In Press.

Book Chapters

2023 "Where No Latina Has Gone Before: "Nice Hispanic Girl" Imaginations in *Star Trek*" in *Space the Feminist Frontier: Essays on Women and Gender in Star Trek.* In Press. (Under contract with McFarland & Co. Publishing).

2022 "Ciguanabas, Refugees, and Other Hauntings: Salvadoran Women's Epistemic Hauntings Across Temporality, Space, and Borderlands" in *Monsters & Saints: LatIndigenous Landscapes and Spectral Storytelling*. Jackson: University Press of Mississippi.

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2023 "Laura Grappo's *Conjured Bodies: Queer Racialization in Contemporary Latinidad.*" *Aztlan: A Journal of Chicano Studies.* Volume 48. No. 1.

CONFERENCE PAPERS AND PRESENTATIONS

2022 "Unveiling Her Ghost, Hearing Her Voice: Lora Romero's Epistemic Haunting, Academic Feminist Resistance, and Archival Reclamations" at the *National Women's Studies Association*, Minneapolis, MN, November 10, 2022.

2022 "Academic Shadow Beasts and Hauntings: Tracing the Coatlicue State in Gloria Anzaldúa's Archives," at the *Society for the Study of Gloria Anzaldua El Mundo Zurdo Conference.* University of Texas at San Antonio. November 4th, 2022.

2022 "Chicana Ghosts: An Archival Examination of Stanford University's Academic Llorona" at the *National Association of Chicana and Chicano Studies*, Zoom, April 22, 2022.

2020 "Queering Love: Across Subjectivities, Temporalities, and Decolonial Imaginaries" *Queer Graduate Student Conference*, University of California, Los Angeles, January 31, 2020.

2019 "Ciguanabas, Dialectics, and other Hauntings: Women's 'Cigua Resistance' Against Heteropatriarchy" at the *National Women's Studies Association*, San Francisco, CA, November 16, 2019.

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INTRODUCTION:
Academic Ghosts

> Of course, the tricky thing is that scholars too are subject to these same dynamics of haunting: ghosts get in our matters just as well. This means that we will have to learn to talk to and listen to ghosts, rather than banish them, as the precondition for establishing our scientific or humanistic knowledge. *–Avery Gordon, Ghostly Matters (1997)*

Avery Gordon's *Ghostly Matters: Haunting and the Sociological Imagination* (1997) expands on philosopher Jacques Derrida's concept of hauntology to redefine haunting as "a repressed or unsolved social violence making itself known."[1] She asserts that haunting is a reoccurring event that alludes to social violence that continues to exist.[2] Academia is filled with hauntings. As Gordon states in the epigraph, "scholars too are subject to these same dynamics of haunting."[3] Scholars study society's complexities, including silencing, yet scholars themselves are also complex individuals that inhabit, and at times cause, hauntings.[4] Specters are active beings; despite scholars disregarding their necessary integration into academics.[5] Complex personhood suggests that individuals are not simple; instead, they are entangled in societal issues while engaging in contradictory, resistant, and imaginative ways of existing.[6] In *Ghostly Matters*, Gordon offers an example of an academic haunting through the figure of Sabina Spielrein. Spielrein, Sigmund Freud and Carl Jung's patient and co-contributor, lives in academia's periphery. Sabina Spielrein experienced and documented her own schizophrenia; her data collection and theoretical framing of herself fostered Freud and Jung's theories on death, schizophrenia, and the uncanny. Yet, as Gordon notes, regarding Sabina's knowledge production in Freud and Jung's scholarship, "Sabina Spielrein is not there."[7] Spielrein is relegated to the realm of the spectral, appearing "when the trouble she represents…is no longer being contained *[sic]*."[8] Speilrein's ghost, the return of what is repressed in the text and archives haunts the field of psychoanalysis itself, revealing the exclusion on which it is based. Gordon is a scholar subjected to Spielrein's

haunting. As Sue Saltmarsh observes, Gordon's interpretation of Spielrein's ghostly presence asserts sociology's "inability to fully attend to histories of loss, repression and absence."[9] She underscores academia's incapacity to critically analyze repressed histories through Sabina's absence. As the ghost in the text, Spielrein reminds scholars that repressed histories are part of academia's intellectual construction prompting us of the "fallibility and indefatigability of representation" in social histories and collective memories.[10] Nineteenth-century psychoanalysis and contemporary sociological inquiry are not the only fields with histories of repression and absence.

Chicanx and Latinx Studies has a lineage of scholars who haunt academia's halls. Specifically, the three scholars' who are the subject of this dissertation haunt the field's knowledge production. I have become closely acquainted with their ghosts for the past six years. Like Gordon's lingering fascination with Spielrein, these scholars are persistent presences in Chicanx and Latinx Studies. While, the dates October 10th, 1997, May 15th, 2004, and December 25th, 2015, are reminders of lives gone too soon, they are also starts to these scholars' afterlives. On October 10th, 1997, Stanford University lost English professor Dr. Lora Romero. After learning that she did not receive tenure, Lora Romero took her life in 1997, her absence setting a precedent for Chicana ontology in higher education— when White supremacy deems Chicana knowledge worthless, we become disposable both to ourselves and to others.[11] A decade later, on May 15th, 2004, Dr. Gloria Anzaldúa was absent from the University of California, Santa Cruz.[12] Despite her book *Borderlands/La Frontera: The New Mestiza* (1987) being used extensively (and continues to be used) in institutions of higher education, prominent Chicana theorist Gloria Anzaldúa died of diabetic complications, lack of medical insurance, and poverty. Her unexpected death in 2004 resulted from her not having a Ph.D., an intellectual dismissal that denied her tenure-

track jobs and access healthcare benefits. Finally, eight years ago, on December 25th, 2015, the University of California, Santa Barbara, lost Dr. Horacio Roque Ramírez, a Central American and Chicanx Studies professor. Dr. Horacio Roque Ramírez's battle with alcoholism intertwines with homophobia, anti-Central American sentiment, and his desire for "queer survival."[13] Their ghosts haunt me, the search for their truths haunts me, and the injustice they endured haunts me. And I am not the only one who is haunted. Their narratives are not merely stories of individual trauma; rather, they are part of academia's collective memory. Their ghosts show how Chicanx and Latinx scholars exist within academia's periphery, margins that repress intellectual and ontological histories.

In this dissertation, I challenge Chicanx and Latinx Studies to contend with these three academic ghosts and the repressed histories they represent. Even in an interdisciplinary field concerned with racial justice, ghosts' repressed stories still linger. How do we "learn to talk to and listen to ghosts" in Chicanx and Latinx Studies?[14] Answering Gordon's call to place ghosts' voices as a "precondition for establishing our scientific or humanistic knowledge," I argue that epistemology is integral to ghosts' ontology. As a result, hauntings have epistemological implications. Speaking to ghosts is an exchange of knowledge, as the ghost is an alive and active entity that "imports strangeness" and unsettles knowledge.[15] Renée Bergland's ghost is an uncanny presence that is "always already unsettled and unsettling" because it is an "ambivalent and alienated figure."[16] As Bergland announces, "Quite literally, the uncanny is the unsettled, the not-yet-conquered, the unsuccessfully colonized, or the decolonized." [17] The scholars in this dissertation represent the uncanny, as they are ambivalent figures alienated by academia. Because these scholars produced decolonial knowledge, their repression is an institutional attempt "to avoid horror," as Lora, Horacio, and Gloria challenged White heteropatriarchal ideals in academia. Yet,

the repression they faced is an unsuccessful colonization as uncanny figures these ghosts could not stay buried in the university's archives.[18] I label these queer Chicanx and Latinx scholars ghosts because they are Othered for unsettling academia and critiquing dominant forms of knowledge that restrain episteme to White Western forces. Romero, Roque Ramírez, and Anzaldúa's knowledge is an unsettlement that takes on intangible and corporeal forms, including academic writing, engagement in care and empathy, and self-theorization. Each ghostly unsettlement demonstrates an aspect of epistemic haunting. I define *epistemic haunting* as a framework that unveils marginalized living and deceased individuals' repressed histories as delegitimized knowledge to expose an ongoing injustice. As seen in Romero, Roque Ramírez, and Anzaldúa's ghost stories, epistemic hauntings have adverse effects on knowledge production and deadly consequences.

EPISTEMIC HAUNTINGS, DEHUMANIZATION, AND VIOLENCE

Through epistemic haunting, this study fuses literature on Chicana/Latina epistemologies and feminist hauntology to investigate Chicanx and Latinxs' unresolved repressive histories in academia. Feminist hauntology is a theoretical framework that utilizes the ghost as a metaphor to analyze a repressed past that is "coming back."[19] While hauntology is a philosophical inquiry, academic disciplines, including Sociology, Literature, Gender and Sexuality Studies, Chicanx and Latinx Studies, Indigenous Studies, and African American Studies, have significantly contributed to hauntology's genealogy. Feminist scholars across fields have made theoretical interventions that reframe and expand hauntology to contemplate epistemological exclusion and heteropatriarchy, colonialism, and repression.[20] Abolitionist scholars theorize the university's role in exclusive knowledge creation given its historical White supremacy proclaiming that "revealing the U.S. academy's roots in white-supremacist, settler-colonial capitalism" is vital alongside "insisting that

contemporary work on the present circumstances and future possibilities of the university" be used to grapple with universities' foundations."[21] It is this connection to White supremacy and settler-colonialism that encourage the "epistemological refusal of knowledge."[22] Chicana/Latina epistemologies and feminist hauntology are all too familiar with epistemological refusal as they already attend to histories of repression and resistance. Their theories go beyond the empirical to contemplate collective memory. Epistemic haunting utilizes these foundations to engage the ghost and its inherently epistemological component. Ghosts make knowledge claims. Academia is a haunted house filled with ghosts. Like demonic spaces, a haunted house is a place with "legacies of violence" that considers women of color "too alien to comprehend."[23] In epistemic hauntings, the ghost inhabits in-between spaces in the haunted house. Emma Perez's decolonial imaginary asserts temporality's borderlands and their necessity in history. She asserts there is a "time lag between the colonial and the postcolonial" that acknowledges the in-between spaces that reconceptualize history.[24] It is a borderland of oppositional forces—colonial and decolonial, patriarchy and feminism— in unceasing confrontations within historical constructions. Ghosts exist in these historical and contemporary borderlands as their existence clashes between colonial and postcolonial spaces. Ghostly entities are both visible and invisible, both alive and dead. Hauntings are "oppositional dualities, such as the animate and inanimate,"[25] so much so that "hauntology accordingly pairs the colonial hypervisibility and postcolonial invisibility that lingers on women of color's bodies" whether they are deceased or living.[26] In epistemic hauntings, knowledge inhabits in-between spaces too, because knowledge is engaging, even if subtly, with others in the world. As knowledge, ghosts are alive even if their creator has passed. An obligation to communicate repressed histories fuels ghosts' knowledge. Gordon claims that ghosts are signs for "something to be done."[27] As an active entity, Gordon notes, ghosts have desires they wish to

communicate.[28] Something to be done reminds readers that hauntings do not just pertain to the past but also the present and future because "something to be done is not a return to the past but a reckoning with that which we have lost, but never had."[29]

As academics, we must reckon with Romero, Roque Ramírez, and Anzaldúa's *epistemic dehumanizations*.[30] The disavowals and exclusions signaled in the histories of the three Latinx scholars amount to dehumanization that targets their knowledge claims to the extent that death is a physical and metaphorical consequence. Miranda Fricker's concept of "epistemic injustice" serves well to capture dehumanization. Epistemic injustice recognizes oppression against knowledge producers as a type of injustice that wrongs "specifically in her capacity as a knower."[31] When a marginalized individual experiences epistemic injustice, they are not seen as a legally credible source. Jose Medina directly responds to Fricker's epistemic injustice by contemplating further epistemic harms with hermeneutical death (also called epistemic death) that establishes "epistemic oppression as a form of 'deadening' and 'numbing' of mental capacities." [32] Hermeneutical death is a "loss (or radical curtailment) of one's voice, of one's interpretative capacities, or of one's status as a participant in meaning-making and meaning-sharing practices."[33] In this study, death is literal and metaphorical, as each scholar has passed but each scholar is also combatting epistemic deaths. Sarah Colvin asserts that "Medina has offered the notion of epistemic death, which occurs when a subject's epistemic capacities are not recognized and she is given no standing or a diminished standing in existing epistemic activities and communities."[34] Medina notes that women of color feminists, including Audre Lorde and Gloria Anzaldúa, have experienced hermeneutical deaths.[35] Epistemic death is violent and unnatural, and when it includes "the denial of full human status," it is epistemic murder.[36] I expand epistemic death into epistemic dehumanization because I am not concerned with how the self is lost or the "radical curtailment of

one's voice." [37] But rather I am interested in understanding how attempts at epistemic repression are met with resistance. What are the consequences and resistances that occur after heteropatriarchy decides knowledge should endure an epistemic death or epistemic murder? Denying meaning-making and meaning-sharing are societal disturbances; killing a voice is a form of repression, but what happens to that knowledge after an attempted assassination? Death's etymology offers an answer: ghosts.[38] When used in the plural, the old English term *deaþ* signifies ghosts.[39] Epistemic dehumanization displays that knowledge is critical to affirming an individual's humanity; without knowledge, we cannot experience living life. Instead, an individual is turned into a ghost. Sharon Holland describes the inability to experience life in White supremacy "When 'living' is something to be *achieved* and not *experienced*…figurative and literal death are very much a part of the social landscape."[40] Additionally, as Medina affirms, when people deny an individual's knowledge, they reject that person's being. Consequently, Othered intersectional bodies are pushed into the haunted house's periphery; they are not deemed human instead, they are made ghosts. Colvin maintains academia's role in epistemic oppression, declaring that "the university is a collaborator in epistemic murder," a reminder of how haunted the university is. [41] Epistemic oppression encompasses several forms of violence including death. An epistemic dehumanization, it is an attempt (whether successful or not) to vanish individuals "whose existence challenged developing structures of political and economic power" and use their voices and bodies to contest White heteropatriarchy.[42] Epistemic dehumanization is a ghosting of the self. It attempts to silence knowledge claims, but as shown previously, ghosts have desires. As Bergland avows, ghosts are repressed but still resistant, "The entire dynamic of ghosts and hauntings, as we understand today, is a dynamic of unsuccessful repression. Ghosts are the things that we try to bury, but refuse to stay buried."[43] So, even after an attempted epistemic death, there is an epistemic

dehumanization, that Others undesirable knowledge claimers into ghostly beings. However, this dehumanization does not exist without the ghost's recurring refusal to perish.

LIVING CHICANA GHOSTS

Queer Chicana and Latinx feminist epistemologies' genealogy are riddled with ghosts' resistance. Chicanx feminists are "others-made-ghostly *[sic]*" as marginalized identities who present as "a haunted subject" that authorities desire would "never return."[44] They have been Othered as ghosts since the Chicano Movement, as gendered and queered knowledge unsettled Chicano Studies from its inception. Chicano cultural nationalism reinforced heteropatriarchal standards, yet the 1980s began a Chicana feminist renaissance that critiqued The Chicano Movement's sexism and homophobia by challenging the discipline's foundation and refuting the conception that the "Chicana woman does not want to be liberated."[45] Among prominent Chicana and Latina feminists are Cherrie Moraga, Emma Pérez, Deena González, and Mariana Ortega, who immersed Gender Studies within Chicano nationalism, theory, borderlands, and academic testimonies. As Othered beings, queer Chicanas and Chicanxs/Latinxs fought for gendered recognition in Chicanx Studies, resulting in the inclusion of the letter "a" in the word Chicana and the National Chicana and Chicano Studies Association's (NACCS) name change in 1995.[46] Yet, as Chicanx scholars began to embrace intersectional literature, rewriting Chicano knowledge within a multifaceted, multi-regional feminist lens and challenging foundational literature created backlash within the discipline.[47] Chicana Feminist anthologies, including Carla Trujillo's *Chicana Lesbians* (1991), Alma Garcia's *Chicana Feminist Thought* (1997), Cherrie Moraga and Gloria Anzaldúa's *This Bridge Called My Back* (1981), affirmed Chicanas' self-recognition to retell histories that highlighted Chicanas' resistant essays that would expose and critique men that silenced Chicanas while utilizing subjective narratives to nurture their voices.

Physically living Chicana ghosts have created feminist epistemologies that actively resist epistemic dehumanization. By resurfacing repressed histories, they refuse to be buried by White heteropatriarchy and homophobic Chicano machismo.[48] For instance, Cherrie Moraga is an influential voice in documenting Chicana lesbian identity and self-recognition. *This Bridge Called My Back* featured Moraga's early works—self-affirmations and utopian reimaginations. Although brief, Moraga's Introduction to Section Two, "Entering the Lives of the Others: Theory in the Flesh," articulates a theory that places embodiment and Othered identities as a challenge to White colonial thought. She defines "theory in the flesh" as the place "where the physical realities of our lives— our skin color, the land or concrete we grew up on, our sexual longings— all fuse to create a politic born out of necessity."[49] Theory in the flesh is the very embodiment of racialization, homelands, and sexuality. But it is also the borderlands that define Othered beings as knowledge producers. She continues,

> We are the colored in a white feminist movement.
> We are the feminists among the people of our culture.
> We are often the lesbians among the straight.
> We do this bridging by naming our selves and by telling our stories in our own words.[50]

In each sentence, Moraga articulates a ghost in a different haunted home, giving examples of how she and her fellow queer women of color feminists have been othered. Yet, she ends the stanzas by affirming her narrative stating, "We do this bridging by naming our selves and by telling our stories in our own words," she shows how engaging in-between ghostly identity is a form of resisting. A resistance that comes from first acknowledging her existence by naming herself and then by telling her story. After this introduction, it is no surprise that Moraga begins this section with her essay "La Guera," revealing instances of repression by exposing how modern-day White colonizers and homophobic Chicanos oppress Chicanas.[51] Like the above stanzas, Cherrie Moraga's literary work does not just end with revealing buried stories. Keeping with her mission

of "pursuing a society that uses flesh and blood experiences to concretize a vision that can begin to heal," *The Last Generation* (1993) reimagines the mythical homeland of Aztlán within an inclusive queer framework.[52] Moraga critiques Chicano nationalism by establishing that there is a "selective memory" that chooses Indigenous identities to incorporate based on heteropatriarchal motives.[53] This selective memory silences ideologies and identities that do not fit these exclusive motives.[54] So, while Bergland centers the Indigenous ghost in opposition to U.S. nationalism, Chicano nationalism is also a settlement that haunts queer Chicana lesbians. Queer Aztlán is a deconstruction of Chicanos' heteropatriarchal haunted nation for a "Chicano homeland that could embrace all its people, including la joteria."[55] Through Queer Aztlán, Moraga redefines cultural nationalism's borders by giving ghosts a home and a nation to exist. Queer Aztlán's unequivocal queer acceptance revitalizes Indigenous knowledge that centers on lesbian liberation.[56]

Moraga is not alone in reframing foundational Chicano ideologies that give living Chicana ghosts a place to call their own. Emma Pérez's "Sexuality and Discourse: Notes on a Chicana Survivor" (featured in *Chicana Lesbians*) reveals that heteropatriarchal agents, or as Perez calls them, "theoretical imbeciles," use knowledge to delegitimize and discursively violate Chicanas.[57] Like Moraga, Pérez begins "Sexuality and Discourse" by acknowledging Chicanas' othering, affirming that Chicanas' "consciousness is born out of one's intimate awareness of one's oppression."[58] Among the oppression that Pérez focuses on is knowing that "'academic standards' haunt us," establishing that when "women of color break silence, our words are rejected," yet "the silence of the marginal other burns in memory."[59] "Sexuality and Discourse" reveals the prevalence of epistemic dehumanization while affirming how White supremacy can also haunt Chicana ghosts through exclusion. These hauntings occur through "the molestation memory," or the recognition that women's embodiments lack socio-sexual power in relation to men.[60] Pérez

theorizes "*sitio y lengua*," or place and language, as a vital response to molestation memory. While heteropatriarchy permeates the Western collective memory, including academia, *sitio y lengua* creates a counter-narrative that allows Chicanas to unveil sexual-racial violence and the invasion of "our space, our boundaries."[61] Like Queer Aztlán, *sitio y lengua* is a theory that affirms the ghosts' right to inhabit the haunted house as a home. To recall, that although ghosts haunt heteropatriarchal spaces, these same spaces also haunt the ghost through epistemic violence so, while ghosts may inhabit the haunted house, they exist in the house's margins. Pérez asserts that *sitio y lengua* means, "I have rights to my space. I have boundaries. I will tell you when you cross them. I ask that you respect my request."[62] *Sitio y lengua* emphasizes the ghost's desires as autonomy over their being, space, and voice. Pérez's theory also recognizes the ghost's collective construction, *sitio y lengua* is a feminist communal praxis, as Emma Pérez ends "Sexuality and Discourse," stating, "*Ya no me van a robar mi sitio y lengua.* They live inside my soul, with my mother, my sisters, *mis hermanas del tercer mundo."*[63] Translated, "Now they will not steal my space and language," Pérez condemns colonialism's silencing and exclusions as she announces that *sitio y lengua* is part of the self but is also a collective theory that exists alongside the women of color in her life. *Sitio y lengua* offers a resistant response to haunting as it recognizes that repression is not solely individual violence but collective power relations that attempt to make women powerless. Simultaneously, because *sitio y lengua* is collective, Chicana ghosts cannot be successfully repressed, as their places and languages exist beyond individuals.

Unfortunately, Chicano's heteropatriarchal attempts at epistemic dehumanization are present throughout Chicana feminist testimonies. Deena González's 1998 essay "Speaking Secrets: Living Chicana Theory" is a prime example of asserting *sitio y lengua* amid Chicanos' epistemic violence in higher education. As a self-described straight-passing Chicana femme (feminine

aesthetics and identification[64]), González begins "Speaking Secrets" by unearthing a colleague's secret declarations that "What makes Chicanas lesbian feminists' unattractive'… is that they keep talking too damn much about who they are, what they want, and how they want it."[65] The essay outlines a history of Chicana repression and sexualized violence, demonstrating that Chicano nationalism dehumanizes Chicanas by silencing their knowledge production.[66] She continues revealing that,

> Chicana lesbians— versed and raised into a different social and political ethic— tell me that they expect from colleagues fair treatment but agree that too many Chicano men in the academy occupy their positions of authority as chairs of departments, as "blind" reviewers, or as consultants by relying on the privileges that surround them: misogyny, sexism, heterosexism, and class or color, to name a few.[67]

González's essay is a first-hand ghost story that uses secret speaking to disrupt academia's silences. She affirms that the "historical record is silent on the subject of our [Chicano Studies'] internal dissension."[68] Internal dissension that includes misogynist actors who hold positions of authority that can result in absences, silences, and "the annihilation of Chicanas."[69] Unlike Moraga, González does not imagine a queer utopian society; instead, she shares Pérez's sentiments to have an academia that recognizes Chicanas' voices. González asserts that her "remarks are made to detail how a Chicana lesbian praxis within institutional climate might come to be valued or recognized."[70] Through secret speaking, she seeks the recognition of Chicana lesbian ghosts and, like Pérez, a place within the academic haunted house.

While Pérez and González resist epistemic dehumanization by affirming voices in academic spaces, Mariana Ortega seeks varied strategies to create a home among academia's haunted house. Ortega's *In-Between: Latina Feminist Phenomenology, Multiplicity, and the Self* (2016) conceptualizes *hometactics* as a praxis that situates Latina positionality to create a home amid academia's exclusive spaces.[71] Unlike Moraga's Queer Aztlán, hometactics does not seek to create a new utopian home; instead, it utilizes everyday tactics to survive the haunted house.

Drawing from Gloria Anzaldúa's *borderlands* and Maria Lugones' *world-traveling*, hometactics attempts to develop a sense of comfort while navigating in-betweenness, multiplicity, and exclusion.[72] Ortega defines hometactics as "practices that allow for a sense of familiarity with and a particular sense of 'belonging' to a place, space, group, or world while avoiding the restrictive, exclusive elements that a notion of belonging might carry with it."[73] Like *sitio y lengua*, hometactics embrace embodiments as resistant strategies. Examples of hometactics include practicing cultural traditions, embracing your Othered bodies, and speaking non-Western languages.[74] While these strategies create a sense of belonging, they are contingent on the home's oppositional characteristics. Ortega highlights that,

> belonging is a matter of satisfying particular conditions of identity, which in turn become homogenizing conditions, home serves to block out those who are not like us or whom we deem are not like us. Our bodies, our selves, are thus blocked from the entrance to the special room that is home for some but not others.[75]

Ortega's conceptualization of home establishes that academia is a location contingent on identity-based exclusions and inclusions. If academia is indeed a type of home, Moraga, Peréz, and Gonzalez's testimonies demonstrate that it is not a welcoming home for Chicanas and Othered marginalized identities. Returning to the haunted house is crucial because it helps focus on the bodies and selves denied entrance to a home. As ghostly beings, Chicanas confront epistemic dehumanization in academic circles. They are made ghosts because they are not welcomed into academia's home; instead, as ghosts, they occupy the house's margins. Unwanted for their "particular conditions of identity," homeowners attempt to ignore and banish the ghost, yet this does not mean the ghost does not exist. Hometactics is a reminder that the ghost navigates the haunted house and can make academia's haunted house home without the academy's permission or recognition.

These Chicana and Latina feminist theories are resistant strategies that confront repression. While Moraga, Pérez, González, and Ortega reveal late 20th and 21st-century unsettlements, Gloria Anzaldúa, who I profile in this dissertation, reminds us that homophobia and sexism are still prevalent "images that haunt" Chicanas and equate Chicanx queerness with strangeness.[76] Even in the 2020s, we must adhere to Anzaldúa's claim that there is an "overwhelming oppression in the collective fact that we [Chicanas] do not fit and because we do not fit, we are a threat."[77] In the 2020s, publications that tackle Central American women and Latinx trans issues like *U.S. Central Americans: Reconstructing Memories, Struggles, and Communities of Resistance* (2016)[78] and *Brown Trans Figurations: Rethinking Race, Gender, and Sexuality in Chicanx/Latinx Studies* (2021)[79] continue to stir controversy as new generations of Latinx scholars push Chicanx Studies' boundaries to deconstruct who belongs within its academic home. Though queer women are disrupting silences and attending to buried erasures, White and Chicano heteropatriarchy continues encroaching upon and repressing Chicanas and Latinas.

FOLKLORIC DEATHS AND WAKES

Because of this continued repression, Chicanas and Latinas live with death and ghosts' presences. They exist in what Christina Sharpe calls "the wake." Christina Sharpe's *In the Wake: On Blackness and Being* (2016) focuses on how the dead exist among the living, arguing that the dead haunt Black ontology "in the wake."[80] The term wake showcases multiple definitions that navigate between the living and the dead. Depending on its context, the wake can mean to arise in the morning, a ship's part, or a funeral arrangement.[81] In each definition, though, Sharpe demonstrates that to be "in the wake" is to inherit slavery's afterlife and live knowing Black individuals are condemned to death.[82] The wake is a significant connection between the dead and the living, as Sharpe elaborates,

> Wakes are processes; through them we think about the dead and about our relations to them; they are the rituals through which to enact grief and memory. Wakes allow those among the living to mourn the passing of the dead through ritual; they are the watching of relatives and friends beside the body of the deceased from the death to burial and the accompanying drinking, feasting, and other observances, a watching practiced as religious observance. [83]

Within Latinx traditions, wakes take several forms depending on geographical and religious traditions. This February 2023, devastatingly, I lost a loved one. With many family members with chronic illnesses, I constantly feel surrounded by death's presence, but witnessing death is quite distinct. My experiences with death have pushed me into the wake this year. As Sharpe notes, to "be in the wake is to exist alongside the dead and to keep watch with the dead *[sic],*" or in Gordon's terms, to live with the ghost.[84] Having participated in traditional Mexican Catholic wakes, including *el velorio* (wake), *entierro* (burial), *novenario* (nine nights), and *altar* (memorial). I have been highly aware of my passed ancestors. While the *velorio* directly translates into a wake, the *novenario* is the tradition that felt the most communal, spiritual, and archival. After the burial, in Latinx Catholic traditions, a *novenario* takes place for nine nights. During each night, a small *altar* for the deceased is created on a table, and a portion of the rosary is performed to guide the dead to heaven. Aside from the Catholic prayers, community members gather to remember their deceased loved one. After the rosary is fulfilled, friends and family sip coffee, tea, and baked goods around the *altar* and reminisce. On the last night, a potluck is hosted to celebrate the deceased loved one's life and heavenly passage.

The *altar* and *novenario*, like Sharpe's wake, is a form of communal relationship building with the afterlife and an archival exchange. Sharpe reminds readers that the wake is a spiritual process, but it is also a historical and philosophical method that consists of "plotting, mapping, and collecting the archives of the everyday Black immanent and imminent death, and in tracking the ways we resist, rupture, and disrupt."[85] Through storytelling, oral histories, and emotional

vulnerabilities, the *novenario* and *altar* remind me that death helps Latinxs collect archives. Theorizing "wake work" as a "mode of inhabiting *and* rupturing this episteme with our own known lived and un/imaginable lives," Sharpe affirms how Black imaginaries and narrative-building deconstruct slavery's hegemonic knowledge production.[86] Likewise, Chicanx and Latinx storytelling, fictions, and folklore disrupt heteronormative and colonial epistemes. I utilize Chicanx and Latinx folkloric icons alongside institutional and digital archives to disrupt epistemic dehumanization within this study. Sharpe notes that historians studying marginalized communities are often met with the "scraps of the archive" and must "make sense of their silences, absences, and modes of dis/appearance."[87] Worst of all, as scholars of color, we are expected to utilize exclusionary historical methods. Consequently, to create legitimized research, we "enact epistemic violence that we know to be violence against others and ourselves."[88] Fiction and storytelling allow scholars to disrupt methodologies that reproduce epistemic violence and force individuals to engage in haunting. For instance, Kimberly Juanita Brown's *The Repeating Body* discusses how in Toni Morrison's novel *Beloved,* the character Beloved "is a haunting made of flesh and a visual entity who cannot be ignored."[89] So much so that Beloved's mother, Sethe, is literally haunted by her and slavery's violence. "Fragments, parts, and divisions" construct *Beloved*.[90] Still, these fragmentations are necessary to represent the "ghost-made-flesh" to retrieve and "structure memory as a living quilt of creation, stitched and restitched from the cloth of individual and collective trauma."[91] As such, Beloved is not just Sethe's haunting to cope with; instead, she is a "ghost of representation" for Black women's afterimage, who are "integral to the narrative but ignored within it."[92] Brown asserts that Beloved fuels Sethe's "desire to recreate" slavery's narratives and recreating affirms Avery Gordon's belief that ghosts have desires for something to be done.[93] As products of U.S. slavery, Beloved haunts everyone that occupies the United States,

though Chicana and Latinas must also contend with their other haunting figures, particularly their own mythical-historical women attempting to "kill her children and herself."[94]

The ghostly unsettling in Chicana and Latinx feminist epistemologies are metaphorical hauntings and literal ghost stories, as queer Latinx feminists utilize ghostly, monstrous, and mythical figures to deconstruct their subjectivities and reconstruct White heteropatriarchal narratives into resistant narratives. It is no coincidence that Romero, Roque Ramírez, and Anzaldúa's untimely deaths are epistemic hauntings reminiscent of folklore icons like La Llorona (Weeping Woman), La Ciguanaba (Shapeshifting Woman), and Coatlicue (Aztec Earth Goddess). Their hauntings are interlinked within a genealogy of unresolved racialized, gendered, and sexualized repression, just as La Llorona, La Ciguanaba, and Coatlicue's narratives were initially utilized to promote epistemic dehumanization. Norma Alarcón depicts an early use of mytho-historical women for epistemic violence in her analysis of Malintzin Tenepal in "Chicana's Feminist Literature: A Re-vision through Malintzin" by tracing Chicanas' multifaceted oppression to Mexican theorist Octavio Paz's *The Labyrinth of Solitude* (1950) and The Chicano Movement's distorted patriarchal representation of the icon Malintzin Tenepal (La Malinche) as "La Chingada."[95] Alarcón's literature was foundational to future historical Chicana feminists' folkloric re-envisioned histories. These reimaginations would articulate Malintzin and La Llorona as autonomous and complex beings. Like Beloved's haunting, La Llorona is a "ghost of representation" for Chicanxs and Latinxs who are "haunted by this mysterious woman of sadness."[96] Latina and Chicana scholars' experiences, alongside these folkloric figures, complicate hauntology, as La Llorona, La Ciguanaba, La Malinche, Coatlicue, and La Virgen de Guadalupe, among others, are embodied transnational symbols that carry knowledge that scrutinizes Chicanxs and Latinxs' repression. For instance, Alarcón's "Traddutora, Traditora: A Paradigmatic Figure in

Chicana Feminism" shows how misogynist Chicanos use La Virgen de Guadalupe (the Virgin Mary) and La Malinche to create a heteropatriarchal dichotomy that categorizes and oppresses Chicanas as pure or sexually deviant.[97] Adelaida Del Castillo's "Malintzin Tenepal: A Preliminary Look into a New Perspective" also engages La Malinche as she argues that her mischaracterization is a misogynist depiction of Latinas in U.S. and Mexican society.[98] This is a characterization that Alicia Gaspar de Alba's essay "Los derechos de La Malinche" reframes as she makes La Malinche a decisive woman who seeks autonomy over her body. Like Del Castillo, she shows Malintzin's complexity, disrupting the belief that La Malinche is a passive harlett.

Like La Malinche, La Llorona's narrative is a collective construction that reframes Chicanas and Latinxs' multidimensional identities. Her legend represents the death and repression many Chicanas face in the United States and Mexico. While La Llorona has several interpretations, like Sethe, she is a mother who kills her children, and popular depictions describe her as a ghostly woman who wanders the Earth after drowning her children and committing suicide. Although primarily passed along through oral storytelling, as an early heteronormative written portrayal, Francisco C. Neve's 1917 Spanish play "La Llorona" sets her story in 16th-century Spain and presents her as a madwoman who kills herself and her son out of rage after her ex-lover abandons her to marry a woman of a higher class. Jose Limón affirms that La Llorona is a legendary "Greater Mexican" folkloric figure.[99] Labeling her the "third legend," he states that La Llorona is a Chicana symbol confronting Mexican and Chicano patriarchal norms.[100] Catrióna Rueda Esquibel's *With Her Machete in Her Hand* (2006) also confronts Neve's play, arguing that Chicana feminists reframe "La Llorona as the survivor, not the murderer" in reference to how she survives heteropatriarchy.[101] Sandra Cisneros shares these same claims as she asserts that La Llorona is a feminist icon, proclaiming that Chicanas are "the daughters of La Llorona."[102] Domino Renée

Perez's *There Was a Woman* (2008) notes folklore's significance in constructing Latina identity, as she states La Llorona's narrative is a mechanism to "make meaning."[103] She suggests that La Llorona is more than just a folklore icon; she is a "legend, spirit, symbol, and living entity" for understanding her Chicana "daughter's" oppression.[104] Perez notes that folkloric icons "describe Chicana thought and experience" because Chicanas embed "new meaning" into folklore.[105] La Llorona's folkloric literary retellings in poetry, novels, and essays demonstrate how her "new meaning" reflects real-world violence. As a framework, La Llorona's folklore identifies and challenges White heteropatriarchal repression. By creating new meaning, Chicanas "[un]frame" or rewrite La Llorona (and the women she represents) to deconstruct her from her "bad woman"—theorizing that she is a stand-in for all the women the patriarchy punishes for confronting it.[106] Her retellings are not sparse, as generations of Latinx fiction writings have summoned her. Rudolfo Anaya's *La Llorona: The Crying Woman* (2011) retells La Llorona folklore, connecting her life to a child named Mya who discovers that La Llorona is not a bad mother or a child murderer.[107] Alicia Gaspar de Alba's poem "Kyrie Eleison for La Llorona" in *La Llorona on the Longfellow Bridge* (2005) describes La Llorona as a border crosser and a modern-day guide.[108] Gloria Anzaldúa too recreates La Llorona into a healing guide in her children's book *Prietita and the Ghost Woman* (1995) and a socially conscious activist in her poem "The Postmodern Llorona." George Hartley maintains that Anzaldúa transforms La Llorona from the racialized "evil or seductive witch" into a "cosmic healing force."[109] These retellings mark La Llorona as a ghostly figure who unveils how racialized, gendered violence and repression against Chicana and Latina feminists persists.

Though less known than La Llorona, Coatlicue's narrative is another mythical figure that haunts Chicanas' imaginations. Her first written depiction is in Bernardino de Sahagun's 16th-

century translation of Mexica mythology in the *Florentine Codex*. According to the *Florentine Codex*, Coatlicue is the Earth goddess who gives birth to Huitzilopochtli, the sun and war god. Knowing that Huitzilopochtli's birth will result in war, his siblings attack Coatlicue's womb; ultimately, Huitzilopochtli is born and murders his siblings, including his sister Coyolxauqui who becomes the moon.[110] Gloria Anzaldúa heavily draws on Coatlicue's mythology in *Borderlands*, utilizing her symbolism as a two-faced serpent to theorize the Coatlicue state as a dualistic condition that represents death and rebirth.[111] Coatlicue's dualistic characterizations are significant in Ana Carbonell's "From Llorona to Gritona: Coatlicue in Feminist Tales in Viramontes and Cisneros," as she showcases Coatlicue's connection to La Llorona and Chicana feminist fiction that uses Coatlicue's narrative as a form of empowerment. Focusing on motherhood, Carbonell argues that as women who wept for their deceased children, the goddesses Coatlicue and Cihuacoatl are precursors to La Llorona.[112] In particular, she establishes that Coatlicue's duality "encourages resistance by pitting the desire for survival against the act of destruction."[113] Coatlicue's myth allows Chicanas to focus on how destruction and survival are linked. Drawing on Anzaldúa's interpretation of Coatlicue, she asserts that Coatlicue "induces women to recognize patriarchy and to struggle against it instead of accepting its aggression and falling victim to its violence."[114] Like La Llorona as meaning-making, Coatlicue's dualism expands beyond her *Florentine Codex* myth into a practical application of Chicana resistance. Irene Lara's talk "When Coatlicue Comes For You, Transformation is Inevitable" maintains Coatlicue's critical nature, establishing that Coatlicue's narrative is a form of decolonial feminist consciousness building that teaches us that "transformation is inevitable" and that death can be healing.[115]

Coatlicue is not the only mythological figure to center transformation. La Ciguanaba embodies literal shapeshifting as a form of bodily reclamation. Salvadoran and Guatemalan

scholars describe La Ciguanaba's afterlife form as a long dark-haired, or dark-skinned woman who bathes herself in a river and terrifies men by shapeshifting her face into a skull, horse head, or an old hag.[116] Reminiscent of Sethe and La Llorona's folktales, several Ciguanaba tales state that her ability to transform is a punishment for abandoning her child Cipito.[117] While storytellers depict La Ciguanaba as an Indigenous woman, scholars like Ceslo Lara-Figueroa argue that her tale is a Central American product of a ladino (mestizo) mixture of Spanish sirens and Indigenous myths.[118] Adrián Recinos contends that her narrative transcends nation-state borderlands; unfortunately, he notes that her name's etymology as a "*mujer desnuda*," or naked woman, marks her as a hypersexualized transnational figure.[119] Karina Alma's feminist depiction of La Ciguanaba turns her into a figure of resistance. In Alma's retelling, La Ciguanaba resists a plantation owner's advances; as a result, she is murdered and haunts the river where she died. Like Coatlicue, she enacts duality, though La Ciguanaba embodies her transformation as an old hag and a beautiful woman to confront the colonial space that utilizes her body for sexual gratification. Alma draws from La Ciguanaba's folktale to theorize "cigua" as a concept that centers on Mesoamerican Indigenous-mestiza women.[120] Cigua is empowerment as "an act of self-naming and reclamation within our [Salvadoran] communities and movements."[121] Her concept of "cigua resistance" asserts that Salvadoran women's resistance parallels La Ciguanaba's folkloric haunting and her resistance against gendered and colonial violence.[122] More so, La Ciguanaba's haunting highlights gendered struggles as part of Central Americans' and U.S. Central Americans' diasporic collective memory.[123]

Lora Romero, Horacio Roque Ramírez, and Gloria Anzaldúa's, and experiences embody La Llorona, La Ciguanaba, and Coatlicue. Romero's narrative exemplifies La Llorona's wailing voice, Roque Ramírez expresses La Ciguanaba's transformative activism, and like Coatlicue

Anzaldúa has a keen awareness of life and death. Each scholar's epistemic haunting registers an aspect of these folktale's silences, and like past Chicana and Latina feminists, I reframe their narratives to demonstrate resistance against repression. Epistemic hauntings are an overarching theme in each scholar's higher education legacies. As faculty members, their actions, subjectivities, and epistemes mirror these folkloric figures' resistance. Their hauntings are not only a validation of their presence but also a tribute to their knowledge. Through this dissertation, I highlight how each scholar reclaims their voice and space in their writings and archives. As such, their epistemic hauntings center their afterlives as ways to resist repressed knowledge and White heteropatriarchy attempts to enact epistemic dehumanization.

LOS NOVENARIOS Y ALTARES

This dissertation is a glimpse into the scholars' *novenarios*; it is an *altar* to these individuals. Though I have spent more than nine nights ghost-watching these scholars, this dissertation is my haunting. In my mother's hometown in Michoacán, Mexico, *altares* are formed each year on November 2nd on top of loved ones' burials. Even years after their deaths, beautiful *altares* are intricately constructed to honor the dead by preserving their interests, experiences, and joys. Each flower, delicacy, and photograph honors and archives the deceased. With no expectation that they will communicate back, these are not seances; instead, altars are bridges that connect us to loved ones; we can only hope for a peek into their worlds.[124] *Altares* express how alive the dead are in our everyday lives, and as such, I offer up these dissertation chapters as *altares* that represent the many *novenarios* spent with these ghosts. Each chapter is an intellectual *altar* that centers the scholars as humans, ontological presences, and emotionally complex beings. It is a written portrayal of María del Pilar Blanco's ghost-watching as I vigilantly read "perceptions of space" and time within each scholar's literature and institutional archives to deconstruct and reconstruct

their ghost stories.[125] Through ghost-watching, I detail the temporal and spatial absences, silences, and repressions that inhabit the in-betweens of each scholar's texts. And while I did not have the privilege to meet these scholars in their lifetimes, and I cannot offer them physical *altares* at their burial sites, ghost-watching their work has fueled my something to be done as I feel heavily compelled to tell their stories and to amend the cycle of repression that made them academic ghosts. I am grateful to Lora, Horacio, and Gloria for giving me a better understanding of specters, darkness, and the emotions lost in-between the living and the dead.

Chapter I, "Lora Romero: The Stanford Llorona," examines Chicana English Professor Dr. Lora Romero's epistemic dehumanization, death, and memorials as a Stanford University epistemic haunting. I demonstrate that Stanford's epistemic haunting is a collective construction that impacted and continues to influence Chicana academics' lives as I contend that White heteropatriarchal epistemes haunt Chicana academics. Through archival research at Stanford University's *El Centro Chicano Collection* and *The Stanford Daily's Digital Archive*, I interpret Romero's narrative and highlight her colleagues' and students' memorials; I show how she is a modern-day Llorona who faced epistemic dehumanization while resisting academia's repressive boundaries.

Within Chapter II, "Horacio Roque Ramírez: 'El Ciguanabo Cumbiacentrico,'" I demonstrate how Horacio Roque Ramírez's empathetic voice is a remanent form of epistemic haunting. His haunting acts as a force for survival that challenges the anti-Central American sentiment that attempts to undermine U.S. Central Americans' humanity. Roque Ramírez's empathy fosters a resistance that transcends temporality. My research draws from archival investigations at the University of California, Santa Barbara's University Archive's *Chicano Studies Records*, and the California State University, Los Angeles' University Library Special

Collections' *Central American Memoria Historica Archive*, alongside oral histories and content textual analysis of his literature. Horacio Roque Ramírez's literature, archives, memorials, and oral histories demonstrate that he is a contemporary Ciguanabo.

Through an archival investigation at the University of Texas- Austin's *Gloria Evangelia Anzaldúa Papers*, Chapter III, "Gloria Anzaldúa: The Academic Shadow-Beast," argues that Anzaldúa's legacy embodies an academic Shadow-Beast attempting to "break out of its cage" to expose repressed knowledge and affect. Her archives show that the Shadow-Beast's release is contingent on the Coatlicue state. The Coatlicue state's knowledge transforms individuals (Anzaldúa 1987). Although Gloria Anzaldúa is a prominent thinker, her archives and literature reveal how she crossed academic borders and endured social and institutional violence, including a lack of medical insurance and her theories' delegitimization. This paper creates a space for remembrance and releases the academic Shadow-Beast by challenging the homophobic, misogynist, and ableist ideals reiterating repression against Chicanas in academia.

The conclusion "The Unseen and The Remembered" invites further historical research that examines Chicanx and Latinx ontology and epistemology. By offering inquiries on methodologies and theoretical frameworks to examine haunting and affect within queer Latinx archives, bodies, and spaces, I reiterate that queer Chicanx and Latinx scholars' epistemic hauntings should be a pivotal issue for tenured and tenure-track faculty. Faculty who are responsible for populating and creating those programs that should be more aware of repression and epistemic violence, but who too can fall prey to epistemic dehumanization. As active participants in university and departmental policies, it is our responsibility to not practice the same marginalization and repression that give rise to epistemic hauntings in the first place. Understanding how and why structural and interpersonal epistemic violence invalidates humanity is essential to disrupting

future cycles of repression. As such, the conclusion declares a call to action to see the unseen, remember the repressed, and engage in hauntings.

CHAPTER I:
Lora Romero: The Stanford Llorona

INTRODUCTION: MEETING ROMERO

On October 10th, 1997, Stanford University was missing a queer woman of color from its campus. Thirty-three miles away from Palo Alto's academic streets, the small coastal city of Pacifica, CA, had gained an occupant, a woman named Lora Romero, who had checked into one of the city's motels with no intention of checking out. That Friday, she ended her life in this unknown coastal motel room.[126]

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Former RF Romero dies

By Marcella Bernhard
Editorial staff

Students, faculty and staff are grieving today after learning of the death of Lora Romero, an assistant English professor and former resident fellow in Casa Zapata.

Romero was Zapata's resident fellow from 1995 to 1997.

According to the San Mateo County coroner's office, Romero committed suicide on Friday after checking in to a motel in Pacifica.

Most of the Stanford community, however, did not find out about Romero's death until yesterday.

Students yesterday praised Romero's openness and the guidance she provided as both a professor and resident fellow.

Lora Romero

"She really cared about Zapata," said Edelina Burciaga, a junior who was a Zapata theme associate last year. "It was important to her to make Zapata feel like a family."

Burciaga, who was recently married, recalled when Romero hosted a bachelorette party for Burciaga, friends and the house staff at her RF cottage last year.

"She opened her house to us. She was really open. We'll miss her," Burciaga said. "So many people cared about her."

Celia Garcia, a junior who lived in Zapata during her freshman and sophomore years, said that Romero was a role model and inspiration.

"She was loved by our community," Garcia said. "A lot of us Latinas looked up to her. She broke a lot of barriers, her work showed that."

Romero taught classes on Chicano literature and culture in the English Department, and also taught a class held at Zapata last year on videotaping Chicano culture.

Alan Acosta, the current resident fellow at Casa Zapata, hosted a gathering of about 40 students last night in his cottage to remember Romero.

A memorial service will be held in the coming weeks to remember Romero. The date and time will be announced.

Figure 1 "Former RF Romero dies" By Marcella Bernhard in The Stanford Daily (1997)

A Chicana[127] from Chico, CA, Dr. Lora Romero was born on March 23rd, 1960. As an undergraduate student at Stanford University, she received her degree in English, then pursued a Ph.D. in Literature at UC Berkeley. Later, as a recent doctorate and Ford Foundation Postdoctoral Fellow, she returned to educate young scholars at her undergraduate alma mater's English Department. In 1997, after being denied tenure as an Assistant Professor at Stanford University, she passed.[128] Romero's tragic death highlights a haunting cycle of repression. As the introduction notes, a haunting is "repressed or unsolved social violence that is [repetitively] making itself known."[129] Stanford's haunting historically excluded Chicanas and their knowledge (alongside other Ethnic, Gender, and Indigenous Studies disciplines) from its academic boundaries. In hauntings, ghosts "appear when the trouble they represent…is no longer being contained;" Stanford was no exception, as scholars at the university were "subject to these same dynamics of haunting: ghosts get in our matters."[130] Professor Romero's haunting interconnects tenure dismissals alongside racialized, sexualized, and gendered microaggressions and repression. Her epistemic haunting is a La Llorona-like (Weeping Woman) wailing, demonstrating repression cannot be contained. This haunting began long before Lora Romero became a faculty member and continued after her death through Stanford University's official statements and academic policies. I argue that the cycle of repression Dr. Romero experienced at Stanford University embodies an *epistemic haunting* and *epistemic dehumanization.* These theoretical frameworks connect epistemology, ontology, and temporality to demonstrate how intellectual denial attempted to repress Lora Romero's knowledge and being. Romero's literature and archives are ghostly traces that transcend time to reveal her resistance against repression in the epistemic haunting. Moreover, her archives demonstrate that Romero both haunts Stanford University's intellectual history and was haunted by Stanford's repression. Lora Romero is an active ghost that lingers over Stanford

University, as Bergland establishes she is a ghost that refuses to be buried. But Stanford University also represents an academic haunted house, whose repressive acts haunt Romero and other marginalized identities.

Through epistemic haunting, I assert how the repression of Romero's knowledge shares characteristics with the folkloric figure La Llorona's (Weeping Woman) narrative. As shown in the introduction, La Llorona's folklore embodies a form of meaning-making that helps Chicanas reclaim their narratives. I argue that Dr. Lora Romero's life and death share similarities to La Llorona's haunting because they both experience epistemic dehumanization yet enact resistant reclamations. In their hauntings, they live through knowledge; even when deceased, they continuously contest repression. Romero's epistemic haunting is a reminder that the denial of knowledge is a form of repression present in 1990s higher education that lingers in the 21st century. As is shown in the following chapters, unfortunately, Romero is only one of several Chicana and Latinx scholars who continue to haunt higher education, as monstrous figures like La Llorona, after their physical bodily deaths. La Llorona's folkloric characteristics are crucial for deconstructing Dr. Lora Romero's repression at Stanford University, epistemic haunting, and her passing. Particularly, I assert that La Llorona's narrative has three key characteristics that display how White supremacy and heteropatriarchy haunted her, including (1) repression resulting in a tragic consequence such as death, (2) reclamation of voice and space in the afterlife, and (3) a repetitive haunting that unveils and reframes the ghost's narrative. As was briefly demonstrated in the introduction, Chicana feminists' have a long lineage of fiction and theoretical works that reframe La Llorona away from misogynists' negative characterizations. Particularly, La Llorona's cries are a symbol of voice, while her chilling tale utilizes the cries to instill fear; Chicana scholars have made her cries a feminist call. As Domino Perez asserts, La Llorona is a theoretical

framework for “meaning-making,” and the creation of new meaning allows Chicanas to "[un]frame" or rewrite La Llorona (and the women she represents) and critique the "bad woman" category that punishes her for being a woman that confronted patriarchy.[131] Lora Romero's experiences at Stanford University embody La Llorona's repression, reclamation, and reframing. Each characteristic also registers an aspect of Stanford University's epistemic haunting. For instance, understanding Romero’s knowledge repression as a plausible factor in her death is significant to deconstructing epistemic dehumanization’s deadliness. A dehumanization that did not occur without resistance as Chicanx students and Lora Romero attempted to reclaim their voices and space through activism, protest, and non-Western knowledge practicums. Though sparse, the material artifacts at Stanford’s institutional archives preserve their voices. Their historical documentation is repetitive traces highlighting Romero's narrative in the archive’s margins. A narrative that I argue mirrors La Llorona's yells to validate her presence and knowledge amid White heteropatriarchy’s epistemic violence.

ARCHIVING THE GHOSTLY

To illustrate Lora Romero’s Llorona-like registers and historicize her epistemic haunting, I conducted a literary and visual analysis of archival materials from two Stanford University collections. These archives included *The Stanford Daily's Digital Collection* (Stanford University’s undergraduate student-run newspaper) and Stanford’s University Archive's *"El Centro Chicano" Collection*. Each archive highlights the epistemic haunting by tracking the repressions that led to Romero’s epistemic violence. These archives hold ghosts as material artifacts that are evidence of Lora Romero's epistemic dehumanization and epistemic haunting. While this chapter theorizes death, it is essential to note that the details about Dr. Lora Romero's suicide are not present in the archives. The taking of her life is not my focus. Within this chapter,

I will not disclose her suicide specifics; instead, I center her resistance by highlighting her activism alongside Chicanx staff, faculty, and the undergraduate and graduate student body's activist history at Stanford University during the 1990s.[132]

My methodology is riddled with hauntings. A brief conversation with my advisor Alicia Gaspar de Alba on Latinas' experiences in higher education during my first year of graduate school quickly unveiled Lora Romero's existence, a Chicana professor who had taken her life in the 1990s. Years after her death, rumors still circulated within Latinx Studies circles that Romero had dealt with racism, sexism, and homophobia in her department. When I first heard of Dr. Lora Romero, her story shook me, and I chose to distance myself because her intersectionality too closely resembled mine. But the knowledge of her death was a persistent presence. And while I was initially hesitant to investigate Lora Romero's haunting, this conversation would eventually become a commitment to understanding Lora's ghost. My preliminary research began with a swift Google search, where I confirmed Romero's death, her employment at Stanford University, and the *American Studies Association's* Lora Romero First Book Prize named in her honor. As I dug deeper, I stumbled upon a 2014 article, "Town hall discussion addresses concerns about faculty diversity," in *The Stanford Daily* (shown in Figure 2) that discussed professors of color who were denied tenure, and among the names listed was Dr. Lora Romero. I bring up this moment to give perspective to my preliminary methods and the historical narrative's construction and analysis. Reminiscent of La Llorona's cry, my conversation with Alicia and the article "Town hall discussion addresses concerns about faculty diversity" act as cries acknowledging Romero's presence. Archival analysis and content analysis of her narrative was a process that began with a voice uttering Lora Romero's name. Though it may seem apparent, her name's documentation was crucial in identifying her material artifacts. Searching "Lora Romero" led me to *The Stanford*

Daily's digital archives and later to Stanford University's *University Collections*, specifically her scattered presence in the *"El Centro Chicano" Collection.* Both archives act as haunting sites that hold material and immaterial artifacts. Each institutional archive has various artifacts embedded with perspectives that conserve individual stories while at the same time preserving histories that had gone widely unspoken for several years. While Romero's history exists within Stanford University's margins, the *"El Centro Chicano" Collection* includes artifacts that preserve her scattered histories. Among the physical artifacts that materialize her haunting are documents, flyers, notes, email correspondence, photographs, and periodicals (such as the newspaper clipping "Former RF Romero dies," shown in Figure 1). These primary sources are remnants of Romero's narrative and knowledge, and given epistemic hauntings' collective nature, these artifacts are also traces of students' and colleagues' experiences with Lora Romero at Stanford University.

The Stanford Daily

Town hall discussion addresses concerns about faculty diversity

By Alex Zivkovic
May 5, 2014, 1:50 a.m.

Last Thursday night, the Stanford Asian American Activism Committee (SAAAC) held a town hall discussion that sought to address concerns over faculty diversity and help plan a campaign calling on the University to make changes to its hiring and tenure processes.

The meeting followed the recent denial of tenure to Assistant Professor of English Stephen Sohn, a decision that prompted the circulation of a petition calling on administrators to reconsider the decision and the voicing of more general concerns about the tenure process.

Figure 2 The Stanford Daily "Town hall discussion addresses concerns about faculty diversity" (2014)

These archival traces are part of epistemic haunting's methodological component. Epistemic haunting is a metaphor for repression and a methodology that goes beyond the empirical

to attend to memory's fragmentations. *The Stanford Daily's* digital periodicals helped me bring together fragments as they were an essential resource that gave me a foundational guide when examining the *"El Centro Chicano" Collection's* physical artifacts. The articles and ads in *The Stanford Daily* showed Lora Romero's presence at Stanford University as an undergraduate student and later her involvement as a faculty member in Chicano organizations, including El Centro Chicano (Stanford's Chicano Student Center) and Casa Zapata (Stanford's Chicano Housing Community). Identifying Chicano community centers like El Centro Chicano and Casa Zapata was crucial to finding Lora's day-to-day traces in the archives, including her activism on campus. In Lora's case, memories exist in archival traces, but archival organization and time have fragmented them. Over time memories fade, as nonverbal entities artifacts can only preserve and communicate with limitations. Nonetheless, the ghosts in her epistemic haunting are fragments that appear to make knowledge claims about Romero's experiences. When Lora's knowledge is repressed, epistemic hauntings help bring her archival traces together; they connect the delicate fragmented threads into an intricate visible web.

The creation of this web of knowledge shows how Romero's narrative, including her archives, are historical constructions.[133] Her epistemic haunting is not an individual act. Her ghost intertwines with Stanford students' and faculty members' activist relationships. As a communal phenomenon, epistemic haunting involves a deconstruction that places collective memory and a reclamation of absences at its focus. It is essential to ask, how do we contend with the ghost's silences in the archives? To answer this question, I draw from Maria Del Pilar Blanco's *ghost-watching* and Anne Cvetkovich's *archive of feelings* to understand how the ghost's silences can be reframed as La Llorona's cries. To elaborate, scholars must start to reimagine silence away from voicelessness. Instead, we must think about how silence can be evidence of repression. Scholars

must watch for ghosts. When they do, it may become more apparent that ghosts are not truly silent but neglected. Through ghost-watching, scholars must vigilantly highlight absences by "reading perceptions of space within a given text."[134] It is in these spaces that scholars can hear ghosts' cries. As Avery Gordon notes, "To study social life one must confront the ghostly aspects of it. This confrontation requires (or produces) a fundamental change in the way we know and make knowledge, in our mode of production."[135] When thinking about the archive as a haunted space, it is also vital to contemplate how material artifacts mimic the ghosts' typical actions in a haunted house. Not all ghosts are loud entities. Some signal to us through whispers, and others through nonverbal communication, such as the slight push on a door. By ghost-watching the Stanford University archives, I read the artifacts like ghosts, understanding that evidence of repression is not always blatant. I analyze materials with the understanding that Lora's ghosts hide in-between different materials, meaning her cries may be present in texts' in-betweens. Recalling that ghosts are knowledge, I must acknowledge even her silent cries as knowledge, remembering that ghosts in the archive "exert power" and reveal emotion "independently of their human creators."[136] I examine artifacts' multifaceted essences through ghostly readings, including artifacts demonstrating the complexities of the racial and gendered tension in the 1990s at Stanford University.

Continuing to deconstruct epistemic haunting as a methodology that moves beyond the empirical, I draw from the archive of feeling to highlight ghosts' immaterial knowledge. Archives are physical sites that are filled with immaterial entities, including memories.[137] To designate an archive, an "archive of feelings" means acknowledging and centering the emotions present in its artifacts.[138] Like other spaces where epistemic boundaries are placed on the deceased, the archive of feeling is a haunted space. However, it is also a space that highlights sensuous knowledge.[139] It

is within sensuous knowledge that artifacts hold presences; these presences are the "noisy silences and seething absences" amid the material artifacts.[140] Emotions in the archive act as ghosts signaling something is present or missing. Absences can be traces in an archive. Because affect is immaterial, it is difficult to document and interpret feelings. As a result, I utilize affective value coding that highlights emotion's presence in relation to power struggles and identity formation, which means that when a significant communal or individual statement was documented in the archive, I would categorize it under one or more of five themes, including (1) haunting & trauma, (2) resistance, (3) gender and sexuality, (4) socioeconomic status, and (5) suicide and death. Classifying these themes was not just an exercise in organizing data collection. It was crucial to connect the fragments in Lora Romero's narrative. Text and photographs can preserve historical emotions. These classifications are guides towards Stanford University's campus atmosphere during the 1990s while also understanding, analyzing, and piecing together the multifaceted emotions and memories present in the archives.[141] As I ghost-watch these artifacts, I situate Lora Romero's narrative alongside White heteropatriarchal repressions. These classifications are instances of traces that remind me that Lora Romero's ghost is still signaling her experience in the archives.

CHICANA ACTIVISM AND ITS EPISTEMIC HAUNTING

The connection between epistemic haunting and La Llorona's repetitive unveiling is exemplified in Chicana's activism in the 1990s at Stanford University. As was mentioned in the introduction, epistemic haunting involves a cyclical repetition in time. As such, the repression Lora Romero faced resulted from White heteropatriarchal boundaries that were present at Stanford University before her hiring. Several factors, including microaggressions, structural racism, misogyny, and colonialist histories complicate the epistemic haunting at the university. Stanford

University's president exasperated these complications in the 1990s as President Gerhard Casper's institutionalized academic policies led to an exclusionary period occupied with racial and gendered microaggressions and repressions. During Gerhard Casper's administration, "both women and minorities suffered setbacks" by dissolving diversity programs, low women of color hiring and retention rates, and the layoffs of Chicana faculty and staff.[142] Lora Romero's employment added to the epistemic haunting's factors as her experiences highlighted the English Department's faculty climate, hiring processes, and tenure decisions.

Protesters debate Casper in Quad

By Linda Friedlieb
Editorial staff

In a spontaneous and emotionally charged encounter, about 30 students confronted University President Gerhard Casper in the Quad Friday and accused him of lacking a commitment to minority issues.

For more than an hour, students debated a defensive Casper over issues ranging from support for minority graduate students to the layoff of high-ranking Chicana administrator, Cecilia Burciaga. The protesters charged Casper with ignoring student voices.

But Casper suggested that students were blaming him for trends not unique to Stanford and problems that existed long before he took office.

The conflict began when a number of students, many of whom were Latino, brought their protest to the Quad from Branner Hall, where they had gathered in a combination welcome and protest for visiting prospective minority graduate students. In the Quad, they circled the academic build-

Please see CASPER, back page

WE DEFEND OUR COMMUNITIES

Students demonstrate against low graduate student diversity

By Beth Berselli
Staff writer

About 40 students chanted and passed out fliers during a demonstration Friday morning to protest the lack of diversity among graduate students and the recent layoff of Stanford's highest-ranking Chicana administrator.

The mannerly demonstration took place in front of Branner Hall, outside a breakfast meeting for prospective graduate students who were visiting campus during the University's Graduate Minority Admit Weekend.

Demonstration participants wanted to "bring attention to the outrageously low number of minority graduate students" and protest the elimination of Cecilia Burciaga's position, said organizer Francisca James Hernández, a doctoral student.

Burciaga, an associate dean of Student Affairs who has been a staff member for 20 years, was told last week that her job will be cut by the end of the summer due to budget reductions.

"The elimination of Burciaga's position is the latest in a series of attacks by the Casper administration against ethnic minority communities at Stanford," ... organizer Karen Ho, a master's studen...

The demonstrators, who were from a variety of ethnic groups, periodically

Please see PROTEST, back page

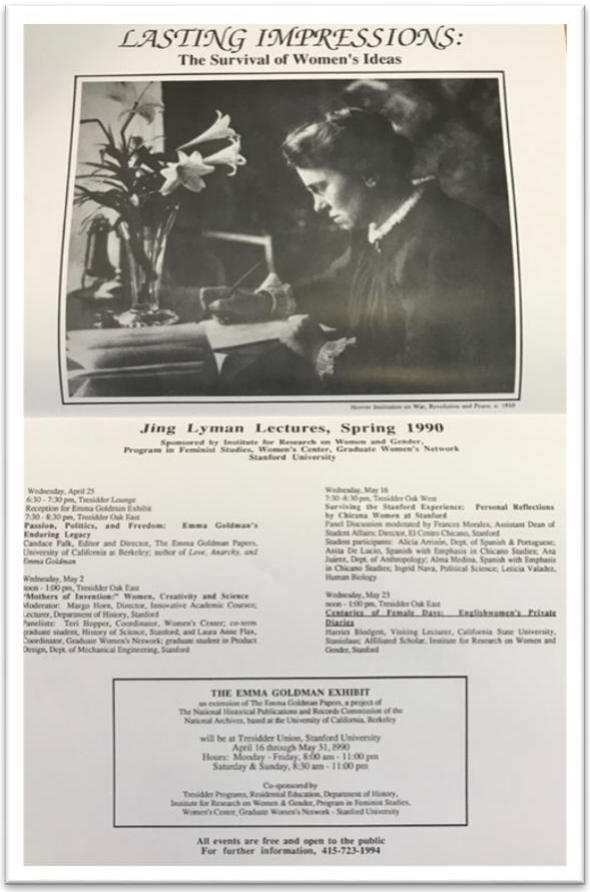
Photos by Victor Cheng for The Daily

Top: Student protesters engage University President Gerhard Casper in a debate on the University's approach to minority issues in the Quad Friday. Above: A woman hands out fliers about minority graduate student issues at Stanford near Branner Friday morning.

Figure 3 Two The Stanford Daily Articles: Top "Protestors debate Casper in Quad"

Racial and gendered tensions already haunted Stanford University in the years leading to Romero's hiring in 1993. White heteropatriarchal exclusions at Stanford University led to a lack of Chicana faculty and Chicana graduate student support systems in the 1990s. This negligence would lead Chicana students to protest and assert their *sitio y lengua*, ultimately speaking on

Casper's repressive policies and their adverse consequences on Chicanas' experiences at Stanford.[143] As was noted in the introduction, Emma Pérez's *sitio y lengua*, or place and language, works as an epistemology that resists the heteropatriarchal discursive violation against Chicana women.[144] *Sitio y lengua* establishes that Chicanas have a right to create their own spaces, boundaries, and voices.[145] Pérez's *sitio y lengua* embodies La Llorona's second characterization that allows La Llorona to claim her voice and space through her cries. While La Llorona's cries may not have been welcomed on the riverfront during her life, they help her occupy space in the afterlife. For Chicanas at Stanford, protests and roundtable panels would act as cries that allowed them to occupy the academic spaces White heteropatriarchy haunted. One example of their cries is the 1990 Jing Lecture Series panel named "Personal reflections by Chicana women at Stanford" (Stanford's "El Centro Chicano" Archives featured in Figure 4). In the panel, Chicana graduate students Alicia Arrizon and Ana Juarez asserted their *sitio y lengua* as they proclaimed that sexism and tokenism were severe issues on Stanford's campus.[146] In addition to these issues, Chicana graduate students emphasized a need for more Chicana faculty at Stanford University.[147] Arrizon and Juarez reaffirmed the need for diverse faculty by stating that additional mentorship for Chicana students was necessary to begin to mitigate issues like sexualized and racialized microaggression on campus.[148] With few Chicana/o faculty members at Stanford, scarce formalized mentorship opportunities existed outside El Centro Chicano and Casa Zapata.



LASTING IMPRESSIONS:
The Survival of Women's Ideas

Jing Lyman Lectures, Spring 1990

Sponsored by Institute for Research on Women and Gender,
Program in Feminist Studies, Women's Center, Graduate Women's Network
Stanford University

Wednesday, April 25
6:30 - 7:30 pm, Tresidder Lounge
Reception for Emma Goldman Exhibit
7:30 - 8:30 pm, Tresidder Oak East
Passion, Politics, and Freedom: Emma Goldman's Enduring Legacy
Candace Falk, Editor and Director, The Emma Goldman Papers, University of California at Berkeley; author of *Love, Anarchy, and Emma Goldman*

Wednesday, May 2
noon - 1:00 pm, Tresidder Oak East
"Mothers of Invention?" Women, Creativity and Science
Moderator: Margo Horn, Director, Innovative Academic Courses; Lecturer, Department of History, Stanford
Panelists: Teri Hopper, Coordinator, Women's Center; co-term graduate student, History of Science, Stanford; and Laura Anne Flax, Coordinator, Graduate Women's Network; graduate student in Product Design, Dept. of Mechanical Engineering, Stanford

Wednesday, May 16
7:30 -8:30 pm, Tresidder Oak West
Surviving the Stanford Experience: Personal Reflections by Chicana Women at Stanford
Panel Discussion moderated by Frances Morales, Assistant Dean of Student Affairs; Director, El Centro Chicano, Stanford
Student participants: Alicia Arriola, Dept. of Spanish & Portuguese; Anita De Lucio, Spanish with Emphasis in Chicano Studies; Ana Juarez, Dept. of Anthropology; Alma Medina, Spanish with Emphasis in Chicano Studies; Ingrid Nava, Political Science; Leticia Valadez, Human Biology

Wednesday, May 23
noon - 1:00 pm, Tresidder Oak East
Centuries of Female Days: Englishwomen's Private Diaries
Harriet Blodgett, Visiting Lecturer, California State University, Stanislaus; Affiliated Scholar, Institute for Research on Women and Gender, Stanford

THE EMMA GOLDMAN EXHIBIT
an extension of The Emma Goldman Papers, a project of
The National Historical Publications and Records Commission of the
National Archives, based at the University of California, Berkeley

will be at Tresidder Union, Stanford University
April 16 through May 31, 1990
Hours: Monday - Friday, 8:00 am - 11:00 pm
Saturday & Sunday, 8:30 am - 11:00 pm

Co-sponsored by
Tresidder Programs, Residential Education, Department of History,
Institute for Research on Women & Gender, Program in Feminist Studies,
Women's Center, Graduate Women's Network - Stanford University

All events are free and open to the public
For further information, 415-723-1994

Figure 4 Jing Lyman Lectures: Lasting Impressions: The Survival of Women's Ideas (1990)

Letters

El Centro staffer upset by potential center budget cuts

THIS IS A LETTER to let the student body know that the battle for students of color on this campus to receive full recognition as legitimate and contributing members of the Stanford community is not even partly over. Since last year I have continuously had cause to become more and more disillusioned with Stanford and the way ethnic minorities are treated on this campus.

As a student staff member of El Centro Chicano and as a member of MEChA, a Chicano/Latino student group, I have found a beautiful, caring and supportive community of Chicano/Latino students working for each other. I have seen the support that Centro has provided for the students and the support the students have for each other. I have seen white, Asian, black and Native American students come into El Centro Chicano and use it to meet, study and work. It angers me to hear people who don't even come into El Centro Chicano regularly describe it as "self-segregated."

What El Centro provides for the whole campus is exposure to the issues that affect the Chicano/Latino community at Stanford and beyond. The programs that come out of El Centro Chicano (which has to work without a programming budget) are for everyone. The lack of programming funds limits the number of students that are attracted to these events. Nevertheless, according to the UCMI report, one third of white students on this campus have gone to an ethnic center.

For those that we can't reach, the possibility of their spending four years at Stanford without any contact with ethnic minorities is possible, especially when many of them come from situations where the only contact they have with ethnic minorities is as servants and not as their peers. When this happens, ethnic minorities become invisible in the life of a student and remain so.

What happened to me at the Coffee House on Dec. 15, 1993, is a prime example of the invisibility of minority students on campus and the insensitivity towards minorities that the ethnic centers are trying to combat. I was standing in line waiting to place my order when the cashier asked who was next. A student behind me began to place her order and I interrupted saying that I was still waiting to place my order, at which point she said, "Oh, I thought you worked here; you look like you do."

What do you do when someone suddenly slaps you in the face for no reason? Nothing. Not a damn thing and I will always have to remember that I couldn't even respond to such a comment. To some it may seem a trivial, meaningless comment but the way it was said carried a lot of feeling and ignorance.

When you're carrying a Stanford backpack, reading a magazine and obviously waiting in line, as I was, I find it difficult to be mistaken for a worker. Perhaps it happened because the concept of a Chicana as a student at Stanford University was so hard for that woman to swallow that she immediately placed me in a role that was more palatable to her.

I believe that this statement was made with malice and that it is an indication of the work that is still needed to be done in order for me to not feel like a stepchild at this University. This work is currently being done by the ethnic centers through their resources, support and programming, even though according to the UCMI they are not properly funded in the first place.

At the present time the centers are in danger of receiving budget cuts that would devastate their immediate operation. Until the centers are seen as an integral part of this University and the racism I experienced is addressed properly, I will continue to feel like a stepchild of this University.

Roxanna Vanessa Alvarado
ASSU senator, sophomore, undeclared

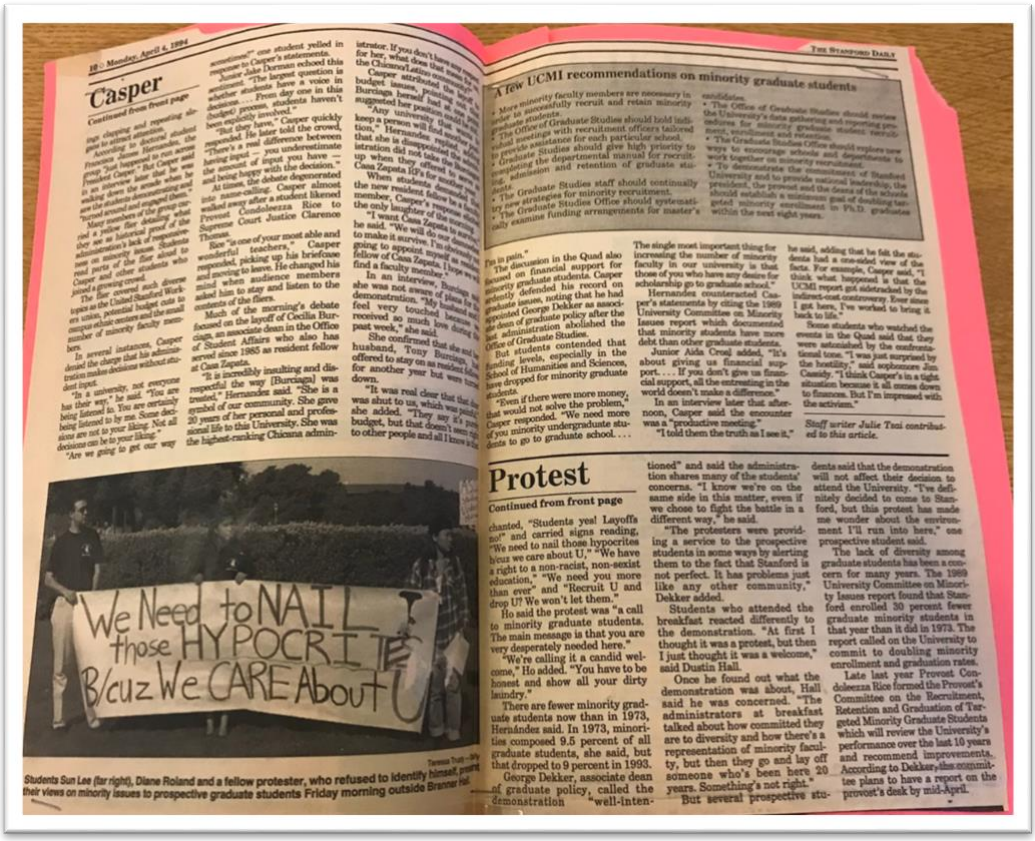
Figure 5 "El Centro Chicano staffer upset by potential center budget cuts" (1994)

By 1994, this racialized gendered repression continued through Chicana feminism's exclusion from the academic curriculum. Chicana student senator Roxanna Vanessa Alvarado proclaimed in the January 10th, 1994, issue of *The Stanford Daily*'s "El Centro staffer upset by potential center budget cuts" that Chicanas were the "stepchild[ren] of this university."[149] While Chicanas were actively vocal about exclusive policies at academic panels like the Jing Lecture Series, administration officials continued to repress their Chicana feminist knowledge production. Their epistemic haunting is filled with the repression of Chicana feminist epistemologies that centered subjective knowledge's significance. Cynthia Cruz asserts that Chicana feminist knowledge production is a social act that allows queer and lesbian Chicanas to voice their subjectivities, and that reminds scholars that Chicanas' academic knowledge is rejected because it comes from marginalized subjectivities and bodies.[150] While Chicana students voiced their experiences with repression in the Jing Lyman panel, Cruz's statement held true years later, and Chicanas' subjective knowledge continued to go unheard. Stanford University's policies in the 1990s did not prioritize supporting Chicana students because President Casper emphasized a curriculum that saw race, gender, and sexuality only as theoretical issues and did not recognize the communal and structural components of racism and sexism. Consequently, during his administration, Caspar dismantled programs like the "Culture, Ideas, and Values Initiative" that promoted diversifying curriculum and ignored recommendations from the University's Committee on Minority Issues to diversify faculty.[151] The dissemination of diversity programs was a repressive act that helped further epistemic dehumanization as an attempt to other and delegitimize Ethnic and Gender Studies. Like La Llorona, students who sought diverse curricula were Othered. The university attempted to ghost them by repressing their voices because they threatened hegemonic university practices.

Another fragmented presence in 1994, through news clippings from April 4-12, 1994, in *"El Centro Chicano" Archives,* helps complicate the epistemic haunting's web. Periodical clippings show that two Chicana faculty and staff members, administrator Margarita Ibarra and Dean of Student Affairs Cecilia Burciaga, were laid off after over two decades of service.[152] These layoffs demonstrate the epistemic haunting's similarity to La Llorona's first characteristic, as the repression had dire consequences that resulted in the exclusion and removal of these Chicanas from Stanford. Although students had highlighted a need for more Chicana representation, the layoffs display how Stanford repressed their needs. The January 10th, 1994, article "El Centro Chicano Staffer upset by potential center budget cuts" in the *"El Centro Chicano" Collections* reported that while President Gerhard Caspar stated budget cuts led to Ibarra and Burciaga's layoffs, Chicanx students counter-argued that the layoffs had racial and gendered implications.[153] Their layoffs, particularly, were a repetition of past social issues, as Chicana students had argued for more Chicana/o mentors on campus. The layoffs removed two of the few Chicana mentors available to students of color. As a Dean of Student Affairs, Cecilia Burciaga has been an advocate and mentor for many Chicanx students and students of color. Her contributions to Stanford University and its marginalized student body included establishing and supporting El Centro Chicano's preservation, championing Black and Chicanx Ethnic housing communities (Ujamaa and Casa Zapata), and condemning policies that claimed Ethnic housing was equivalent to racial "segregation." [154] Burciaga's removal is a communal memory in the epistemic haunting encompassing the dismissal of Chicanas' voices. Burciaga and Ibarra's layoffs would lead to student protests where students of color would continue to situate their *sitio y lengua*. Sharing their cries would eventually lead to systemic changes at the university.

Chicana students had been quite aware of Stanford's exclusionary boundaries; protesting was a hometactic to resist it. Gloria Anzaldúa and Maria Lugones have theorized the multiplicity Chicanas and Latinas experience as they cross several "worlds" or "borderlands," including a sense of not belonging in academic spaces.[155] Drawing on Anzaldúa and Lugones, Mariana Ortega terms hometactics as an everyday praxis in which Latinas make an exclusive space home.[156] Like in *sitio y lengua*, in hometactics, to establish a home, Latinas situate their positionality. Examples of hometactics include code-switching, self-care, and engaging in cultural practices.[157] They aim to develop a sense of home in worlds full of in-betweenness, multiplicity, and exclusion.[158] Creating a home is a form of resistance; it is a decolonial feminist practice.[159] Several news clippings from April 1994 show the layoffs' gravity, as students of color, particularly Chicana graduate students, protested the layoffs and racial and gendered social issues on campus. This resistance is hometactics, where students attempted to carve out a home in Stanford's haunted house. An academic haunted house where graduate students of color enrollment had decreased by thirty percent from the 1970s to the 1990s.[160] Statistical factors demonstrate that the university was not engaging in students of color's academic success, a repressive act that had significant implications, as it lowered the number of doctorates of color Stanford produced in the 20th century and led to a shrunken graduate student of color community. [161] During the protests that followed the layoffs, Chicana graduate students and several other students of color, including Asian, Black, and Indigenous students, voiced their concerns about creating departments, curricula, and university policies that would cultivate diverse knowledge production. Students demanded pedagogy and curriculum that represented and advanced research from non-Western subjectivities, including the Chicana feminists who were laid-off faculty of color.[162] Chicana student protestors' hometactics, alongside other students of colors' activism, fostered a ghostly Llorona-like existence within

Stanford University. Students of color were often invisible within the university's margins. Though they soon become hyper-visible ghosts as they had to literally screamed like Lloronas at protests. Wailing their demands placed their experiences at the forefront of the university's haunted house. In this way, the protests transformed students from subtle ghostly presences to loud hauntings that created knowledge claims and evidence of repression at the university.



Casper

Continued from front page

A few UCMI recommendations on minority graduate students

Protest

Continued from front page

We Need to NAIL those HYPOCRITES B/cuz We CARE About U

Students Sun Lee (far right), Diane Roland and a fellow protester, who refused to identify himself, present their views on minority issues to prospective graduate students Friday morning outside Branner Hall.

Figure 6 Caspar Protest Cont. Featuring UCMI Recommendations (1994)

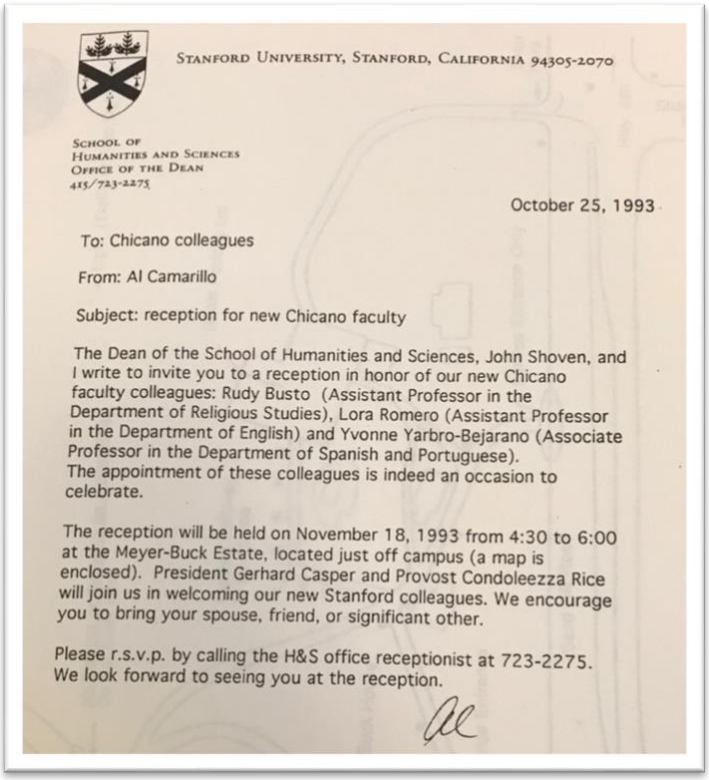
Hometactics are forms of combatting epistemic dehumanization. Epistemic dehumanization attempts to make the living a ghost through epistemic violence. Students' protests were a refusal to be buried and to become repressed ghosts, as they reaffirmed their knowledge's legitimacy through activist demands. Chicanx graduate students published eight demands in *The Stanford Daily* that offered solutions to their marginalization. Among the demands were "more minority faculty," a variety of methods for "minority [graduate student] recruitment," a

prioritization of graduate student admissions and retention, and an examination of graduate student "funding arrangements."[163] During the strike, graduate students of color pushed for the expansion of Stanford's episteme with the integration of Ethnic Studies Programs and the inclusion of a non-Eurocentric curriculum, including Indigenous philosophies. Acting Chicana graduate students formed Aztlán University as an alternative home inside Stanford's haunted house. As such, students designed a decolonized ghostly space.[164] Aztlán University functioned as a technique to diminish attempts at epistemic dehumanization by validating formerly invalidated knowledge. With aid from a faculty of color, including the first-year faculty hire Dr. Lora Romero, Aztlán University became a non-institutionalized space where faculty and students of color engaged in Indigenous and non-Eurocentric knowledge that Stanford's formal episteme excluded.[165] Aztlán University was only one of Lora Romero's hometactics. She attempted hometactics throughout her time at Stanford University, creating a home for her students when Stanford was not a home for her.

As students and faculty created spaces for themselves at Stanford, they called for "something to be done" by the administration. [166] Their "something to be done" is reminiscent of La Llorona's third characteristic as a call for reframing; it also acknowledges the repression students faced and a demand for future transformation. Months of protests, a three-day hunger strike, the occupation of the president's offices, and meetings with Provost Condoleezza Rice and President Gerhard Casper eventually led to a step towards acknowledgment. The activists' cries would lead to "something to be done" among several agreements reached included, "the creation of committees… to explore the feasibility of a Chicano Studies program and help students raise funds for a community center," administration consideration for "proposals for a program in Asian American Studies," and the recognition of "Chicana administrator Cecilia Burciaga's" service.[167]

"WE NOW KNOW"

Chicanas' historical activism at Stanford University is significant to understanding the repressive boundaries and patterns of silence Lora Romero entered in 1993. To be a Chicana at Stanford University already signified certain limitations or what Alicia Gaspar de Alba calls "frames" that placed Chicanas into the margins.[168] Like predominant narratives that framed La Llorona as a monstrous, murderous mother, Chicana students, faculty, and staff at Stanford had attempted to "[un]frame" themselves and "rewrite their stories and deconstruct the structures of power" at the institution.[169] The institution's negligence of the racialized and gendered repressions Chicanas endured had long haunted both Chicanas who experienced it and the institution itself in its attempts to hide these issues. Romero's hiring—alongside two other Chicana/o faculty Rudy Busto, a Religious Studies professor, and Yvonne Yarbo-Bejarano, a Spanish and Portuguese Studies professor, was the university's reaction to resolving the repressed knowledge that haunted them.[170] In an October 23rd, 1993 "Announcement/Invitation from Dean of the School of Humanities & Sciences John Shoven for Reception for New Chicano Hires" (featured in Figure 7), President Gerhard Casper and Provost Condoleezza Rice praised the new Chicana/o faculty hires and held a reception in their honor at the Meyer-Buck Estate in Palo Alto.[171] Although this hiring process did not permanently vanish the specter from Stanford University, racist, sexist, and homophobic repressions persisted.



STANFORD UNIVERSITY, STANFORD, CALIFORNIA 94305-2070

SCHOOL OF
HUMANITIES AND SCIENCES
OFFICE OF THE DEAN
415/723-2275

October 25, 1993

To: Chicano colleagues

From: Al Camarillo

Subject: reception for new Chicano faculty

The Dean of the School of Humanities and Sciences, John Shoven, and I write to invite you to a reception in honor of our new Chicano faculty colleagues: Rudy Busto (Assistant Professor in the Department of Religious Studies), Lora Romero (Assistant Professor in the Department of English) and Yvonne Yarbro-Bejarano (Associate Professor in the Department of Spanish and Portuguese). The appointment of these colleagues is indeed an occasion to celebrate.

The reception will be held on November 18, 1993 from 4:30 to 6:00 at the Meyer-Buck Estate, located just off campus (a map is enclosed). President Gerhard Casper and Provost Condoleezza Rice will join us in welcoming our new Stanford colleagues. We encourage you to bring your spouse, friend, or significant other.

Please r.s.v.p. by calling the H&S office receptionist at 723-2275. We look forward to seeing you at the reception.

Figure 7 Invitation for New Chicano Faculty Colleagues (1993)

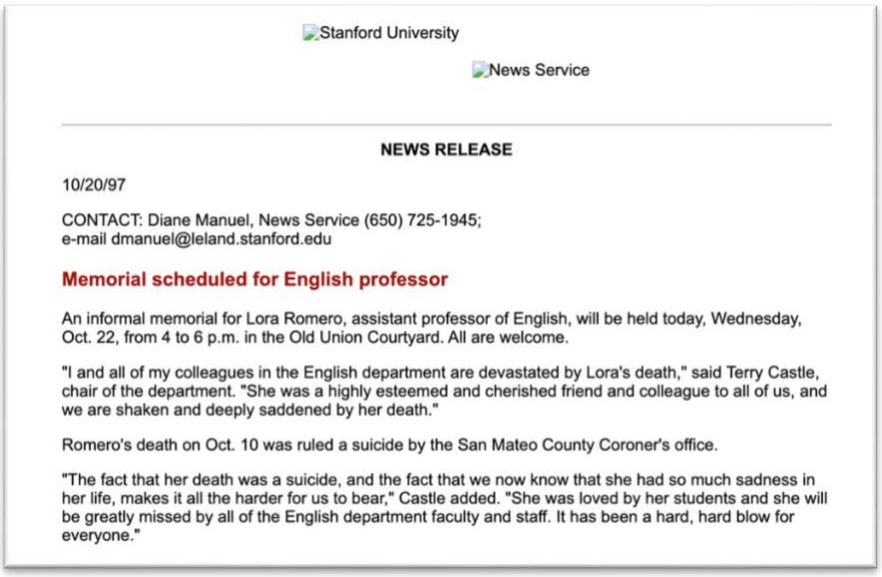
Lora Romero's repression is part of a larger epistemic haunting that tyrannized women of color at Stanford University and academia at large. During her time as an Assistant Professor at Stanford University, Romero faced microaggressions that exasperated her repression in her academia. Though it is unclear what exactly led to her tenure denial and prevented her promotion to Associate Professor, her tenure denial exemplifies an instance of epistemic dehumanization when relating it to the more extensive statistical data on women of color scholars' presence at Stanford.[172] In the 1990s, Stanford University had gained a reputation for denying women tenure, not recruiting women faculty, and not retaining women faculty.[173] At Stanford University, from the 1980s to the 1990s, forty-three percent of departments had no tenured women, and forty percent had not hired women within five years.[174] After the Chicana/o student protests, faculty had noted "a loss of morale amongst female junior professors," a lack of morale that university policies did

not sufficiently resolve.[175] Women faculty of color felt especially disregarded. Sharon Holland, who had worked in the English department with Lora Romero, recalls that "the English department was treating women and people of color unfairly (lesser qualified white men were being mentored and given more time to publish before a tenure decision was made)."[176] Chicana professor Dr. Paulo Moya who entered Stanford's English Department one year before Romero's death, emphasizes that the "difficulty [in being a woman of color at Stanford] comes in the form of a subtle dismissal in which we might not be granted the same kind of credibility that White people are."[177] Holland and Moya's testimonies demonstrate the disproportional standards the English Department had between women of color faculty and their White men counterparts. These subtle dismissals and unbalanced tenure processes created a lack of credibility that discounted women of color's research and knowledge production. Moreover, they indicate attempts at epistemic dehumanization, though Holland and Moya's self-reclamations did not allow them to become academic ghosts.

Tenure denial is a significant factor in understanding how epistemic dehumanization pushed Lore Romero into the "other-made-ghostly" by invalidating her knowledge and self. Though distinct reasons contribute to tenure denials, a tenure denial is a life-shattering event for an academic.[178] Larry Gordon describes the tenure process' complexity and affective impacts stating, "It breaks hearts, joyfully jump-starts careers and triggers protests. It evokes jealousy, admiration and befuddlement in other walks of life. It is one of the most difficult decisions in university life, and also one of the most mysterious."[179] Tenure denials are traces that show an institution does not recognize an academic's research productivity, teaching capabilities, and service, among other reasons. Frances R. Aparicio's "Through My Lens" (dedicated to Lora Romero) establishes White scholars' inability to gauge women of color's interdisciplinary research

because of a lack of interdisciplinary literacy. Aparicio notes, “Many women of color have had white colleagues make central decisions about their promotion and tenure even when the latter are uninformed about the significance of their work or in disagreement with it.”[180] The devaluing of interdisciplinary research in a traditional humanities department like English may have played a factor in Romero’s tenure denial. Lora Romero was an interdisciplinary scholar whose work was published in traditional peer-reviewed journals like *American Literature* but whose research was also published and presented in interdisciplinary journals and conferences, including *American Literary History*, the *Yale Journal of Criticism*, and the *American Studies Association*. As Holland had affirmed about scarcity in mentorship for women of color faculty, Aparicio establishes that “Institutional constraints having to do with peer evaluations, departmental entrenchment in a particular discipline or academic tradition, and the strong, dominant values of ‘pure’ academic work have had a negative impact on tenure and retention rates.”[181] Lora Romero is one of several women and people of color denied tenure at Stanford University. Stanford’s historical tenure denials offer up a connection between epistemic dehumanization and their epistemic haunting. As a form of epistemic violence, epistemic dehumanization attempts to devalue knowledge production. It is a form of othering an individual to the extent they become ghosts in academia’s haunted house. Disproportional tenure standards create a pattern of intellectual devaluing for faculty of color, and when it is not resolved and repeats throughout the years, it becomes an epistemic haunting. *The Stanford Daily's* articles are signals from ghosts who endured tenure denial. They offer up evidence that the pattern exists. One such article names the ghosts who have endured epistemic dehumanization; the *Stanford Daily's* "Lack of faculty diversity cause for concern" unveils that the university has infamously denied tenure to scholars of color.[182] Tenure denials at the deanship level are documented as early as the 1980s with feminist historian Estelle Freedman.[183] Her denial

stirred protests from students and ivy league colleagues who argue that Freedom, had a substantial publication record including a book from the Stanford University Press.[184] The 1990s would follow with women scholars, Indigenous scholars, and scholars of color who were denied tenure at Stanford University by Dean John Shoven, including Akhil Gupta, Karen Sawislak, and Robert Warrior, who became prominent scholars in their pertinent fields.[185] Nonetheless, Dean Shover justified the tenure denial by claiming ideological disagreements and critiquing their research as too specific to women and Ethnic issues.[186] For instance, Sawislak's feminist research on history and labor studies was called "narrow."[187] Faculty like Freedom testified that "heterosexuality was very much inscribed in policy," stating that "'too narrowly focused on women' was a code for lesbian."[188] By the end of the millennium, this pattern of epistemic dehumanization continued with Romero's tenure denial. Tenure denials have continued into the 2010s with Stephan Sohn's tenure denial from the Stanford English Department.[189] Like Holland and many other faculty on this list, Sohn would eventually leave Stanford, in his case becoming chair of Fordham University's English Department. Tenure denials are a significant aspect in the epistemic haunting, as they created unresolved tension among students, faculty, and administration. Denials revealed how faculty of color's interdisciplinary research was Othered and seen as potential threats to traditional academic frames. Moreover, it revealed the strain White heteropatriarchal academic frames placed on the faculty of color they haunted.



Stanford University

News Service

NEWS RELEASE

10/20/97

CONTACT: Diane Manuel, News Service (650) 725-1945;
e-mail dmanuel@leland.stanford.edu

Memorial scheduled for English professor

An informal memorial for Lora Romero, assistant professor of English, will be held today, Wednesday, Oct. 22, from 4 to 6 p.m. in the Old Union Courtyard. All are welcome.

"I and all of my colleagues in the English department are devastated by Lora's death," said Terry Castle, chair of the department. "She was a highly esteemed and cherished friend and colleague to all of us, and we are shaken and deeply saddened by her death."

Romero's death on Oct. 10 was ruled a suicide by the San Mateo County Coroner's office.

"The fact that her death was a suicide, and the fact that we now know that she had so much sadness in her life, makes it all the harder for us to bear," Castle added. "She was loved by her students and she will be greatly missed by all of the English department faculty and staff. It has been a hard, hard blow for everyone."

Figure 8 News Release: Memorial scheduled for English professor (1997)

The tenure process' ability to "breaks hearts" and "trigger protests" should not be taken lightly when framing Stanford's English Departments' views on Lora Romero's death. The departmental memorial statement "NEWS RELEASE: Memorial scheduled for English professor" is a trace that reveals a glimpse as to how Romero experienced epistemic dehumanization. It is important to highlight that Romero's passing occurred shortly after her tenure denial. Because epistemic dehumanization interrogates a ghost's intellectual legacy after death, it is crucial to establish how Romero's intellectual capacities were framed after her passing. In the English Department's memorial announcement, faculty chair Terry Castle stated, "The fact that her death was a suicide, and the fact that we now know that she had so much sadness in her life, makes it all the harder for us to bear."[190] While the memorial aims to announce Lora Romero's death, Castle's statement distances Romero from her intellect and frames her solely as a deceased woman. By framing her sadness as a hidden entity, it also moves away from accountability, as neither Stanford administrators nor faculty recognizes the impact Stanford's academic boundaries may have had on Romero and other women faculty of color. Though Terry Castle is a lesbian feminist scholar, the

memorial invokes the "settler moves to innocence" strategy.[191] This repressive presence attempts to distance Romero's emotions and death from university decisions, precisely through the phrase "we now know."[192] The tenure denial and the statements "we now know" and "so much sadness in her life" demonstrate Romero's resemblance to La Llorona's first characteristic. By claiming ignorance, the statement minimizes the gravity of tenure denials and, consequently, the gravity of Romero's epistemic dehumanization.[193] This news release positions Lora's repression as an individualist emotional state rather than part of the repetitive pattern of tenure denials that exemplifies epistemic violence in Stanford's haunting. The news release articulates Lora Romero's suicide as a silent event that had "shaken" the English Department.[194] But as Holland and Moya's testimonies affirm, the epistemic violence Romeo faced was not a sudden event. And it should not be assumed that taking one's life is also sudden. It is an accumulation of violence toward the self. Lauren Berlant calls an individual's deterioration over time a "slow death."[195] Berlant's slow death highlights how epistemic dehumanization's ghosting occurs over several attempts. Even with constant resistance, years of enduring the university's epistemic violence can exorcize the ghost from the haunted house. Romero's and other faculty of color's tenure dismissals are attempts at systematic epistemic dehumanization; they are tactics to remove ghosts from academia's exclusive home. So, though the new release declares a shock towards her "sadness," the ghosts in the archive offer knowledge that reveals that Romero's repression (1) existed and (2) played a complex role that cannot be reduced to individual "sadness." Instead, Romero's sadness reflects Cheng's "other-made-ghostly" to "never return" and threaten academic boundaries.[196] Though the devaluing of Romero's interdisciplinary research was an indicator of epistemic dehumanization, it also allowed her not to be silenced as a ghost in the academy. Dr. Lora Romero's literature preserved her intellectual cries for social justice.

HEARING LA LLORONA'S HUMANITY

Lora Romero's "sadness" was not unspoken in her lifetime; in actuality, her writings on Ethnic Studies, Gender and Sexuality Studies, and literary histories explicitly critiqued U.S. colonialism and academic exclusions. Her peer-reviewed publications demonstrate Romero's second Llorona characteristic because they articulate her repression in academia even though she has passed away. Precisely, her essay, "When Something Goes Queer: Familiarity, Formalism, and Minority Intellectuals in the 1990s," confronts Eurocentric epistemes in education and expresses her hope for transformation in academia. In "When Something Goes Queer," Romero critiques academic institutions' "categorical distinctions" of knowledge and the devaluing of activist and intersectional knowledge.[197] "When Something Goes Queer" speaks to factors that lead to epistemic dehumanization as she asserts that there is a "categorical distinction between the intellectual and the 'non-intellectual'" that "undermines the discourse of unauthorized speakers."[198] She was aware that epistemic violence took place in academia and that it delegitimized speakers who were not in authoritative positions. Moreover, "When Something Goes Queer" reiterated Romero's understanding of racial genocide and her use of Chicana feminist theory to critique racial violence. She begins the essay with a quote from Cherrie Moraga's *Loving in the War Years*, "Third World people have suffered the threat of genocide to our races since the coming of the first Europeans expansionists."[199] Throughout the essay, she deconstructs Moraga's literature to contemplate the Chicano Movement alongside Moraga's heteronormative exclusions, analyzing the "uncanny feeling" of home becoming unfamiliar and queer.[200] She argues that although Moraga has rightfully critiqued Chicanismo's *familia* (family) as a homophobic epistemology, academia also creates epistemic deficiencies. Romero asserts, "a major problem in much of the criticism and theory written on minority cultures in the 1980s: their attempts to delineate a purely

formal theory of ethnic literary expression."[201] Lora recognized the necessary of interdisciplinary and political qualities in Ethnic Studies theories and understood rigid boundaries could not analyze them. So much so that she asserts that "Chicanismo is the result of over a century of political organizing in response to an even longer history of social, economic, and cultural violence."[202] Drawing from continental philosophers and philosophers of race like Cornell West, Antonio Gramsci, and Henry Louis Gates Jr, Romero establishes that removing community activism from Ethnic Studies theory is an epistemological issue that "naturalizes the strategic deficiencies of the educational system," reminding academics that academia is embedded with politics and there is "too high a price to pay" to not allow Ethnic Studies scholars to legitimatize themselves.[203] Instead, she ends the essay with her call for something to be done, establishing that academia must be "more responsive to the needs of ethnic communities."[204]

Romero's "Nationalism and Internationalism: Domestic Differences in a Postcolonial World" continues discussions on the necessity of critical race theories in academia as she claims that postcolonial theory can help deconstruct diverse racialized identities within international power relations and demonstrate how imperialism is "inseparable from the social relations and cultural discourses of race, gender, ethnicity, and class at home." [205] "Nationalism and Internationalism" identifies another claim for something to be done by showing how postcolonial theory led by Ethnic Studies scholars is a better alternative to academia's fascination with multiculturalism in the 1990s. Her essay is framed by the question of "how best to understand the nation as an instance of historical fabrication," which has marked Chicano Studies with "contestation, qualification, and self-critique." [206] Throughout this article, she examines the pitfalls and benefits of postcolonial theory acknowledging "that postcolonial seems, at best, premature," asserting that the linear belief that "people of color move from a colonial to a

postcolonial status" is an inaccurate construction of historical narratives.[207] Like "When Something Goes Queer," Lora Romero ends "Nationalism and Internationalism," lamenting the repression scholars of color face in academia, affirming that "The dominant culture dismisses minority studies as provincial, as the creation of 'special interests,' as an affront to the traditional intellectual's quest for universals" arguing postcolonial studies will not function as a liberatory theory if it perpetuates these same dismissals.[208]

While "When Something Goes Queer" and "Nationalism and Internationalism" directly engage academic repression, her other literary work examines historical racial dynamics within U.S. colonialism. This is not to say she shies away from critical race critiques. Alternatively, she moves away from the ivory tower to engage historically marginalized racialized individuals during the United States' antebellum period. Essays like "Vanishing Americans: Gender, Empire, and New Historicism" and "Bio-Political Resistance in Domestic Ideology and Uncle Tom's Cabin" were not only reclamations of her identity as a Chicana academic but were also reclamations of her subjectivity as a person living consciously aware of the United States' colonial history and genocide against Indigenous and Black people. For instance, her article "Vanishing Americans" engaged White supremacist cults that enacted violence against Indigenous peoples in the 19th-century. Within this essay, Romero establishes that novels written during the Jacksonian era in the United States document and commemorate "the rapid decrease in the native population."[209] Novels like James Fenimore Cooper's *The Last of the Mohicans* illustrated "the disappearance of the native as not just natural but as having already happened."[210] "Vanishing American," like Renée Bergland's *The National Uncanny*, analyzes White supremacists' fascination with Indigenous peoples' disappearances. Romero argues that Cooper writes about "the racial other as an earlier and now irretrievably lost version of the self," asserting that for Cooper,

"aboriginals represent a phase that the human race goes through but which it must inevitably get over."[211] In addition to "Vanishing Americans," her essay "Bio-Political Resistance in Domestic Ideology and *Uncle Tom's Cabin*" offers an intellectual history of Harriet Beecher Stowe and the infamous novel *Uncle Tom's Cabin* (1853). Romero states, "When read together, *Uncle Tom's Cabin* and Stowe's letters on her illness suggest that the novelist identified the white hysterical housewife with the black Southern slave, seeing both as victims of a patriarchal power that violates the integrity of the self."[212] Utilizing Michel Foucault's biopower, this essay argues that the novel must be read as a biopolitical history.[213] Romero's critique of *Uncle Tom's Cabin* establishes that although it represents Stowe's resistance against patriarchal governance, she classes Black political rebellion as an incomplete self that loses the capacity for self-government.[214] Ultimately, Romero highlights the dichotomies in *Uncle Tom's Cabin*, concluding that Stowe's literature "functions simultaneously as the product of patriarchal power and the grounds of resistance to it."[215]

Published the year of her passing, Lora Romero's first and only book, *Home Fronts: Domesticity and Its Critics in the Antebellum United States* (1997), would continue discussions on 19th-century U.S. Antebellum and the contradictory power relations present in its literary landscape. Romero's *Home Fronts* enacts La Llorona's third characteristic as it reframes domesticity narratives to highlight Black and Indigenous women's activism.[216] In the way that Romero's narrative haunts me, Lora confesses that "The figure of the domestic woman has haunted us for over two centuries because of her utility for overstabilizing the analytic terms 'ideology' and 'opposition.'"[217] Keeping with themes from her previous publications, she asserts that "the book's goal is to inquire into the theoretical assumptions about power and resistance underlying contemporary debates about dominant and oppositional cultures."[218] Her inquiry, once again,

draws from Moraga's Chicana feminist theory; Romero critiques binary analysis on power relations instead, *Home Fronts* deconstructs a literary "home" that represents distinct localized "struggles for authority" including "the middle-class home, the frontier, African American activism, social reform movements, and homosocial high culture."[219] Each chapter in *Home Fronts* is a Llorona cry highlighting resistance against White supremacy. Within the book, she exposes 19th-century literary works that perpetuated genocide in the United States while at the same time honoring the labor of Indigenous protest and Black abolitionists. *Home Fronts'* reclamations are encapsulated in the conclusion as Lora Romero pays homage to the feminist and Black scholars foundational to the study of power and domesticity. She ends the book affirming,

> Feminist and African American critical readings of domesticity have provided astute analyses of the politics of canon formation. My own study, is of course, indebted to this work. Home Fronts, however, presents a substantially different approach. It shifts attention onto the fundamental definitions of power and resistance operating in our calculations of cultural politics and offers a method for estimating the political value of cultural expression that defies traditional constructions of the literary as transcendence.

Home Fronts would go highly praised by scholars in and outside her field of literature for its innovative literary methods. For instance, Dana Nelson's review in *Modern Language Quarterly* would applaud the book for its interdisciplinary nature, particularly noting *Home Fronts'* ability "to bring history's lessons home, how to embrace the messy complexity of the local, how to stay in the thick of our space and still fight to change it, how to accept that there is no pure or unimplicated place on which to stand in the struggle for social change."[220] Nelson's review was one of various reviews to recognize *Home Fronts'* significance. Among others is Louise L. Stevenson's book review in *The Journal of American History.* Stevenson's review is especially essential in understanding how transcendent *Home Fronts* was because it recognizes Romero's influence in the field of history by beginning his review by stating,

> Had this book appeared five years ago, this journal would not have published it. *Home Fronts* now draws the attention of historians of nineteenth century literature and popular culture because it does not merely concern domesticity and its antebellum critics but additionally engages contemporary dialogues among modernist, postmodernist, and feminist historians and literary critics.

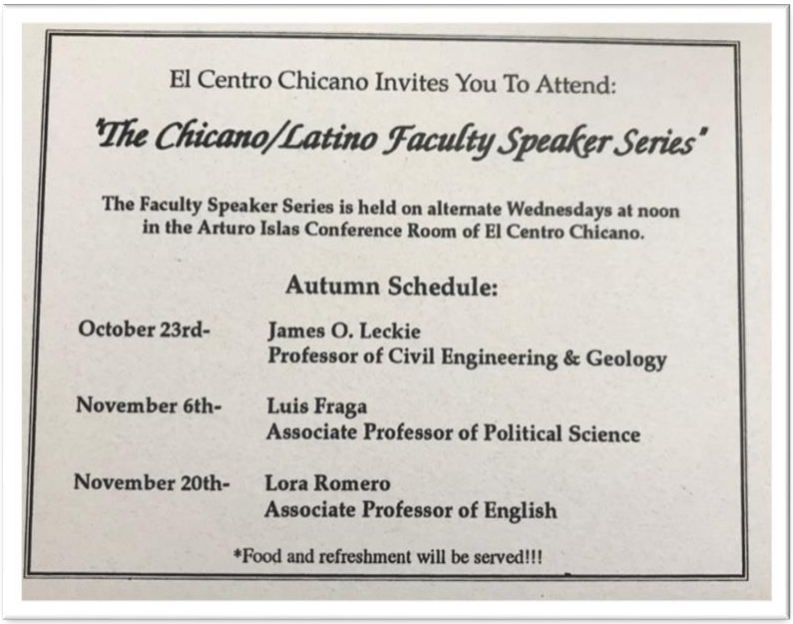
Stevenson's and Nelson's reviews act out La Llorona's second characteristic because they recognize Romero's voice. More so, they legitimize Lora Romero's intellectual capacities. Their reviews show how essential Romero's work is for literature scholars and her interventions for historians.

Similar to the Chicana living ghosts in the introduction, Lora Romero's literature reclamations expose repressions against Chicanas while also affirming her subjectivity. Her work fits within Latina feminist genealogies alongside that of Moraga's theory of the flesh, Pérez's *sitio y lengua,* González's speaking secrets, and Ortega's hometactics. Throughout her essays, Romero unveils her longing for inclusive institutions exclaiming her desire for academia to be "more responsive to the needs of ethnic communities."[221] At the same time, her work reframes ideologies on home. Specifically, *Home Fronts* confronts colonialism and domesticity's hauntings to rethink how we theorize 19th-century literature as a colonial and resistant home. Romero's connection to La Llorona becomes more apparent through the concept of home. Just as La Llorona existed within Spanish colonialism in her narrative, Romero has framed herself as a subject of U.S. colonialism and academic repressions. Romero's literature reminds readers that this is not a separate binary existence. Rather like La Llorona's existence as a ghost both excluded from and bound to the river, even in death, Romero transcends binaries to establish her epistemic haunting both highlights her exclusion from traditional disciplines but also her pertinent presence in its margins. Home is a crucial concept in *Home Fronts,* but also to deconstruct Lora Romero's place within academia's haunted house.

HOME IN THE ACADEMIC HAUNTED HOUSE

Literature was not the only place Lora Romero enacted home. As an Assistant Professor at Stanford University, creating a home was a crucial survival and resistant tactic for herself and her students. At Stanford, she was a faculty mentor to Chicanx students and a faculty-in-residence for Casa Zapata, the Chicana/o Housing Community.[222] As a faculty-in-residence, she lived in the housing community with Chicanx students, offered culturally sensitive mentorship, and programmed cultural events.[223] Within Casa Zapata, she attempted to address the issues that student protesters had brought up in her first year as a Stanford University professor. Whereas Mariana Ortega speaks to hometactics as strategies to create a home for yourself in a repressive environment, Romero's attempt to mitigate epistemic dehumanization involved creating a home for others even amid her experiences with repression.[224] Romero's service embodies Bergland's use of the term uncanny. Recalling Bergland's interpretation of the uncanny as an unsettling of White supremacy's home, the uncanny can apply to the unsettling of the academic haunted house. Romero's essays "When Something Goes Queer" and "Nationalism and Internationalism" demonstrate how academia has situated itself as a home for traditional research that delegitimates Ethnic Studies. Her service is uncanny because they are decolonial acts that threatened White supremacists' repressions in academia. By enacting modified hometactics, situated on subduing others' experiences with epistemic violence, Romero created homes within Stanford that mitigated epistemic dehumanization for others. Through her hometactics, Lora Romero did not just call for something to be done about Stanford's haunting; she laid out foundations for resistance. Among the hometactics she performed was mentoring in the Chicana/o Writing Program, participating in Chicana/o faculty speaker series, and programming Indigenous epistemologies workshops.[225] One instance included a meeting with undergraduate and graduate students where Lora Romero

suggested action plans to improve the Chicano Writing Program and Casa Zapata.[226] Faculty meeting notes from August 15th, 1995, demonstrate these plans included establishing tutoring sessions geared towards graduate students, creating tutor profiles, working with faculty to enhance student tutoring, and participating in the Chicano Advancement Program at Casa Zapata.[227] Her mentorship also included participating in panels, like the November 20th, 1996, "The Chicano/Latino Faculty Speaker Series," where she spoke about her research on Chicana feminist literature and her experiences as a faculty member.[228]


El Centro Chicano Invites You To Attend:

'The Chicano/Latino Faculty Speaker Series'

The Faculty Speaker Series is held on alternate Wednesdays at noon in the Arturo Islas Conference Room of El Centro Chicano.

Autumn Schedule:

October 23rd- James O. Leckie
Professor of Civil Engineering & Geology

November 6th- Luis Fraga
Associate Professor of Political Science

November 20th- Lora Romero
Associate Professor of English

*Food and refreshment will be served!!!

Figure 9 El Centro Chicano "The Chicano/Latino Faculty Speaker Series"

Engaging in the speaker series allowed her to share knowledge about contemporary Chicana feminist writers. Chicana feminism did not fit within Stanford University's "steeples of excellence" that based excellence on a "culture favoring White, male, scientific elites."[229] Chicanas embodied "the 'outside' of academia" because their research engaged the connection between the body and knowledge by theorizing experiential knowledge. [230] Thus, women of color's intersectional research could not meet these White heteropatriarchal standards.[231] In Stanford University's

departments, achieving required a "hidden support structure that women and minorities" often could not access.[232] The "Chicano/Latino Faculty Speaker Series" afforded faculty, like Romero, space (or *sitio*) to distance themselves from Stanford's "steeples of excellence" and engage in critical Ethnic Studies.

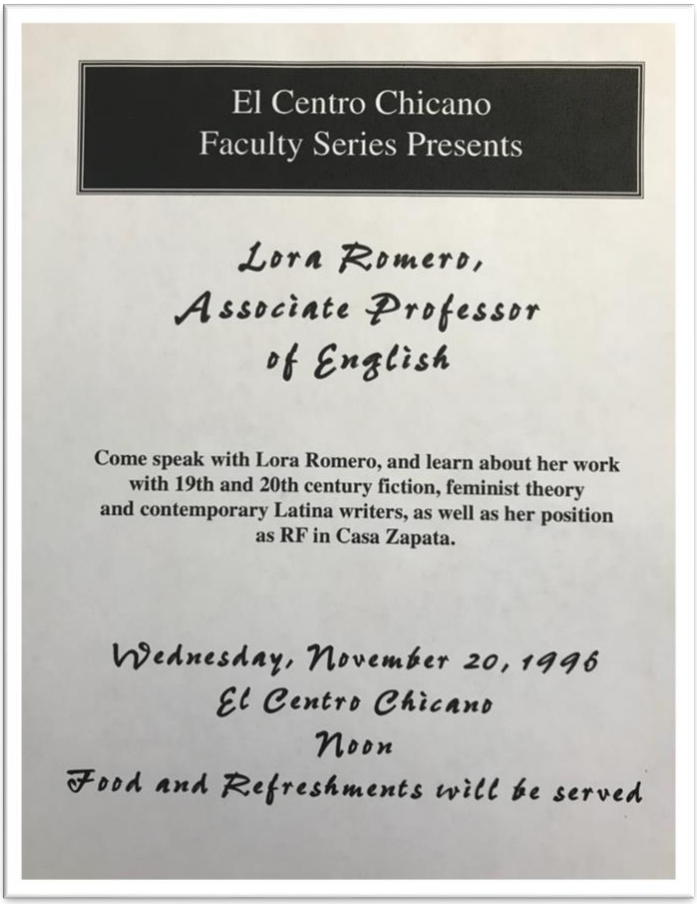
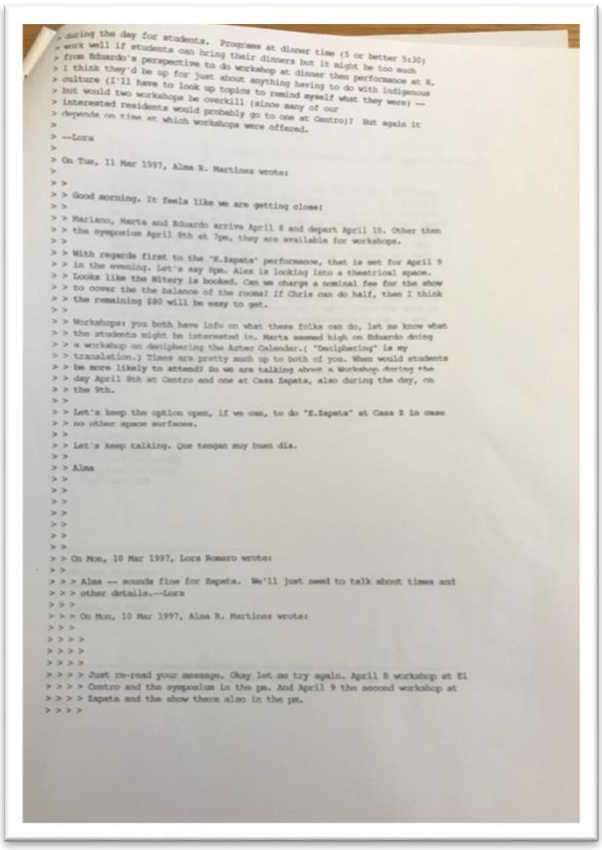


Figure 10 El Centro Chicano Faculty Series Presents: Lora Romero (1996)

In addition to the “Chicano/ Latino Faculty Speaker Series,” archival materials from Casa Zapata demonstrate Lora Romero’s hometactics, particularly her efforts to encourage non-Western forms of knowledge that resisted Stanford’s “steeples of excellence.” At Casa Zapata, she programmed cultural events that taught Chicanx Studies. These cultural events created a home that allowed students to engage in repressed knowledge. During Dr. Lora Romero's terms as faculty-in-residence at Casa Zapata, the ethnic housing community became a space that encouraged non-

Eurocentric knowledge. Students at Casa Zapata participated in fruitful cultural events that engaged Latinx arts and helped to create a nurturing community in and outside of Palo Alto.[233] Among the events she organized at Casa Zapata was the "Los Mascarones Workshop." [234] In email correspondence to Alma Martinez at Stanford University sent on April 8th, 1997, Romero detailed the planning for workshops "students might be interested in," including a theatrical performance from the Los Mascarones Theater Group. [235]

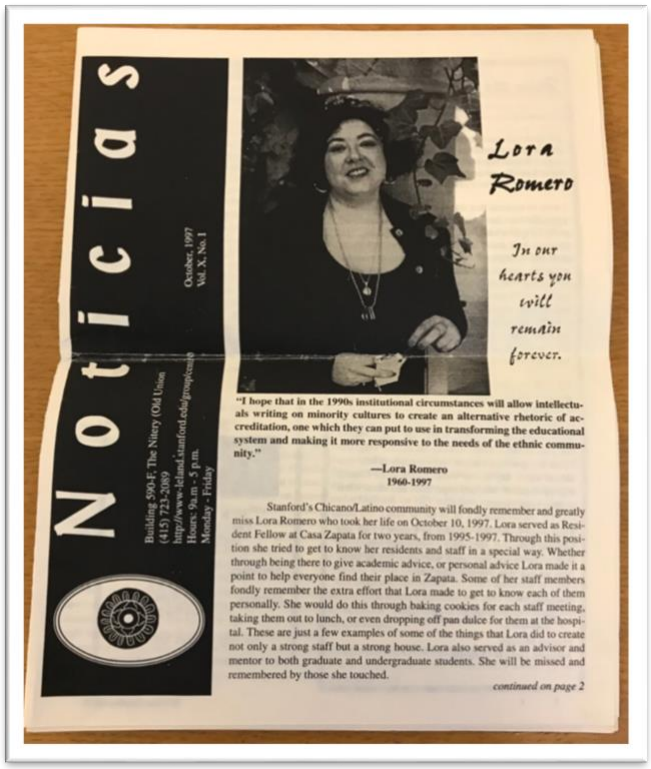


during the day for students. Programs at dinner time (5 or better 5:30)
> work well if students can bring their dinners but it might be too much
> from Eduardo's perspective to do workshop at dinner then performance at 8.
> I think they'd be up for just about anything having to do with indigenous
> culture (I'll have to look up topics to remind myself what they were) --
> but would two workshops be overkill (since many of our
> interested residents would probably go to one at Centro)? But again it
> depends on time at which workshops were offered.
>
> --Lora
>
> On Tue, 11 Mar 1997, Alma R. Martinez wrote:
>
> > Good morning. It feels like we are getting close!
> >
> > Mariano, Marta and Eduardo arrive April 8 and depart April 10. Other than
> > the symposium April 8th at 7pm, they are available for workshops.
> >
> > With regards first to the "E.Zapata" performance, that is set for April 9
> > in the evening. Let's say 8pm. Alex is looking into a theatrical space.
> > Looks like the Nitery is booked. Can we charge a nominal fee for the show
> > to cover the the balance of the rooms? If Chris can do half, then I think
> > the remaining $80 will be easy to get.
> >
> > Workshops: you both have info on what these folks can do, let me know what
> > the students might be interested in. Marta seemed high on Eduardo doing
> > a workshop on deciphering the Aztec Calendar.("Decipherer" is my
> > translation.) Times are pretty much up to both of you. When would students
> > be more likely to attend? So we are talking about a Workshop during the
> > day April 8th at Centro and one at Casa Zapata, also during the day, on
> > the 9th.
> >
> > Let's keep the option open, if we can, to do "E.Zapata" at Casa Z in case
> > no other space surfaces.
> >
> > Let's keep talking. Que tengan muy buen dia.
> >
> > Alma
> >
> >
> >
> >
> >
> >
> >
> > On Mon, 10 Mar 1997, Lora Romero wrote:
> >
> > > Alma -- sounds fine for Zapata. We'll just need to talk about times and
> > > other details.--Lora
> > >
> > > On Mon, 10 Mar 1997, Alma R. Martinez wrote:
> > >
> > >
> > >
> > >
> > > Just re-read your message. Okay let me try again. April 8 workshop at El
> > > Centro and the symposium in the pm. And April 9 the second workshop at
> > > Zapata and the show there also in the pm.
> > >

Figure 11 Email Correspondence on Los Mascarones Workshop from Lora Romero (1997)

Emails between Romero, Los Mascarones Theater Group, and other administrators elaborate that this Casa Zapata workshop encouraged engagement in Indigenous philosophy. [236] During the workshop, Los Mascarones Theater Group would introduce students to Nahuatl culture and language, Mayan math, and Mixtecan hieroglyphics and calendars.[237] Just as Aztlán University

fostered activist scholarship, this workshop focused on teaching students knowledge "rooted in protest theater that was directed for the popular masses."[238] Lora Romero's programming disrupted epistemic dehumanization by putting her claims in "When Something Goes Queer" to practice by disseminating the divide between academic scholars and public intellectuals.



Noticias

October, 1997
Vol. X, No 1

Building 590-F, The Nitery (Old Union
(415) 723-2089
http://www-leland.stanford.edu/group/casa
Hours: 9a.m - 5 p.m.
Monday - Friday

Lora Romero

In our hearts you will remain forever.

"I hope that in the 1990s institutional circumstances will allow intellectuals writing on minority cultures to create an alternative rhetoric of accreditation, one which they can put to use in transforming the educational system and making it more responsive to the needs of the ethnic community."

—Lora Romero
1960-1997

Stanford's Chicano/Latino community will fondly remember and greatly miss Lora Romero who took her life on October 10, 1997. Lora served as Resident Fellow at Casa Zapata for two years, from 1995-1997. Through this position she tried to get to know her residents and staff in a special way. Whether through being there to give academic advice, or personal advice Lora made it a point to help everyone find their place in Zapata. Some of her staff members fondly remember the extra effort that Lora made to get to know each of them personally. She would do this through baking cookies for each staff meeting, taking them out to lunch, or even dropping off pan dulce for them at the hospital. These are just a few examples of some of the things that Lora did to create not only a strong staff but a strong house. Lora also served as an advisor and mentor to both graduate and undergraduate students. She will be missed and remembered by those she touched.

continued on page 2

Figure 12 Noticias Magazine Lora Romero Memorial (1997)

Not only was Romero creating hometactics that highlighted public intellectuals through cultural activist-based events, but she also engaged in affective acts that humanized students. Through care acts, she created a home that centers Chicanx students' survival and joy. A significant contrast to the English Department's memorial news release, a memorial in *Noticias* October 1997 issue, (a Chicana student-run news magazine shown in Figure 12), offers a personal insight into the affect Romero contributed to Stanford's students. One student's testimony states,

> Through being there to give academic advice or personal advice, Lora made it a point to help everyone find their place in Zapata. Some of her staff members fondly remember the extra effort Lora made to get to know them personally. She would do this through baking cookies for each staff meeting, taking them out to lunch, or even dropping off pan dulce for them at the hospital. These are just a few examples of some of the things that Lora did to create not only a strong staff, but a strong house.[239]

The student testimony shows the many ways Romero integrated hometactics and resisted academia's exclusivity through care. Creating a space for mentoring, service, and affect in academia has emotional, professional, and financial consequences. One *Science Education Policy* study notes that "mentoring is not valued by administration for tenure and promotion."[240] Despite these emotional and professional strains, Romero enacted La Llorona's second attribute as she continuously acknowledged and humanized her students. Visiting students at the hospital, baking cookies, and offering advice were more than just nurturing acts— they were tactics confronting students' epistemic dehumanization. As forms of affective knowledge, her hometactics disrupted academic notions that do not value nonhierarchic communal relationships with students. They are ways of creating a home that challenged Stanford's individualism by fostering relationships.[241] Whereas epistemic dehumanization is an attempt to ghost an individual through repression, Romero's hometactics offer instances of humanization for her students. These care acts created a home where students validate their humanity.

AN ALTAR FOR ROMERO

Chicanx faculty and students' memorials emphasize La Llorona's third characterization as they reframe Lora Romero's narrative to center her intellectual capacities. Moreover, these archival materials unveil epistemic haunting's repetitive and collective nature. Alongside these memorials, Romero's suicide note also shows epistemic haunting's collectivity. Memorials are *altares* (altars) to Lora Romero's legacy. Like Domino Perez's La Llorona as meaning-making,

Romero's *altares* validate her life was an influential force for academic transformation that should not end with her passing.

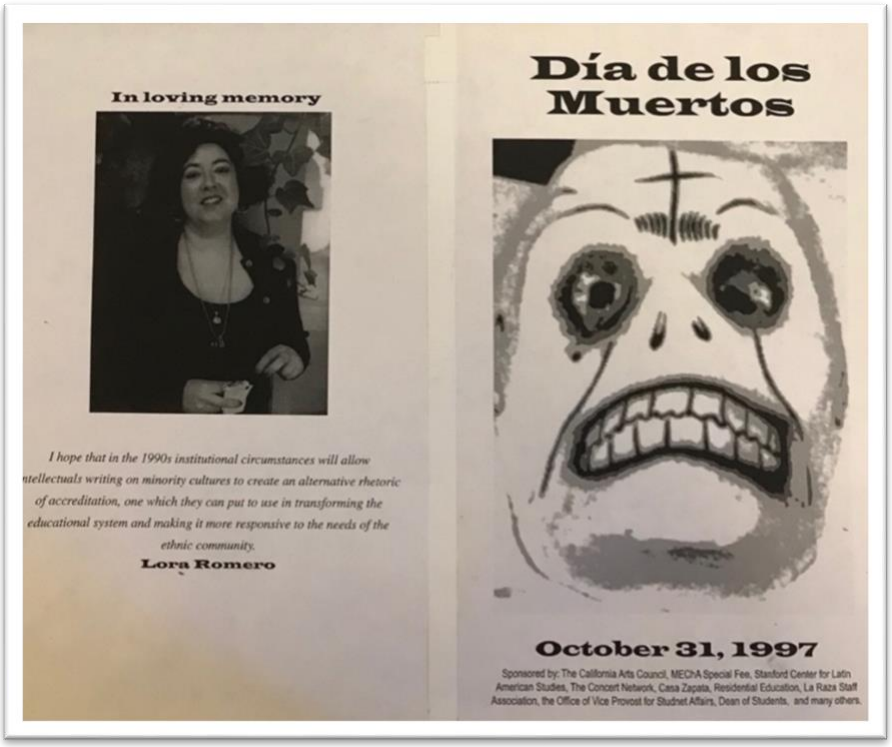


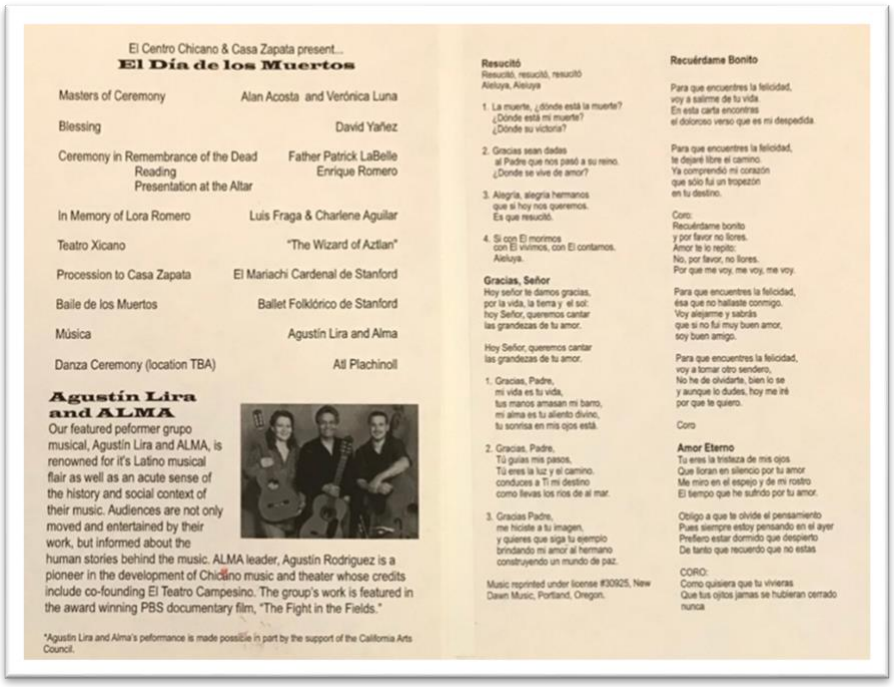
Figure 13 Día de los Muertos Memorial Program Cover (1997)

The Chicanx student body's mourning and celebration of Romero's life displays her death's collectivity. Among the ways that the Chicanx student, faculty, and staff show this collectivity is an annual Día de Los Muertos event, El Centro Chicano's memorial service, and conferences' and publications' dedications. The Department of English did not hold a memorial; instead, they contacted El Centro Chicano to have the center organize the event.[242] On October 31st, 1997, at a memorial hosted by El Centro Chicano, Latinx Political Science professors Luis Fraga and Charlene Aguilar gave the memorial address.[243] Fraga and Aguilar were both part of the Latinx faculty that engaged in mentorship through El Centro Chicano's events. Fraga had worked with Lora Romero during "The Chicana/o Latina/o Faculty Speaker Series" and understood the constraints, consequences, and benefits of engaging in mentorship at Stanford.[244] The memorial

program also acknowledges the epistemic haunting at Stanford. After the words "In loving memory" placed under Romero's photograph, the pamphlet cites Lora's essay "When Something Goes Queer." The memorial legitimized her knowledge by citing her published work without framing it within Eurocentric boundaries. The quote also reveals and reiterates Dr. Lora Romero's cries for a more inclusive academia for communities of color, stating,

> I hope that in the 1990s, institutional circumstances will allow intellectuals writing on minority cultures to create an alternative rhetoric of accreditation, one which they can put to use in transforming the educational system and making it more responsive to the needs of ethnic communities.[245]

The pamphlet displays how Stanford's Chicanx student body and faculty validated Lora Romero's research and understood her critical desires for a higher education inclusive of Ethnic Studies and the communities they represent. The "When Something Goes Queer" quote is cited throughout Lora Romero's memorials signaled epistemic haunting's temporal repetitions. Like La Llorona's last characteristic that calls for transforming the ghost's story, the quote reframes Dr. Lora Romero's narrative. Its post-death circulation in memorial programs and newspaper articles acted as an affirmation of her academic knowledge. It is also a repetitive unveiling of violence that continues to signal Romero's call for "something to be done" to stop this cycle of haunting. "When Something Goes Queer" was published in 1993; after her death in 1997, Lora Romero's desire in "transforming the educational system" is still applicable to academia.[246] The Día de Los Muertos memorial is an homage to Romero's "something to be done" to transform the epistemic haunting. The memorial emphasized the collective as it situated Lora Romero's knowledge as more than an individual hope in its place; it established a collective desire that Stanford University's Chicanx students and faculty members carry in their memories and calls for action.



El Centro Chicano & Casa Zapata present...

El Día de los Muertos

Masters of Ceremony	Alan Acosta and Verónica Luna
Blessing	David Yañez
Ceremony in Remembrance of the Dead	Father Patrick LaBelle
Reading	Enrique Romero
Presentation at the Altar	
In Memory of Lora Romero	Luis Fraga & Charlene Aguilar
Teatro Xicano	"The Wizard of Aztlan"
Procession to Casa Zapata	El Mariachi Cardenal de Stanford
Baile de los Muertos	Ballet Folklórico de Stanford
Música	Agustín Lira and Alma
Danza Ceremony (location TBA)	Atl Plachinoll

Agustín Lira and ALMA

Our featured peformer grupo musical, Agustín Lira and ALMA, is renowned for it's Latino musical flair as well as an acute sense of the history and social context of their music. Audiences are not only moved and entertained by their work, but informed about the human stories behind the music. ALMA leader, Agustín Rodriguez is a pioneer in the development of Chicano music and theater whose credits include co-founding El Teatro Campesino. The group's work is featured in the award winning PBS documentary film, "The Fight in the Fields."

*Agustín Lira and Alma's peformance is made possible in part by the support of the California Arts Council.

Resucitó

Resucitó, resucitó, resucitó
Aleluya, Aleluya

1. La muerte, ¿dónde está la muerte?
¿Dónde está mi muerte?
¿Dónde su victoria?

2. Gracias sean dadas
al Padre que nos pasó a su reino.
¿Donde se vive de amor?

3. Alegría, alegría hermanos
que si hoy nos queremos.
Es que resucitó.

4. Si con El morimos
con El vivimos, con El contamos.
Aleluya.

Gracias, Señor

Hoy señor te damos gracias,
por la vida, la tierra y el sol:
hoy Señor, queremos cantar
las grandezas de tu amor.

Hoy Señor, queremos cantar
las grandezas de tu amor.

1. Gracias, Padre,
mi vida es tu vida,
tus manos amasan mi barro,
mi alma es tu aliento divino,
tu sonrisa en mis ojos está.

2. Gracias, Padre,
Tú guías mis pasos,
Tú eres la luz y el camino.
conduces a Ti mi destino
como llevas los ríos de al mar.

3. Gracias Padre,
me hiciste a tu imagen,
y quieres que siga tu ejemplo
brindando mi amor al hermano
construyendo un mundo de paz.

Music reprinted under license #30925, New Dawn Music, Portland, Oregon.

Recuérdame Bonito

Para que encuentres la felicidad,
voy a salirme de tu vida
En esta carta encontras
el doloroso verso que es mi despedida

Para que encuentres la felicidad,
te dejaré libre el camino.
Ya comprendió mi corazón
que sólo fui un tropezón
en tu destino.

Coro:
Recuérdame bonito
y por favor no llores.
Amor te lo repito:
No, por favor, no llores.
Por que me voy, me voy, me voy.

Para que encuentres la felicidad,
ésa que no hallaste conmigo.
Voy alejarme y sabrás
que si no fui muy buen amor,
soy buen amigo.

Para que encuentres la felicidad,
voy a tomar otro sendero,
No he de olvidarte, bien lo se
y aunque lo dudes, hoy me iré
por que te quiero.

Coro

Amor Eterno

Tu eres la tristeza de mis ojos
Que lloran en silencio por tu amor
Me miro en el espejo y de mi rostro
El tiempo que he sufrido por tu amor.

Obligo a que te olvide el pensamiento
Pues siempre estoy pensando en el ayer
Prefiero estar dormido que despierto
De tanto que recuerdo que no estas

CORO:
Como quisiera que tu vivieras
Que tus ojitos jamas se hubieran cerrado
nunca

Figure 14 El Día de los Muertos Schedule (1997)

The "When Something Goes Queer" quote's use in periodicals also reframes Romero's narrative from a passive victim to a dynamic activist-scholar. In the October 22nd, 1997, issue of *The Stanford Report*, Stanford University's faculty and staff newspaper, Professor Ramón Saldívar (Lora Romero's colleague since their time at the University of Texas-Austin) also cited the quote.[247] Saldívar reiterated Lora Romero's words to highlight her commitment to activism and her contributions to Casa Zapata. Her epistemic haunting connects with the knowledge in "When Something Goes Queer" that positions her identity as an academic who continuously fought against racialized, gendered, sexualized, and epistemic violence. Romero's epistemic haunting marks her as a culturally specific ghost or a ghost who is racially and sexually marked in life and death.[248] Carla Freccero's "Queer Spectralities" acknowledges the connection between ghosts and positionality, as she asserts,

> just as ghostliness designates an ambiguous state of being, both present and not, past and not, so too in these accounts racial mixture and sexual – including sexuality – difference stand in fix, even as they mark the material place of, a critique of originary purity, simplicity, and unmixedness.[249]

Freccero acknowledges that power dynamics do not seize after death by asserting that ghosts are also subject to ambiguity and racial and sexual differences. Even in the afterlife, ghosts navigate power structures and their intersectionality. As a ghostly icon, Lora Romero leaves behind knowledge based on her positionality as a queer Chicana. Though she has physically passed, her publications preserve her knowledge about intersectional activism. Statements that affirm that institutions of higher education were not "responsive to the needs of ethnic communities" and are crucial in framing her as a culturally specific ghost.[250] Because her words have survived her death, she is still aiding students against epistemic dehumanization.[251]

Lora Romero's suicide note is another artifact that demonstrates her epistemic haunting's collective nature. It is a message from the dead that shows that in Stanford University's darkest moments, an epistemic haunting can still highlight a knowledge's collective network. Romero was not the only queer woman faculty of color that experienced epistemic violence at Stanford's English Department. Sharon Holland, a queer Black feminist, also endured alongside her. Romero's suicide note mentions Holland. [252] While the note's entire contents are unknown, Holland shares in *Twice as Good* (2007) that Romero's suicide note asked her to pick up and take care of her dog.[253] It is a small request that may initially seem unrelated to epistemic violence, let alone epistemic haunting. Nevertheless, it demonstrates a something to be done and a connection between the two queer women of color amid tragedy.

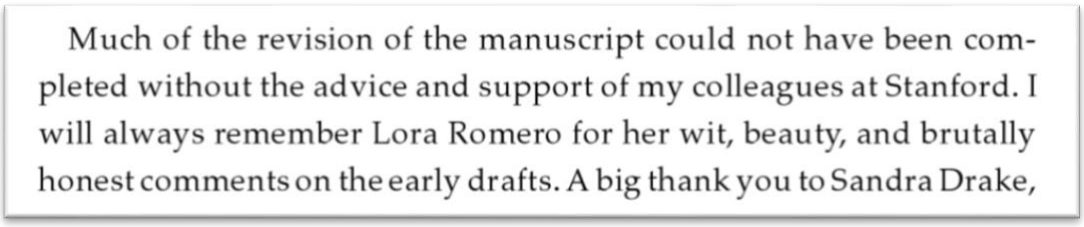

Much of the revision of the manuscript could not have been completed without the advice and support of my colleagues at Stanford. I will always remember Lora Romero for her wit, beauty, and brutally honest comments on the early drafts. A big thank you to Sandra Drake,

Figure 15 Sharon Holland's Raising the Dead Acknowledgment

Holland and Romero were among the few women of color faculty in the department (and the university at large) whose work intersected Gender Studies and Ethnic Studies; they shared an intellectually fueled friendship.[254] The dedication in Sharon Holland's book *Raising the Dead: Readings of Death and (Black) Subjectivity* (2000) exemplifies their friendship. The dedication asserts in all caps, "TO ALL THOSE I HAVE KNOWN IN THE PLACE OF THE LIVING," and names Lora Romero as the last person in the acknowledgments.[255] Holland also discusses Romero's personality and affective acts like the *Noticias'* memorial. What differentiates Holland's dedication from others is her ability to legitimize and detail Romero's resistance against repression as a scholar and a complex human without reducing her solely to her death. Alternatively, Holland characterizes Romero with "her wit, beauty, and brutally honest comments."[256] Holland's statement contrasts the academics that did not hear her Llorona cries and attempted to delegitimate Romero's intellectual capacities.[257] Sharon Holland's dedication is an answer to the something to be done to Lora's Llorona cries. While the dedication is not a substantive institutional transformation, it does reframe Lora's intellectual and personal characterizations. Holland's three descriptions— wit, beauty, and brutal honesty— humanize Lora Romero. She acknowledges Dr. Lora Romero as someone with a voice and the capacity for impactful knowledge creation.

SOMETHING TO BE DONE IN ACADEMIA

Like other hauntings, Dr. Lora Romero's epistemic haunting signals something to be done that establishes that haunting is more than recognizing cycles of violence but also about ending

violence. This epistemic haunting is about remembering Lora Romero and a call to continue Romero's mission to resist White heteropatriarchal epistemic violence. As Avery Gordon urges, haunting "is about reliving events in all their vividness, originality, and violence so as to overcome their pulsating and lingering effects."[258] The *American Studies Association's (ASA)* Lora Romero First Book Prize and the digital testimonies scholars post are two something to be done being enacted in the 21st century.

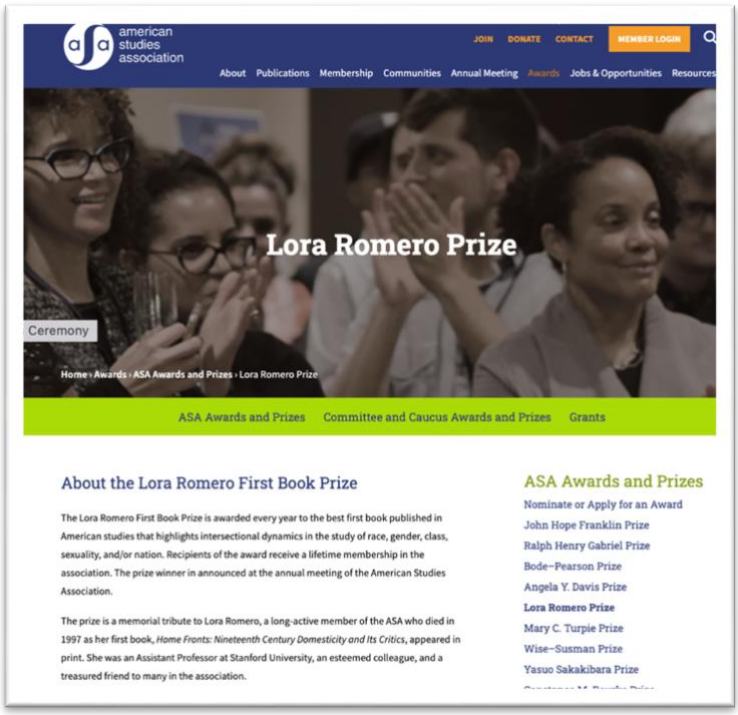


Figure 16 American Studies Association Lora Romero First Book Prize Description (2022)

The Lora Romero First Book Prize honors Romero by acknowledging her intersectional and interdisciplinary research's impact. As was noted earlier, Romero's first book *Home Fronts,* was posthumously published in 1997 by Duke University Press. *Home Fronts* reframes 19th-century United States Antebellum away from White male-centric politics to complicate local cultural processes that center social reforms, Black activism, and queer culture.[259] The *ASA's* Lora Romero First Prize is an altar for Dr. Lora Romero. *ASA's* prize description states,

> The prize is a memorial tribute to Lora Romero, a long-active member of the ASA who died in 1997 as her first book, *Home Fronts: Nineteenth Century Domesticity and Its Critics*, appeared in print. She was an Assistant Professor at Stanford University, an esteemed colleague, and a treasured friend to many in the association.[260]

The prize establishes Lora Romero's contributions to the *American Studies Association* but also asserts that Romero was an "esteemed colleague and a treasured friend." This statement affirms her intellectual capacities as a colleague and acknowledges and appreciates her humanity as a "treasured friend." In addition to affirming Romero's intellectual identity, *ASA* supports future generations of scholars through the Lora Romero First Book Prize. The book prize is mitigating junior scholars' epistemic dehumanization by creating an institutional setting that recognizes intersectional knowledge at the same gravitas as other subfields in American Studies. Since 2002, beginning with Sharon Holland's *Raising the Dead*, ASA has awarded twenty-one scholars the Lora Romero First Book Prize. Among the winners include Jessica Marie Johnson's *Wicked Flesh: Black Women, Intimacy, and Freedom in the Atlantic World* (2020), Sarah Haley's *No Mercy Here: Gender, Punishment, and the Making of Jim Crow Modernity* (2016), Alicia R. Schmidt Camacho's *Migrant Imaginaries: Latino Cultural Politics in the U.S.-Mexico Borderlands* (2008), and Ruth Wilson Gilmore's *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California* (2007).[261] Each of these scholars remedies Romero's call for something to be done in academia as they have made an impactful contribution to intersectional research that is transforming the ivory tower but also critiquing and changing social issues harming people at the margins.

Figure 17 Dr. Henry Washington Jr. (@DrHenryWashJr) Tweet (2022)

Last year as I was updating my archival investigations, I came across Gender and Sexuality scholar Dr. Henry Washington Jr.'s February 20th, 2022, tweet. He wrote, "With all the discussions about tenure denial lately, I've been thinking a lot about Lora Romero. What Stanford English department did to her is absolutely unconscionable."[262] Given Twitter's ever-engaging academic sphere, Education scholar Dr. Kahdeidra Monet Martin shared my 2019 Master's thesis, "Chicana Ghosts," which speaks to Lora Romero's passing. These tweets are a reminder that although so many scholars have made meaningful changes to academia with their intersectional research (like the Lora Romero First Book Prize winners), there is still always something to be done. Throughout this chapter, I have traced Romero's archives to relive her experiences at Stanford University and the lineage of Chicanx student and faculty-led activism within the university. Along with Romero's tenure denial, this lineage demonstrates how repression within the academy bred an epistemic dehumanization that haunted Romero. Yet, Lora Romero's archives are *altares* that reveal her active engagement in Stanford University imprinted on her students' and colleagues' lives. Romero's epistemic haunting is one of many Llorona-like hauntings within Chicanx Studies. Just as there has been a continuous timeline of intellectual repression of people of color within Stanford since the 1990s, Chicanx and Latinx Studies has a cycle of scholars who have endured epistemic hauntings. As this dissertation continues, I will highlight scholars' tragic premature deaths as one

way I make amends with the something to be done. With ghosts haunting academia, my obligation is to speak to a few from the last three decades. Lora Romero is one, but Gloria Anzaldúa and Horacio Roque Ramírez are the other two ghosts who haunt this dissertation.

To stop this cycle of epistemic hauntings, it is significant to consider the minor and substantial ways institutions and scholars answer the call for something to be done. Epistemic haunting demonstrates repression present in academia, but it also offers tools to disrupt it. The intersectional knowledge repression delegitimizes makes itself known in an epistemic haunting to aid in acknowledging and deconstructing power structures. Drawing from Chicanas' reframing of folkloric icons like La Llorona helps establish a foundation to acknowledge, humanize, and stop epistemic dehumanization and imminent epistemic hauntings. Learning from Lora Romero's life and death alongside a more extensive history of Chicana activism and feminist theory validates that resistance reclamations, like *sitio y lengua* and hometactics, can help future generations recognize and protect their existence. Because epistemic hauntings are a form of knowledge, we must "listen to ghosts" and learn from them.[263] We must listen to ghosts to understand the epistemic violence they endured and not become ghosts ourselves.

CONCLUSION: DEAR LORA

During my master's thesis, I wrote you a letter letting you know that you were haunting me. At the letter's end, I wished you would still haunt me. And oh, how you have. No complaints on my end, if anything, only sleepless nights full of gratitude. But now that I have sat with you for so long, years with our nightly one-sided conversations, I have questions. Why did you pick me? Or did we merely pick each other? As a bisexual, Chicana, and someone living with obsessive-compulsive disorder, the word suicide has been illustrated in my head throughout my lifetime. So, I figure we fit in that way, but as I glimpse into your life, you seemed to figure out life's little

perfections. I know, I know, you suffered so much, but I also know you felt so much joy. And joy is where life assumes perfection. I think about your baked cookies a lot, I imagine them hot and chewy just removed from the oven, and I think that's when the feelings of light were probably their brightest. My lack of baking skills and my, at times, cold temperament in academia would never allow me to bake cookies for students or colleagues. I wonder if you felt like that cookie—warm.

Yet, I do feel warmth. I feel your intellectual embrace when I read your papers and memorials. You are a genius. It is just horrific; they didn't recognize that genius. But I know. And many others know too, and I think that's what matters. I continue to hear whispers of your time at Stanford. You are a force. A force like my mother, you and her share a birthday on March 23rd, only three years apart; she was a 1963 baby. So, sometimes I think of your baked cookies and feel their fire, not a symbol of maternal care, but instead a passionate resistance against normalized academic standards. Maybe the cookies and you were hot-tempered Aries like my *mamá.*

You probably knew you were a genius, and that's what made the world even more frustrating. I understand. But alas, here I am still physically occupying the world, so I'm wondering, what is the something to be done you want me to do? Do you want me to make metaphorical cookies? The fiery ones that double as protest symbols, or do you want me to create an alternative university to teach Chicana feminist knowledge? Because I got you on the alternative university, more than the literal baking cookies. But I got you.

Your Fellow Llorona,

Brenda

CHAPTER II
Horacio Roque Ramírez: "El Ciguanabo Cumbiacentrico"

INTRODUCTION: MEETING ROQUE RAMÍREZ

In the late 1970s, Salvadoran death squads backed by U.S. imperial forces under the Jimmy Carter administration began to persecute, torture, and murder Salvadoran agricultural workers, leftist activists, and religious leaders.[264] By the subsequent decade, violence continued to escalate; on November 27th, 1980, in the capital San Salvador, raids began at 11:00 am; by 9:00 pm, near the local river, dead bodies were discovered.[265] That same year, forty-two miles west, two communities in Santa Ana would face similar state-sanctioned violence as the city was pillaged and destroyed.[266] Imperialist military members removed twenty families from the town, and one hundred and forty-five children in Santa Ana became orphans.[267] Among the individuals who survived these raids was a young Horacio Roque Ramírez.[268]

Horacio Roque Ramírez was born in Santa Ana, El Salvador in 1969.[269] In 1981 at twelve, he and his family fled the country, seeking refuge in the United States.[270] His family would find a diasporic home in Los Angeles, CA. By 1990, Horacio would receive a bachelor's degree from UCLA, and in 2001 he became Dr. Horacio Roque Ramírez with his Ph.D. in Ethnic Studies from UC Berkeley.[271] He was a prominent oral historian, building the field of Central American Studies in the United States and expanding LGBTQ+ Latinx research. Dr. Horacio Roque Ramírez was an activist-scholar whose Chicanx/Central American Studies research focused on preserving and defending LGBTQ+ voices, including HIV-positive individuals and undocumented refugees. He advocated for Central Americans seeking asylum and HIV-positive Latinx queer artists seeking a platform. As a U.S. Central American scholar, he challenged Chicanx Studies' Mexican-centric knowledge and mentored Chicanx and Central American students, contributions that would

eventually help expand the field. Yet, this research and activism halted in 2015, and his book *Queer Latino San Francisco: An Oral History, 1960s-1990s* (posthumously published in 2016) went unfinished. Sorrowfully, on Christmas Day 2015, Horacio passed from complications with alcohol due to the racism and homophobia he faced while at UC Santa Barbara.[272] Yet, it is significant to note that the academy and the circumstances of his death do not wholly define his legacy and identity. Instead, I highlight Roque Ramírez's survival, empathy, and reverent death.

Within this chapter, I demonstrate how Horacio Roque Ramírez's empathetic voice is a form of haunting. His haunting acts as a force for survival that challenges the anti-Central American sentiment that attempts to sever U.S. Central Americans' humanity. Like Lora Romero's care-based activism, Roque Ramírez's empathy fosters a resistance transcending temporality. Horacio Roque Ramírez's literature, archives, memorials, and oral histories demonstrate that he is a contemporary Ciguanaba. In Central American mythology, La Ciguanaba is a shapeshifting woman who haunts macho men attempting sexual abuse against her.[273] By applying La Ciguanaba's narrative to Roque Ramírez's haunting, I establish that he is a modern-day figure within Latinx Studies that haunts heteropatriarchal individuals attempting to enact repression against queer Central Americans.

LA MEXICANA ARCHIVING EL SALVADOREÑO

The dead do not usually equate to survival. Yet, survival does not just rest on the existence of a fleshly body. The etymology of survival is ontological; to survive is the ability to "continue in existence."[274] And the ability to exist does not rest on physical life. One of the characteristics of survival is the reverent ability to come and keep coming back. The ghost is a survivor because the ghost is reverent. It returns in many ways. Horacio Roque Ramírez's voice and the individuals that

speak about him are crucial to his reverence and survival. They allow his ghost to continue to return in subtle and explicit ways.

As a Chicana from Los Angeles, I did not hear Horacio Roque Ramírez's name until U.S. Central American theorist Dr. Karina Alma brought him to my attention. In her 2018 “Central American Memory Making” course, I spoke to her about my master’s thesis. At the time, I was investigating Dr. Lora Romero— this archival work would subsequently become my dissertation’s first chapter— and I had already begun archival data collection for Anzaldúa’s legacy. Her course, alongside her essay “A Gynealogy of Cigua Resistance: La Ciguanaba, Prudencia Ayala and Leticia Hernández-Linares in Conversation,” would inspire and prompt me to examine Central American identities and ghost stories. The course resulted in my essay, “Ciguas, Refugees, and other Hauntings” in the anthology *Monsters & Saints* (2023), about Central American trans women refugees enacting La Ciguanaba’s resistance, what Alma theorizes as *cigua resistance.* Yet, I was sure that modern-day Ciguanabas existed in academia’s history. During a walk to office hours, Alma would lead me to an academic Ciguanabo as she said, "he's not a woman, but he's queer, Horacio Roque Ramírez." I had heard his name once before from a friend writing about gay Chicanos during the AIDS epidemic but had not pursued this research further. Regrettably, this is where my Mexican-centric education as a first-generation Chicana constructs considerable ignorance. As I did for Romero, for a little while, I convinced myself that I would not research his life, but his name kept coming up, a repetitive characteristic of the epistemic haunting. Through my privilege as a doctoral candidate, I attempted to diminish my ignorance and understand Horacio Roque Ramírez's contributions, identity, and voice. As a bisexual graduate student, I saw myself in his identity as a gay Latinx man surviving academia's hurdles. As a historian and researcher who writes about trauma and death, I felt a connection to his literature on Latinx "sexiles" (sexual

exiles)—and I mean that I literally felt his presence. Sensation and emotion compiled in my nerves when I first read his work. I felt the sorrow and strength reflected in working with marginalized individuals many times at the brink of death. I felt the heavy obligation of being the sole archivist for a person's life story. I sit with those feelings now as I write this chapter. Horacio's voice haunts me. His circumstances haunt me because we share a commonality. We are both scholars who uncover marginalized stories and document grief. He continues to come back to me (and many others). And as I will show in this chapter, he continues to survive in his literature, memorials, and colleagues' and friends' memories.

My research draws from archival investigations, oral histories, and philosophical literary analysis to understand Horacio Roque Ramírez's collective epistemic haunting. Recall that epistemic haunting is a framework that unveils marginalized living and deceased individuals' repressed histories and delegitimized knowledge to expose an ongoing injustice. It is a collective construction that impacts Roque Ramírez's life, death, and legacy. I conducted an archival research study that centers on Dr. Horacio Roque Ramírez as an LGBTQ Latinx and Chicanx Studies "ghost." The physical archives I examine are the University of California, Santa Barbara's University Archive's *Chicano Studies Records,* and the California State University, Los Angeles' University Library Special Collections' *Central American Memoria Historica Archive*. Drawing from Robb Hernandez, I treat Roque Ramírez's institutional archives as an "incomplete project."[275] I comprehend that institutional archives can never offer a complete perspective or "complete bodies of record," particularly when "redactions, omissions, editorial revisions, and serendipitous rediscoveries" are part of the archive's construction.[276] As a result, before examining these physical, institutional archives, digital media helped me track Roque Ramírez's online archives. This digital evidence is foundational to understanding his artifacts. Among the digital

media I analyzed includes UC Santa Barbara's *Digital Announcements & Events Archive, Out History's* digital LGBTQ archive, online memorials, *Latino Rebel Radio's* Podcast Episode "Undocumented LGBTQ (Part 6)," and several Twitter posts honoring Dr. Horacio Roque Ramírez. These physical and digital archives construct what Robb Hernandez calls the "archival body/archival space," or alternative archives that act as "memory fields of wreckage and loss."[277] By focusing on Roque Ramírez's archival body, I acknowledge that a "queer afterlife"[278] is present in his archives, recalling that the dead come to life and are partially embodied through materiality in an epistemic haunting. Moreover, Hernandez establishes that the archival space exists outside Westernized spaces and time, especially for marginalized groups like queer people of color.[279] Thus, everyday remnants are archives.[280] These traces allow queer people of color to reimagine temporalities and retell memories.[281] As a gay Central American, it is no coincidence that Horacio Roque Ramírez's archival space includes colleagues, friends, and loved ones' oral histories and personal archives. Much of his legacy exists outside of institutional collections. Many invoke his life through alternative digital archives, including but not limited to magazines, podcasts, social media posts, and blogs.

Meaningfully, I also draw from Horacio Roque Ramírez's friend and colleague's *platica* and memories. *Platica* is a Chicana/Latina Feminist methodology that foregrounds conversations with Latinx elders as a form of epistemological contribution and creation.[282] Memory is significant in preserving Roque Ramírez's life and queer afterlife. Steven Osuna asserts that oral histories and historical memories are critical to comprehending diasporic experiences.[283] Further, Osuna asserts that obstinate memories, or memories that are "stubborn, persistent, unrelenting, not easily subdued or removed," are a fundamental component of Central American transnational knowledge.[284] I had the honor of participating in a *platica*, or as he names it, a *chambrosa* (truth-

telling) session with Dr. Mario Escobar. Dr. Escobar is a distinguished poet, philosopher, and the Global Languages and Society Department Chair at the Los Angeles Community College District. Mario Escobar's conversation about academic culture for Central American scholars, the foundations to create the Central American *Izote Press*, poetry, and personal anecdotes about his friendship with Roque Ramírez, has given me a profound comprehension of Horacio Roque Ramírez 's life. Our *platica* is re-envisioned as a "*chambrosa*" session to borrow a concept from Mario Escobar. The *Asociación de Academias de la Lengua Española* defines *chambrosa* as a "*persona chismosa*," a gossip though, as the *chambrosa* session with Dr. Mario Escobar demonstrates, being a *chambrosa* is more than a gossip. [285] It signifies an unsilenced subjectivity. Osuna asserts that for Salvadoran refugees' silence is a survival strategy.[286] While Leisy Abrego acknowledges silence as a survival strategy, she also notes that silence entails "not speaking truths about what people witnessed and endured."[287] Dr. Mario Escobar's *chambrosa* session is truth-speaking, as he bears witness to refugee trauma, LGBTQ+ allyship, and the anti-Central American sentiment he endured in academia while speaking to the joy and love present in queer lives. In many ways, Escobar is part of the concept which Horacio Roque Ramírez and Nan Alamilla Boyd call "bodies of evidence," or the oral histories that construct generations of queer knowledge.[288]

Our *chambrosa* session ultimately led to this chapter's title, "Horacio Roque Ramírez: 'El Ciguanabo Cumbiacentrico,'" a title that would not have been possible without Escobar's inciteful and unmatched experiential knowledge and philosophical analysis of Salvadoran diasporic culture and Horacio Roque Ramírez's ideologies on humanity. The chapter's title, "Horacio Roque Ramírez: 'El Ciguanabo Cumbiacentrico,'" is inspired by two components, including the similarities I found between Horacio and La Ciguanaba folk icon and one of Mario Escobar's poems called "Ciguanabo Cumbiacentrico." Initially, I called the chapter "UC Santa Barbara's

Ciguanaba" to showcase Roque Ramírez's presence at the University of California, Santa Barbara. This title displays his identity as a queer Salvadoran, and his social justice-based narrative resemblances La Ciguanaba's shapeshifting and resilience against heteropatriarchal violence. The name change occurred after speaking with Mario Escobar, as he asked me what intrigued me about Horacio, and I mentioned how I felt La Ciguanaba's presence in his story. His face lit up as he told me he used to playfully call Horacio El Ciguanabo, establishing that the name came about from his activist and extroverted nature; this especially occurred at Central American nightclubs when Roque Ramírez would dance to *cumbias,* making him "Ciguanabo Cumbiacentrico."

SEXILES IN EMPATHY

What does it mean to exist in empathy? What does it mean to haunt through empathy? The term empathy comes from the Greek to be in *pathos*. *Pathos* or feeling, more closely related to *pathy* or the Greek *kwent* to suffer.[289] Empathy's inherent relationship to suffering is critical to understanding existence not because existence equates to suffering but because suffering occurs in existence, whether our own or others' suffering. How an individual reacts to suffering determines their empathetic existence. Horacio Roque Ramírez's existence challenges suffering. Understanding and imagining how others experience empathy and when people refuse empathy to others builds an empathetic existence.

Roque Ramírez's concept of "sexiles" is a crucial criticism of suffering and the dominant institutions that enact it. It frames a view of empathy through sexuality. Building on Mario Guzman's definition of sexiles as individuals "who have had to leave their nations of origin on account of their sexual orientation,"[290] Roque Ramírez expands sexiles to include "those who left their home state, region, or family base for another place in their own country."[291] Sexiles is a portmanteau of the words sex and exiles. Though sex denotes biological categorizations and

intercourse, the term's etymology demonstrates a more sinister origin. Sex is division, not just the binary ideologies related to sexual categories; it is to sever or "cut up."[292] Guzman notes that it is a forcible division that severs individuals and their homelands, and as Roque Ramírez shows, homes and relationships. [293] Moreover, it severs an individual's humanity. On the other hand, exile also exposes a negative connotation, an expulsion from society. Exile's more commonly known definition also demonstrates the use of force that separates as it establishes exile is to "banish, expel, drive off."[294] Yet, exile also has alternative etymologies that offer agency to an exile. To elaborate, exile as a verb means "to wander, stray, roam about, to walk."[295] The etymology of exile as a noun means an individual "who walks out."[296] While exile as banishment asserts that society cuts an individual, the latter two etymologies demonstrate that an exile can also refer to an individual who chooses to move through different environments. To wander and roam allows an individual to navigate societies and identities, or, as Maria Lugones calls it, "world-traveling."[297] Specifically, the exile "who walks out" has the autonomy to leave. To walk out is not necessarily just a physical movement; it also shows how an exile can walk out of hegemonic standards. An exile's identity inherently excludes structures that uphold physical and metaphorical borders. For a sexile, that means walking out of heterosexuality. For the sexile of color, it also means walking out of White supremacy's grace. "Walking out," or deviating from societal norms does not come without its consequences. It is essential to remember that a sexile is not just an exile but also sex as a severance. Sexiles experience a lack of empathy from their societies, particularly the sexile faces homophobia and xenophobia, and consequently, society cuts them out because of their sexual identity.

To travel the world or "to wander" the world for the sexile means to walk out of this lack of empathy, or more simply, to wander in empathy. As was mentioned earlier, empathy originates

from the word *pathos* or feeling. Though I have already mentioned that *pathos* directly connects to suffering, the term feeling does not only entail suffering. While in colloquial language, people use the term feeling as a synonymous word for emotion; its etymology demonstrates that feeling has a connection to "opinion" and "voice."[298] Antonio Damasio defines feelings as "private, hidden from view, and often difficult to analyze" in contrast to visible emotions.[299] While Damasio affirms feelings' internal nature, Sara Ahmed asserts the significance of collective feelings. When speaking about collective feelings, Ahmed affirms, "Feelings are not about the inside getting out or the outside getting in, but that they 'affect' the very distinction of inside and outside in the first place."[300] So, though Damasio's definition does relate to feeling's etymology, especially as readers think of the internalized voice, Ahmed reminds scholars that even though feelings can be private entities, that does not entirely separate them from the ability to feel for others.[301] To wander in empathy is to wander in feeling, and to wander in feeling is to wander in voice. What, then, does it mean to wander in voice? What is voice? Voice as a verb expresses an opinion, as in to voice your mind. Voice as a noun has a connection to haunting, as voice is not only an opinion but also a force. Specifically, in the early 20th century, the voice was defined as an "invisible spirit or force that directs or suggests."[302] An individual's voice is not just a passive act; instead, as a "spirit or force that directs," voices are active.[303] The voice as a "spirit or force" is a ghost and, as a result, a living entity. Voice is essential for existence. Though the voice is "invisible," this invisibility is contingent on the listener or the individual who refuses to listen. Additionally, when considering Ahmed's definition of feeling, the voice's dynamic characteristics are necessary to understand how it can help in "alleviating the suffering of others."[304] Unfortunately, as Damasio establishes, feelings are difficult to analyze; as Sara Ahmed further notes that feelings are often "cut off from histories of production."[305] Though feelings are repressed in histories, the voice continues to exist

as a forceful ghost, even if it is unheard. Roque Ramírez's essay "A Living Archive of Desire: Teresita La Campesina and the Embodiment of Queer Latino Community Histories" proclaims that "For marginalized communities constantly involved in struggles for visibility, political identity, and space— the business of 'cultural citizenship"— *testimonios* about their existence are critical acts of documentation." [306] He states that "*testimonios*" or testimonies about underrepresented individuals' existence are significant forms of archiving their narratives. [307] I am pushing Roque Ramírez's claim further by establishing that not only are testimonies about existence critical to document but these testimonies or voices also represent existence itself. It is a claim that I believe Roque Ramírez was also beginning to theorize in and outside of his academically published literature before his death.

In the following sections, I will examine three types of voices to show Roque Ramírez's existence as a ghostly force that utilizes empathy to survive and challenge repression. Among these are Horacio Roque Ramírez's academic essays, conferences pamphlets, edited works, social media posts, memorials, and obituaries about Roque Ramírez, and lastly, an oral history from Dr. Mario Escobar. The latter reveals powerful poetry about Roque as a Ciguanaba-like figure (a Salvadoran Shapeshifter) and an explication of voice as a concept that analyzes its relationship to necessary sustenance, survival, and its significance to humanizing Salvadorans and their knowledge.

VOICES OF EVIDENCE

As an oral historian, Horacio Roque Ramírez knew that documenting marginalized lives and deaths came with emotional burdens. Roque Ramírez was witness to several people's epistemic hauntings. He was well acquainted with the fact that he carried LGBTQ+ survivors' knowledge, which would haunt him after their interviews and, in some cases, like La Ciguanaba, after their deaths. Roque Ramírez elaborates, "many of us [historians] have devoted years, even decades, to

projects with minority, marginalized, and neglected historical communities— queer, women, people of color, the working class, immigrant (especially the undocumented), those suffering from natural and unnatural disasters, and those at any of these intersections—and the commitment counts for a great deal.[308] He continues further establishing the living and the dead's stories are usually "unrecorded" and silenced, often only present in the sporadic written entries after death.[309] As a published intellectual, Roque Ramírez had the privilege of having several essays and chapters capture his existence aside from his obituary. His statement above holds true to his existence's reverent nature. As he shares in "Living an Archive of Desire," "The passing of their [queer Latinxs] bodies requires from us the commitment to record and understand the evidentiary qualities of their lives, to be courageous enough to gauge the shape and voices of the living archives they embodied."[310] Specifically, in "Sharing Queer Authorities: Collaborating for Transgender Latina and Gay Historical Meanings," he articulates the impact activist drag queen Teresita La Campesina's death had on him, disclosing that "Teresita's life and death have haunted me for years for the connections we had and did not have as queer subjects from different historical periods and for the differences in privilege."[311] And while Roque Ramírez notes the "differences in privilege" between him and the trans-Latinas he conversed with, like his interviewees, his "life and death have haunted me for years." [312] Because Horacio's privilege aligns with mine, our historical periods and nationalities are the few factors that separate our connections. Yet, even with these differences in identity, Roque Ramírez's voice tells me about his life. And as a historian I am solidifying his legacy in history, even if heterosexual White supremacist histories marginalize Othered queer histories.

As mentioned in the previous section, "Sexiles in Empathy," voice is essential to an individual's existence. Voice is a forcible spirit yet is not just a metaphorical entity. Voice is part

of the body (although it is significant to note that it is not part of every body in the same way). Roque Ramírez's activist-scholarship closely intertwines with queer Central American bodies and voices. In the anthology *Bodies of Evidence: The Practice of Queer Oral History* (2012), he notes, "fields of the body can be sites for productive memory and dialogue about pivotal queer moments of the lifespan."[313] I argue that voice is part of the "fields of the body." As a result, it is crucial to speak about voice in a way that does not colonize it. Earlier, I spoke of wandering in voice; throughout this section, I will continue to evaluate Roque Ramírez's legacy "in voice." Rather than attempting to "capture his voice," I will engage in "ghostly-watching" for his voice by reading between the lines.[314] As Raymond Williams' *Politics and Letters: Interviews with New Left Review* theorizes, feelings exist in-between inner personal thoughts and the more prominent official and authorized voice.[315] To highlight feelings, it is vital to revisit Sara Ahmed's "Collective Feelings" as she articulates that feelings' role is to "mediate the relation between individual and collective bodies*."[316]* So while feelings are internal entities, their roles are complex, and emotions are another complex phenomenon as they are "interweaving of the personal with the social," so much so that they leave impressions on your and others' bodies.[317] Emotions create impressions that "surface as marks on the body, in which the marks become a sign of absence, or a sign of a presence that 'is no longer.'" [318] Ahmed's theorization of emotions as signs of absence and presence demonstrates how emotions are also ghostly traces. As ghostly traces, impressions on the body act as evidence. As a result, I draw from Horacio Roque Ramírez and Nan Alamilla Boyd's concept of "bodies of evidence" to articulate bodies' dual definition as a body of knowledge and a human body impressed upon by emotions. Horacio Roque Ramírez and Nan Alamilla Boyd define bodies of evidence as,

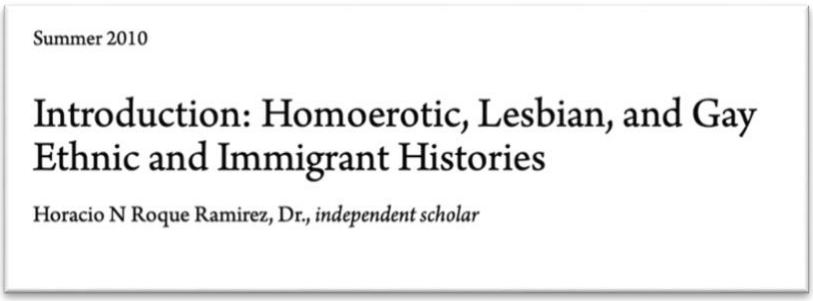
> the body of knowledge created by decades of queer oral history projects, but it also hints at untold stories and invisible lives. Recognizing that queer histories often go unmentioned in mainstream historical texts, activists and scholars have used a variety of methods to gather data and, thus, evidence of the existence of queer lives.[319]

As a decades-long project, "bodies of evidence" is a collective account as it took multiple bodies for queer people of color to be heard. Like epistemic hauntings and collective feelings, they are also communal processes. Bodies of evidence work to unveil marginalized peoples' narratives and existence. Like the haunting that connects ghosts to repressed knowledge, bodies of evidence connect marginalized people's narratives to the terrifying and daunting beings they face. As with collective feelings, they show the negative consequences of hatred on the body. Bodies of evidence draw from forensic investigations to highlight the injustice queer bodies face.[320] Through this framework, queer bodies literally become evidence of heteropatriarchy's violence. As a part of the body, voices are also evidence. Because individuals can document the voice in various ways, literature that speaks about the body and expresses feelings involved with the body also acts as voices of evidence to understand queer people of color's (including Horacio Roque Ramírez) humanity and dehumanization.

The first voice of evidence I present derives from the book *Bodies of Evidence.* Though most of Roque Ramírez's academic work centers on the lives of other LGBTQ+ Latinxs, in his acknowledgment for the anthology *Bodies of Evidence,* he briefly reveals a portion of his struggle with the profession of higher education and his gratitude to his community. Roque Ramírez warmly ends his acknowledgment by testifying, "Finally, my family has remained steadfast with me— in all our Latino immigrant queerness— with love and care, making all the difference for me to survive and thrive in what are too often treacherous academic moments."[321] For queer Latinxs, chosen *familia* or the emotional, social, and at times financial support systems often make up their community capital when their biological families cut them out of familial relations.[322]

Even when biological families are inclusive, chosen *familia* offers support systems that help queer Latinxs relate to other queer Latinxs with similar experiences and identities. Roque Ramírez states that "Latino immigrant queerness" makes up his chosen *familia* because it reflects his identity as a gay Latino refugee. His chosen *familia's* "love and care" are essential for his survival in "treacherous academic moments." [323] Academia's heteropatriarchal White supremacist foundations continue to create hostile environments for queer scholars of color. Roque Ramírez's description of academia demonstrates higher education's negative impacts on an individual's humanity. Even when hostile events only last a few moments, suffering lingers in an individual's memory and body. Thus, love is crucial for survival. Love allows Roque Ramírez to be a reverent ghost in academia. With his reverent characteristic, he unapologetically highlights his Salvadoran immigrant queerness. Though Roque Ramírez is speaking about the love he received in his lifetime in higher education, it also denotes the significant positive affect on his very existence. Through his acknowledgment, Horacio Roque Ramírez's reverence is active even if he has passed. He still exists and is still coming back in his written voice.

Roque Ramírez's most recent work, including "Introduction: Homoerotic, Lesbian, and Gay Ethnic and Immigrant Histories," also voices his relationship with academia. His voice in the essay, "Introduction: Homoerotic, Lesbian, and Gay Ethnic and Immigrant Histories," in the *Journal of American Ethnic Histories* (2010) special edition on queer immigrant histories, shows his reluctance to associate himself with an institution as an academic. As shown in the figure below, Dr. Horacio Roque Ramírez identifies himself as an "independent scholar."


Summer 2010

Introduction: Homoerotic, Lesbian, and Gay Ethnic and Immigrant Histories

Horacio N Roque Ramirez, Dr., *independent scholar*

Figure 18 Title Page to "Introduction: Homoerotic, Lesbian, and Gay Ethnic and Immigrant Histories"

In 2010, Dr. Horacio Roque Ramírez was a professor at the University of California, Santa Barbara's Chicana and Chicano Studies Department. Yet Roque Ramírez's identification as an independent scholar demonstrates a disconnect from the university and the department. With this label, he is enacting his sexile identity. Roque Ramírez is walking out of the institution of higher education. He also directly shows this division from the academy in the essay, asserting, "It is important to note that, historically, queer academic theory and queer studies followed grassroots organizing in the streets, not the other way around."[324] In the statement, Roque Ramírez proclaims grassroots knowledge and voices' significance. By establishing that "queer theory followed grassroots organizing," Roque Ramírez is flipping the hegemonic beliefs, specifically, academia's assumption that knowledge starts in higher education institutions; rather, he focuses on ground activism's knowledge creation. By focusing on local activism and its knowledge production, he is establishing that grassroots organizations are societal exiles that have used their exclusion to wander in voice. This wandering in voice is transformative to the very institutions that cut them out.

Horacio Roque Ramírez's essays "A Living Archive of Desire"[325] and "'Mira, Yo Soy Boricua y Estoy Aquí: Rafa Negrón's Pan Dulce and the Queer Sonic Latinaje of San Francisco" demonstrate his commitment to documenting queer "alternatives histories" and voices.[326] His archiving shows his ability to exist in empathy as he acknowledges his challenges in academia and

the many struggles facing working-class queer Latinx immigrants outside of higher education. In the essay "A Living Archive of Desire," he interviews Teresita, a trans-Latina performer in San Francisco.[327] As with other hauntings, institutional archives often cut out LGBTQ+ and Latinx experiences and, as a result, marginalize their bodies and voices. As Roque Ramírez notes, "To try to find the records and memories of people of color like Teresita in institutionalized (queer) archives is simply a leap of faith bound to encounter historical absence."[328] Horacio's "leap of faith" aided in bringing to light the queer knowledge he created and documented in his lifetime. While Roque Ramírez recorded, published, and institutionalized queer Latinx narratives, academy's legitimization is not as significant as Horacio's ability to listen to repressed voices. By listening to queer Latinx immigrants like Teresita, his "leap of faith" does more than just identify historical gaps; it recognizes queer Latinx immigrants' existence.

Continuing his work on queer Latinx individuals, in "Mira, Yo Soy Boricua y Estoy Aquí," Roque Ramírez centers queer narratives from gay Latino Calirican Rafa Negrón's gay nightclub Pan Dulce.[329] At the same time, he utilizes his intersectional identity to inform his research on Pan Dulce. In the article, he addresses his desire and queer experiences, expressing, "As a gay Latino with erotic desires for other men, I have memories of the club that take me back most easily to their bodies."[330] Horacio's ability to seamlessly co-inhabit his experiential knowledge with Pan Dulce's fellow patrons disrupts the static boundary between researcher and participant. Instead, they are all queer individuals who experience Pan Dulce in distinct manners. "Mira, Yo Soy Boricua y Estoy Aqui" explicitly demonstrates Roque Ramírez's awareness of ghostly experiences at the club. In the essay, he interviews bisexual visual artist Patrick "Pato" Herbert, who worked as an art instructor at San Francisco's Mission Cultural Center and regularly frequented Pan Dulce. Herbert's *testimonio* reveals Pan Dulce's haunting atmosphere during the AIDS epidemic, saying,

"there was a way that I felt like I was seeing the spirits in us, literally, as a kind of energy and the spirit of the space. But the kind of spirit of our ancestors and the ghosts of all of us being numbed the fuck out just to survive."[331] Pato's testimony is a confession showing the ghostly presence at the Latinx gay club. Horacio Roque Ramírez deconstructs the interview to legitimize the interviewees' authority and affirm emotions' significance. He argues that researchers should not view queer interviewees like Pato as a "'generic unqualified' Latino subject."[332] Instead, Horacio argues that testimonies like Pato's show scholars that they cannot separate emotion from episteme; emotion and lived experience produce fruitful contributions to knowledge production. It is a similar llove and appreciation for queer Latinxs' *testimonios* that he had previously mentioned in Bodies *of Evidence's* acknowledgment."[333] Horacio Roque Ramírez's capacity to observe and document emotion allowed him to exhibit love through his oral histories.

Roque Ramirez November 2011 1

CURRICULUM VITAE

Horacio N. Roque Ramírez, Ph.D.
Associate Professor, Department of Chicana and Chicano Studies
1713 South Hall – UCSB – Santa Barbara, CA 91306-4120
Main Office: (805) 893-8880; Fax (805) 893-4076;
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Education:

2001-2003 University of California Office of the President Postdoctoral Fellow, Anthropology Department, University of California, Los Angeles. (Adviser: Karen Brodkin.)

2001 Ph. D. University of California, Berkeley; Department of Comparative Ethnic Studies, with a Graduate Designated Emphasis on "Women, Gender, and Sexuality"

1994 M.A. University of California, Los Angeles; History (Latin America); Cultural and Social history of Central America

1992 B.A. University of California, Los Angeles; B.A., Psychology, Cum Laude, with College Honors and Departmental Honors

Academic Employment:

Associate Professor, Department of Chicana and Chicano Studies, University of California, Santa Barbara, 2010-present

Assistant Professor, Department of Chicana and Chicano Studies, University of California, Santa Barbara, 2003-2010.

Lecturer, Social Sciences Department, San José State University, 1998-1999

UCSB Academic Affiliations:
History Department
Department of Feminist Studies
Latin American and Iberian Studies Program

Areas of Specialization:
- Queer/LGBT Histories, Communities, and Theories (Chican@ and Latin@ and in Racial Ethnic Comparative Perspective)
- Chicana/o and Latina/o History in the U.S.
- Oral History Theories and Methods
- Community Archival Practices
- Central American History and Central American Migration Studies
- Globalization and Sexualities in the Américas
- Political Asylum based on Gender Identity, Sexuality, and Sex
- Comparative Research Methods
- Autobiographical Non-Fiction Writing

Figure 19 Horacio Roque Ramírez Curriculum Vitae (2011)

Though short-length, Horacio Roque Ramírez's "My Community, My History, My Practice" most explicitly discloses his experiential knowledge. His essay was written as a doctoral student at the University of California, Berkeley, and was published in 2002 as a University of California President's Postdoctoral Fellow at the University of California, Los Angeles (as noted in his Curriculum Vitae in Figure 19).[334] "My Community, My History, My Practice" is a methodology breakdown that draws from Horacio's oral historian origin story. He begins the essay by articulating how an assignment in his "Comparative Ethnic Studies Research Seminar" led him to research queer Latinx histories, stating,

> I was barely beginning to navigate the strange world of UC Berkeley when I had to choose which community testimonies I was to record. It was spring 1995, and I was enrolled in a Comparative Ethnic Studies research seminar. Professor Julia Curry Rodriguez was asking for commitment right from the start for her "Oral History and Immigrant Communities" course: what immigrant community was each one of us going to study? Because I am an immigrant by trade, part of the Salvadoran exodus to the U.S. of the 1980s, I thought my decision would be obvious: Salvadorans in San Francisco. But the choice was really not going to be that easy. A different kind of migration had actually taken me to the San Francisco Bay Area then, one related to my having come out as a gay man three years earlier in Los Angeles. Though I did not admit to it then, graduate work at Berkeley was part of an excuse to be in San Francisco, that queerest of Meccas for the modern gay man. While I navigated Berkeley, I was also negotiating San Francisco: its people, its politics, its excitement, its AIDS epidemic, its racism, and my relation to all of it. I actually, then, had another choice for my oral history project: queer Latina and Latino history in the Bay Area, and the role migrants and immigrants like me have played together in building it.[335]

Horacio Roque Ramírez's above testimony acts as a dualistic voice of evidence, as he records his own oral history while also building the queer Latinx "bodies of evidence" in Ethnic Studies research. In this statement, Roque Ramírez is transforming temporality through his voice. Firstly, by tracing his history, he communicates with himself as a ghost. He shifts his identity to one that exists in the past and present. His ability to voice his past establishes the ghost of who he was before his research. At the same time, his experiences as a sexile seeking to understand himself riddle his journey to becoming an oral historian. While he affirms that his Salvadoran refugee experience may have been the more apparent immigrant testimony to draw from for migration in his "Comparative Ethnic Studies Research Seminar," he is beginning to theorize that migration is not just a movement from one nation-state to another. Rather, Horacio's intersectionality as a recently out gay Salvadoran man made him aware of queer Latinx migrations within California. As a result of coming out in the 1990s, it becomes necessary for him to document LGBTQ+ Latinx histories. While Roque Ramírez traces his voice through time, he also pinpoints queer experiences through spatiality. For Horacio, like many others in the LGBTQ+ community, San Francisco symbolizes sexual and gendered inclusion or, as Roque Ramírez states, the "queerest of

Meccas."[336] UC Berkeley's proximity to San Francisco is essential to understanding that an aspect of Horacio's voice is geographically bound to California's Northern Bay Area. Through a migration, Horacio Roque Ramírez enacts a survival strategy to Gloria Anzaldúa's "fear of going home," or a fright about family's homophobia. He ends the essay affirming that "Because memory is about history and history is about survival mine, my family's, my community's, my peoples'—I know that I will never stray too far from oral history as a method and as a practice, as much as I may want to deny it."[337] Horacio Roque Ramírez's quote and research prove that voices of evidence are ethically indispensable to preserve marginalized communities' memories, as they act as ghostly and bodily archives.

THE UNFORGOTTEN STORYTELLER

The previous section, "Voices of Evidence," shows that Roque Ramírez recorded queer difference in others and experienced it himself. In this section, I will focus on the collective voices. Although the following accounts are not from Horacio Roque Ramírez's written work, his colleagues' voices and memories acknowledge his existence. Public and private queer bodies tell LGBTQ+ narratives. As Sara Ahmed states in *Queer Phenomenology* (2006), these narratives highlight queer differences or affective queer othering of LGBTQ+ experiences that equate queerness with the "different."[338] Difference expresses the sexile's characteristic of being separated from society and wandering away from society. The memorials stress Roque Ramírez's difference, but more importantly, they establish his empathetic existence. As a result, his voice is not just his; it is also his colleagues' and mentees' voices. Voice-like bodies of evidence are collective processes. Several sites preserve memorials, including LGBTQ+ magazines, journals, queer periodicals (as seen in the figure below), and academic institutions. Each memorial represents a severed yet

complete voice. Dominant society may marginalize them, but they are still whole and fruitful entities that come together to honor life, death, and existence.

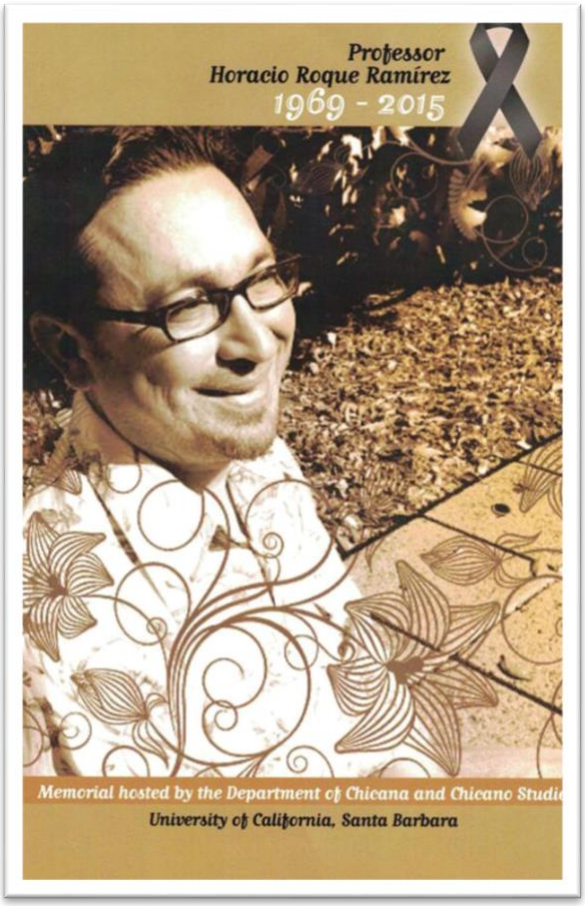


Figure 20 Horacio Roque Ramírez's Memorial Pamphlet Courtesy of UCSB and OutHistory.com

Horacio N. Roque Ramírez

November 15, 1969 – December 25, 2015

Horacio's expertise in dancing cumbias was a proud reflection of his immigrant Salvadorian background – he loved to party and loved his men brown. Often he was seen collaborating with the queer Latina/o HIV agency Proyecto ContraSIDA Por Vida. He distinguished himself as an expert witness fighting for asylum-seeking LGBT Central Americans, was a founding member of La Colectiva, a SF Bay Area LGBT Latina/o History Collective; winner of various scholarly prizes, including those of the National Association of Chicana and Chicano Studies; taught at San Jose State University and at UC Berkeley (where he received his doctorate), became a tenured professor in ethnic studies at UC Santa Barbara; and was renowned as a SF Bay Area multigender queer Latina/o oral historian and archivist. He contributed to the *Encyclopedia of American Immigration* (M.E. Sharpe 2001), *Civil Rights in the United States* (Gale 2000), *Virgins, Guerrillas & Locas* (Cleis 1999), and co-edited *Bodies of Evidence* (Oxford University Press 2012). Horacio is survived by many in San Francisco and Los Angeles that loved him and by his mother, Lydia Roque Ramirez, and sisters Violeta, Nubia, and Norma Roque and their respective families.

A remembrance event is being held in his honor Saturday, December 10, from 2 to 5 p.m. at Galería de la Raza, 2857 24th Street, San Francisco.

Figure 21 Horacio N. Roque Ramírez, Courtesy of The Bay Area Reporter and the GLBT Historical Society

Roque Ramírez started his academic experiences at UCLA as an undergraduate psychology major and later continued his graduate school journey at UCLA's Latin American History Ph.D. Program, eventually transferring to UC Berkeley's Comparative Ethnic Studies Ph.D. Program because his program was not welcoming to his experiential knowledge and consciousness as a gay Salvadoran man.[339] Roque Ramírez's queer difference intersects with his positionality as a Central American diasporic identity, as his body and voice as a Salvadoran refugee gay man would impact his research's legitimization and his students' suffering.

Ph.D. student Ester Trujillo pays tribute to Professor Horacio Roque Ramirez

by Ester Trujillo, GradPost Guest Contributor
Monday, February 08, 2016 2:33 PM

Like Share Be the first of your friends to like this.

There are very few people I have ever met who are as truthful and kind as my former advisor: Dr. Horacio Nelson Roque Ramirez. The news of his passing over the holiday break has devastated me but it has also made me think of the multiple ways his presence at UCSB and in the academy changed my life.

In January 2010, I received a phone call from Horacio. This came a few days after I learned of my admission to work under his direction in the Department of Chicana and Chicano Studies at UC Santa Barbara. He congratulated me and welcomed me to the program, indicating that he was excited about my research areas of interest. He said that work on Central American communities was "much needed" and he hoped to meet me at the admit day program the department scheduled for us.

Dr. Horacio Nelson Roque Ramirez

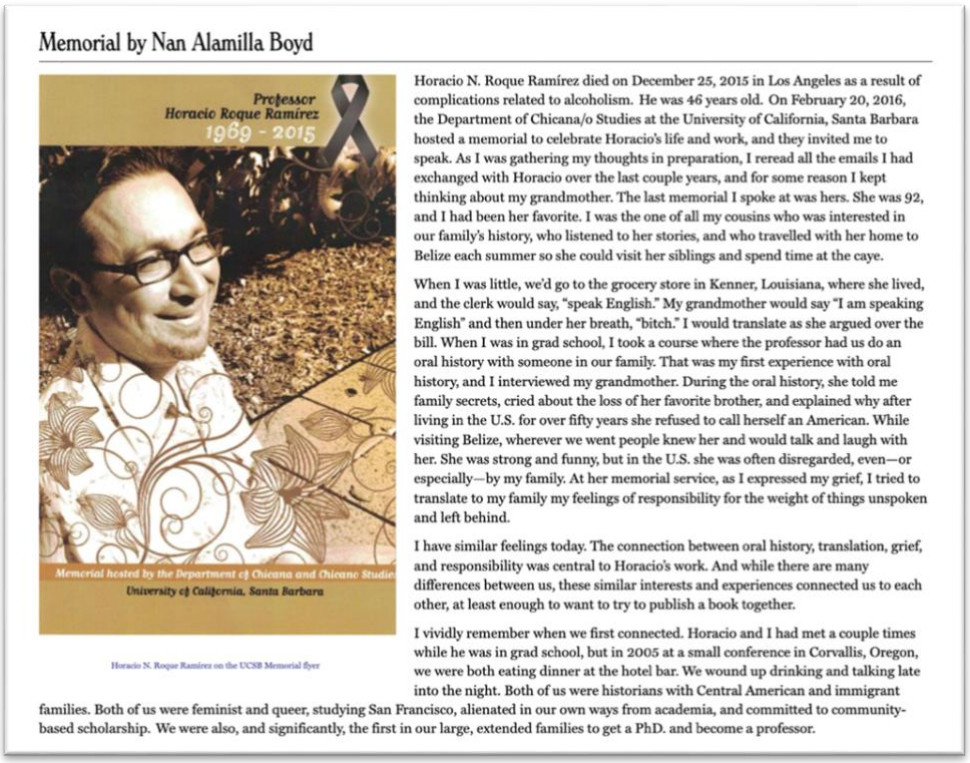
Although I had read work written by him and had seen his name repeated in the acknowledgements section of almost every book I read in the field of Central American Studies, meeting him in person for the first time in March 2010 was a surreal experience. Not only was my future advisor brilliant, he was hilarious as well.

When he spoke to me, he code-switched from English to Spanish to Caliche [Central American Spanish slang] and back to English. This was the first time I was in the presence of a person with a Ph.D. who was of Salvadoran descent. Although it may seem like an insignificant detail, his ethnic background was more important to me than I could ever hope to describe.

Figure 22 Grad Post "Ph.D. student Ester Trujillo pays tribute to Professor Horacio Roque Ramirez" (2016)

U.S. Central American scholar Ester Trujillo retells Horacio's problematic relationship with UC Santa Barbara's Chicana and Chicano Studies department in her memorial "Ph.D. student Ester Trujillo pays tribute to Professor Horacio Roque Ramirez" in *Grad Post: The Voice of the Graduate Student Research Center* (formerly *The Current*). She established that as a Central American advisee, she and Roque Ramírez faced anti-Central American sentiments from fellow faculty members. Trujillo recalls telling Roque Ramírez she was going to change her dissertation topic, she states, after "multiple instances of faculty discouraging my interest in Central American issues" because it is "not marketable."[340] Initially upset but unsurprised by the faculty member's comments, Roque Ramírez combatted his student's suffering and epistemic dehumanization by encouraging Trujillo to continue her research on Central American trauma and acknowledging Central American narratives' significance.[341] Here Roque Ramírez engages with his empathetic existence. He acknowledges Trujillo's suffering and offers mentorship to subdue it. And although

Roque Ramírez could not stop his UCSB colleague from exiling him and Trujillo, his response to her suffering exuded empathy in a crisis. Through empathy, he legitimizes Trujillo's voice. As a Salvadoran man, Roque Ramírez understood Trujillo's suffering as a Central American and attempted to understand her challenges as a Latina woman. Additionally, Trujillo does the same through this memorial for Horacio Roque Ramírez; she acknowledges his existence and engagement with him, the academic world, and the anti-Central American sentiment he navigated in life and continues to navigate through his work. Mentees like Ester Trujillo add detailed instances of Horacio's empathy as a professor and advisor.



Memorial by Nan Alamilla Boyd

Professor
Horacio Roque Ramírez
1969 - 2015

Memorial hosted by the Department of Chicana and Chicano Studies
University of California, Santa Barbara

Horacio N. Roque Ramírez on the UCSB Memorial flyer

Horacio N. Roque Ramírez died on December 25, 2015 in Los Angeles as a result of complications related to alcoholism. He was 46 years old. On February 20, 2016, the Department of Chicana/o Studies at the University of California, Santa Barbara hosted a memorial to celebrate Horacio's life and work, and they invited me to speak. As I was gathering my thoughts in preparation, I reread all the emails I had exchanged with Horacio over the last couple years, and for some reason I kept thinking about my grandmother. The last memorial I spoke at was hers. She was 92, and I had been her favorite. I was the one of all my cousins who was interested in our family's history, who listened to her stories, and who travelled with her home to Belize each summer so she could visit her siblings and spend time at the caye.

When I was little, we'd go to the grocery store in Kenner, Louisiana, where she lived, and the clerk would say, "speak English." My grandmother would say "I am speaking English" and then under her breath, "bitch." I would translate as she argued over the bill. When I was in grad school, I took a course where the professor had us do an oral history with someone in our family. That was my first experience with oral history, and I interviewed my grandmother. During the oral history, she told me family secrets, cried about the loss of her favorite brother, and explained why after living in the U.S. for over fifty years she refused to call herself an American. While visiting Belize, wherever we went people knew her and would talk and laugh with her. She was strong and funny, but in the U.S. she was often disregarded, even—or especially—by my family. At her memorial service, as I expressed my grief, I tried to translate to my family my feelings of responsibility for the weight of things unspoken and left behind.

I have similar feelings today. The connection between oral history, translation, grief, and responsibility was central to Horacio's work. And while there are many differences between us, these similar interests and experiences connected us to each other, at least enough to want to try to publish a book together.

I vividly remember when we first connected. Horacio and I had met a couple times while he was in grad school, but in 2005 at a small conference in Corvallis, Oregon, we were both eating dinner at the hotel bar. We wound up drinking and talking late into the night. Both of us were historians with Central American and immigrant families. Both of us were feminist and queer, studying San Francisco, alienated in our own ways from academia, and committed to community-based scholarship. We were also, and significantly, the first in our large, extended families to get a PhD. and become a professor.

Figure 23 Outhistory.com Memorial by Nan Alamilla Boyd (2016)

Colleagues also account for Horacio Roque Ramírez 's empathetic existence. In the "Memorial" in *OutHistory: It's About Time!*, his friend and colleague Nan Alamilla Boyd recalls the responsibility and emotional weight Horacio placed on himself to archive marginalized lives and deaths.[342] Alamilla Boyd reveals that "Horacio, in particular, felt strongly that he could not

carry the grief but was somehow expected to do so... he spoke about the burden of responsibility, as if the people he interviewed were handing grief over along with their stories."[343] Roque Ramírez's empathetic existence occurs in his connection to other individuals and their voices. Knowledge about queer and trans-Latinx immigrant ghosts and living bodies brought Roque Ramírez trauma. Alamilla Boyd's statement shows how reverent these ghosts are and how the interviewees haunted him, a haunting that comes back repeatedly. Although his acts may seem unnoticed in his lifetime, Alamilla Boyd's testimony demonstrates his ability to comprehend and challenge that suffering. As an oral historian, Horacio Roque Ramírez compiled a network of voices and, by doing so, interconnected queer Latinx existences. Alamilla Boyd shares in her memorial, "I'm trying to listen more closely to the stories Horacio left behind, which are in his writings, but also here, in the stories and memories we share together."[344] Roque Ramírez is also part of this collaborative network. For Alamilla Boyd, Horacio's literature and her memories preserve his existence. Her memorial upholds his history and expands the collective network of queer Latinx voices. Roque Ramírez's ghost follows in the reverence of his interviewee and co-historian ghosts. The friends and colleagues that makeup Horacio Roque Ramírez's chosen *familia* feel his haunting after his death and continue to feel him and his voice come back. When they read his work and remember him, they re-experience his empathy all over again.

Figure 24 The Body Magazine's "Remembering Horacio N. Roque Ramirez" (2018)

Among the individuals Horacio N. Roque Ramírez still haunts is Giuli Alvarenga, a former undergraduate student mentee from the University of California, Berkeley. Alvarenga speaks about this haunting in the 2018 article "Remembering Horacio N. Roque Ramirez, Scholar and HIV Activist, Three Years After His Death" in *The Body: The HIV/AIDS Resource* (featured in Figure 24) and in the podcast show *Latino Rebel Radio* in the episode "Undocumented and LGBTQ (Part 6)." "Remembering Horacio N. Roque Ramirez" begins by speaking about Roque Ramírez's passing "On Christmas Day 2015,"[345] yet follows with a quote from the UC Santa Barbara's "Chicana and Chicano Studies Memorial Announcement." In the announcement, Interim Chair Gilberto Q. Conchas (at the time of Roque Ramírez's passing) maintains that Horacio is "a storyteller of the forgotten histories of the marginalized in society, a scholar of the invisible."[346] Later, in the memorial, Conchas continues to classify Roque Ramírez as a "presence," declaring, "Although he is gone, his presence remains, as his many students and colleagues have described in recent days as they remember his influence on them."[347] The wording presence alludes to distinct types of presences. The first presence affirms Horacio's existence, as "the state or fact of

existing, occurring, or being present."[348] Secondly, presence praises Horacio Roque Ramírez's abilities and skillset, establishing him as a core expert in the department or at least an undeniable force. Presence's last definition once again connects Roque Ramírez with specters. Establishing that even though Roque Ramírez has passed in "recent days," he still has "his influence on them [students]."[349] This influence goes beyond UC Santa Barbara's parameters. In "Remembering Horacio N. Roque Ramirez" and *Latino Rebels Radio*, Alvarenga paraphrases Conchas's words and refers to Roque Ramírez as a "scholar of the invisible and forgotten."[350] Further remembering, "I was studying Roque's groundbreaking work, chronicling the efforts of HIV organizations such as Proyecto ContraSIDA Por Vida (PCPV), a nonprofit HIV-prevention organization that provided grassroots health care for the Latinx and LGBT communities in the heart of the Mission District of San Francisco."[351] Additionally, in "Undocumented and LGBTQ (Part 6)," he recognizes Roque Ramírez's expert witness service for Central American LGBTQ+ refugees, confessing that it inspired Alvarenga to pursue a law degree.[352] Alvarenga notes Roque Ramírez's activist-scholarship and service towards HIV-prevention nonprofit organizations, asserting that his research did not just stay in the ivory tower. For Alvarenga, in particular, Roque Ramírez's research and mentorship also influenced him as an HIV+ individual and a future advocate for Central American LGBTQ+ refugees.

Voices of evidence reaffirm Roque Ramírez's ghostly empathy. Alvarenga and Concha call him a "scholar of the invisible and forgotten" because his research as a service reached HIV+ communities, some of society's most excluded individuals, particularly in the 1990s and early 2000s. Alvarenga ends the article with an interview from the California State University, Los Angeles Professor, and artist Leda Ramos. Ramos states, "He [Horacio Roque Ramírez] had an empathetic personality to want to be in spaces where you know it's going to be tough… But you

do it for the love you have, because you want to bring this into conversation."[353] Ramos reminds Alvarenga, and readers alike, that Horacio's empathy transcends space by migrating to spaces that challenge his affect. Though his spatial migration is not just a movement from one nation-state to another, it is a movement from inclusive to exclusive spaces, from forgotten to remembered places and people. But as Ramos avows, this migration is an act of love. Notably, it is a love that infiltrates political, social, and academic conversations through his written and spoken empathetic voice; voices of evidence document not only Horacio's queer life and literal queer afterlife but also forgotten, marginalized, and invisible specters.

Figure 25 Dr. Leisy Abrego Tweet @AbregoLeisy (2019)

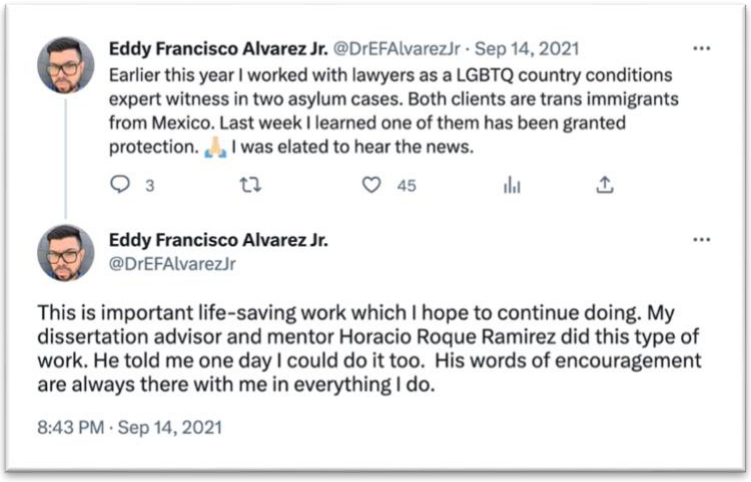


Figure 26 Dr. Eddy Francisco Alvarez Jr. Tweet @Dr.EFAlavarezJr (2021)

Figure 27 Noah Geraci Tweet @_ngeraci (2022)

Horacio Roque Ramírez's presence also permeates digital spaces. Years after his death, colleagues, mentees, friends, and loved ones testify to Horacio Roque Ramírez's personal and academic achievements. Their Twitter posts document Horacio's queer afterlife by describing the Central American Studies and Latinx LGBTQ+ Studies genealogies Roque Ramírez helped create during his life. Central American Studies founder Leisy Abrego posts on Twitter (Figure 25), "Today would have been Horacio Roque Ramirez's 50th birthday. His spirit is present, strong, and still inspiring. #CentAmStudies."[354] Posted on November 15th, 2019, this date is significant not only because it is Horacio Roque Ramírez's birthday but also because it is the same day the University of California, Los Angeles' (UCLA) Cesar Chavez Department of Chicana and Chicano Studies voted to change their department's name to the Cesar Chavez Department of Chicana/o and Central American Studies.[355] As Abrego states, Roque Ramírez's "spirit" was extremely present throughout this process. Noah Geraci's tweet (Figure 27) and Eddy Francisco Alvarez Jr.'s tweet (Figure 26) are two instances of Horacio's mentorship and academic legacy. As one of Horacio's mentees, Geraci's tweet demonstrates Roque Ramírez's significant contribution to Death Studies, as searching "Horacio Roque Ramirez obituary" did not lead Geraci to Horacio's obituary but rather to his publications on Central American and Trans communities' deaths.[356]

Moreover, Alvarez's Jr. shares similar service aspirations as Alvarenga. His tweet demonstrates that Horacio's expert witness service towards LGBTQ+ asylum cases led Alvarez Jr. to seek a Ph.D. and serve as an expert witness.[357]

I also witnessed and participated in Roque Ramírez's academic legacy and genealogies. As a doctoral student at UCLA's Chicana/o and Central American Studies Department, I witnessed and participated in the activism that predated November 15th, 2019. When I became a graduate student in 2017, the debate over the departmental name change was already roaring. With a predominantly queer doctoral student demographic, a growing Central American student population, and UNICA's (*Unión Centroamericana de Estudiantes*) epistemological student movement, Roque Ramírez was part of our activism, a ghostly presence in the background. His research was a voice of evidence in the departmental name change. At the same time, the homophobia and anti-Central American sentiment he experienced grew from whispers in the department's hallways to chants and evidence combatting Chicano nationalist and exclusionary rhetoric. Horacio's research and experiential knowledge was critical in integrating Central American Studies at UCLA and is essential in expanding the voices of evidence to make LGBTQ+ Central Americans Studies' genealogy flourish.

MI AMIGO EL CIGUANABO

I witnessed the re-experiencing of Horacio Roque Ramírez's empathetic existence in a virtual setting via Zoom. Amid interruptions from my cat Luna and Dr. Mario Escobar's children seeking homework advice, Escobar and I engaged in what he named a *chambrosa* session.[358] As a Chicana, I had initially viewed our conversation as a *platica* or his *testimonio*, a testament to his subjectivity and experiences.[359] Our *chambrosa* session was still a *testimonio*, but Escobar informed me about the significance of being a *chambroso* or *chambrosa* (a gossip); comparing

chambroso to the Mexican *chismoso* (a nosy gossip), he asserted that *chambrosa* sessions are for truth-telling even when the truths are unwanted.[360] To be *chambroso* is to challenge the hegemonic norms and toxic secrets perpetuating violence.[361] To tell the truth, was an impactful message Escobar continued to repeat throughout our one-hour conversation. While Escobar shared several rich details, for this section, I will focus on three portions of Escobar's truth-telling: the significance of the phrase "Write to Exist!" to Central Americans, the metaphor about *la palabra* as sustenance, and Escobar's poem "Ciguanabo Cumbiacentric" about Horacio Roque Ramírez's subjectivity.

Figure 28 Izote Press Logo

Alongside being a professor at the Los Angeles Community College District, Mario Escobar is also the publisher of *Izote Press*. *Izote Press* is a publishing company established in 2005 in Los Angeles, CA, to center U.S. Central American narratives marginalized by mainstream publishing companies in the United States.[362] I began the *chambrosa* session with a question about the statement "Write to Exist!" continuously repeated on Izotepress.com. "Write to Exist!" is placed in bold letters at the top of the homepage and in the prose of the 2020 "Letter from the Publisher."[363] For me, "Write to Exist" exuded connections about the term voice, including

documenting an individual's narratives and the visibility of authoring your stories. As a result, I asked Escobar,

> **Brenda Lara**: You've already talked a little bit about yourself, but one of the things that stood out to me when I was looking at the *Izote Press* website was how much you talk about the "Write to exist." I was wondering if you could elaborate on that statement in terms of your identity as a writer, as a scholar, and as a person.
>
> **Mario Escobar**: I think that's the first point of reference when you say as a person, as a human being. When you are part of a collective, or in my case, being Central American, I will say a shattered, in a way, collective. The civil wars in Central America exploded and sent people all over the place. It broke families, it broke friendships, and we landed in this place called Los Angeles, where we had to struggle to find an identity. Who we were as individuals but also who we were as a collective…
>
> …And because we had a story to share, and our story was not just a story of self, it was a story about the collective. About what we had been through as a group of people. And if I don't say anything. And if I stay quiet and I'm being silenced by the larger narratives. Then I don't exist. And the basic human right is to exist. I'm here. So, I play with the words I play with the words the "right to exist" and also say, *escribir para existir*. Because *la palabra es vida*.[364]

Collectivity is a staple in the way Escobar discusses Central American narratives. Even when speaking about his subjectivity, it is not just his subjectivity. For him, being human and, specifically, being Central American also means engaging in a "shattered" collective. It is a collective of exiles or, as Horacio notes, a collective of sexiles. Escobar's shattered collective embodies being "cut" from Central American homelands, families, and friendships. Escobar states that when referring to Central American wars, the division "broke families, it broke friendships."[365] The sever has many layers for U.S. Central Americans and Central American refugees. Voice as a collective is crucial to understanding Escobar's understanding of Central American existence and his relationship with Horacio Roque Ramírez.

This collective voice is not just theoretical; it ensues in life's everyday activities. Escobar spoke about meeting fellow U.S. Central American friends who fostered his identity and poetry, asserting that their distinct yet unified narratives helped establish his individual voice and identity

as a Central American man. His poetry led him and Horacio Roque Ramírez to meet, as both were part of the Central American poetry collective Epicentro. [366] Epicentro (translated Epicenter) was also a unified process. It was a way to physically and intellectually bring together shattered voices to reflect on Central American existence. Voices, including a friend named Santiago, led Escobar to Roque Ramírez 's voice. Escobar and Roque Ramírez developed their friendship and Central American ontology through the written and spoken word. During the interview, Mario Escobar notes his immediate connection with Roque Ramírez, calling Roque Ramírez a "beautiful person." [367] He was a beautiful person who taught him the significance of existing through friendship and later as a professor. Empathy and engagement within a more extensive network of Central American refugees are again central to Roque Ramírez's existence. "*La palabra es vida*" (translated to the word is life) is vital in comprehending the "Write to exist" and the "right to exist." The play on words stresses the significance of wandering in voice by stating, "*escribir es existir*," or to write is to exist. Voice here is a way to archive narratives and establish existence and humanity. Like with bodies of evidence, Escobar's statement situates injustice and justice by equating "write" and "right" with one another, boldly claiming that the very act of writing— the ability to document one's knowledge— is existence.

Citing Salvadoran poet Roque Dalton, Mario Escobar continues to speak about the collective nature of sharing *palabras* with the powerful statement, "*la palabra es como el pan, para todos*." [368] The statement translates to "the word is like bread, for everyone." Speaking to the necessity to treat voice as sustenance, Escobar proclaims,

> **Mario Escobar:** *La palabra es vida y si no escuchas mi palabra no existo. La palabra es el espacio.* The word becomes the space where we can exchange our stories. And yeah, the story, what I meant by that is if you hear me, I am giving you my *palabras.* I am giving you my words. And I think it was Roque that said, "*La palabra es como el pan, para todos*" and we want to eat. *Yo me lleno, yo me sustengo de tu historia*. *Como tu te sustentas la mia*. And then we exist for each other. If you don't hear those in the margins, they don't exist. [369]

He begins his statement by saying, "*La palabra es vida y si no escuchas mi palabra no existo,*" meaning "the word is life, and if you do not hear my word, I do not exist." For Escobar, voice means life; as a result, the inability to express voice and the negligence to hear voice is a form of denying an individual's existence. Escobar describes epistemic dehumanization in this statement, articulating that expressing knowledge and sharing one's voice is essential to recognize a person's existence. Central American existence further interconnects with community narratives as he compares voice with bread. Drawing from Roque Dalton's poetry, Escobar states that "bread [voice] is for everyone."[370] As such, bread is sustenance, and voice is a metaphorical bread for human existence; it is crucial for survival. Keeping with the food metaphor, it is significant to sharings' importance. As Mario continues, "*Yo me lleno, yo me sustengo de tu historia*."[371] Not only does Mario Escobar establish the need to be able to share one's own words, but he also asserts how listening is a form of sustenance. Existence also involves collective communication. To eat bread (or to listen to voices) not only preserves your history, but it asserts that collective existence is essential to survive in hostile environments, as Escobar establishes that individuals who are not listened to, "those in the margins," are ignored and classified as nonexistent. Escobar's statement is reminiscent of Roque Ramírez's claim in "A Living Archive as Desire." Recalling that in the section "Voices of Evidence," I spoke about Horacio's empathic and ethical obligation to document unrecognized voices, Horacio Roque Ramírez affirms, "The passing of their [queer Latinxs] bodies requires from us the commitment to record and understand the evidentiary qualities of their lives, to be courageous enough to gauge the shape and voices of the living archives they embodied."[372] Mario Escobar and Horacio Roque Ramírez both share an ethical obligation to listen to marginalized voices.

Mario Escobar's anecdotes and poetry about Horacio Roque Ramírez encapsulate the comparative nature of sharing bread and collective voices. Within the *chambrosa* session, I had the honor of hearing two of Mario Escobar's poems about Horacio. I will focus on the poem below called "Ciguanabo Cumbiacentrico." Having found the old digital files that held Horacio's existence, Mario Escobar began to read,

Mario Escobar:

Ciguanabo Cumbiacentrico

Ciguanabo who came to Los Angeles and he saw *muñecos de colores.*
Like dancing miracles under the autumn sky and they told him don't dance *haci muchacho haci no se baila muchacho*
The Ciguanabo just looked at them, and he was not going to keep secrets *de sintura.*
Locura. Sabrosura.
Dejenlo que baile haci. Let him dance.
Meneo con flavor *de* roasted *café*. Crushed, grinded, and boiled. *Entre fronteras y entre lenguas.*

Mario Escobar: [takes a break and stretches] Oh my god.

Brenda Lara: It was beautiful.

Mario Escobar: [continues reading]

He's not good at keeping secrets. *De sintura. De locura. De sabrosura.*

So *dejenlo bailar haci*. Let him Dance.
Meneo con flavor *de* roasted *café.* Crushed, grinded, and boiled. *Entre fronteras y entre lenguas.*
Haci no se baila muchaho.
The Ciguanabo kept dancing from UCLA to Berkeley.
All the way to Castro Street.
Into the minds of new generations.
Que no se hueva a responder. Not afraid to question.
Listen to the *claves* and the conga beat. Take a deep breath.
Can you hear Ciguanabo dancing? In daylight.
Haci no se baila muchacho.
Enough *hombre* let Ciguanabo dance. Towards his night. Towards his dream.[373]

La Ciguanaba's legend transcends spatiality and temporality. As a mixture between Spanish and Indigenous mythology, La Ciguanaba is a Ladino icon for Central American individuals. Yet, her narrative transcends nation-state borderlands and, as such, impacts diasporic refugees like Horacio Roque Ramírez. Adrián Recinos emphasizes La Ciguanaba's significance to Salvadorean modernity; by doing so, he reminds scholars to utilize La Ciguanaba's narrative to analyze Salvadoran individuals— as it is in this chapter— academics should read her folklore within El Salvador's historical and contemporary cultural context.[374] La Ciguanaba's gendered implications cement her status as a "bad woman." Concepción Clara de Guevara traces La Ciguanaba's etymology to the Nahuatl phrase "*cihuat nahauli,"* which means witch woman.[375] Recinos argues that La Ciguanaba's Indigenous etymology translates her name to "*mujer desnuda,*" or naked woman.*[376]* Clara de Guevara goes as far as to assert that La Ciguanaba embodies infidelity.[377] Her name depicts negative connotations that Other her through her sexualization. Several La Ciguanaba retellings depict her as an Indigenous or Ladina young woman working on a plantation as she challenges the plantation owner's sexual advances; aggravated by her resistance, he murders her.[378] In the afterlife, she shapeshifts from a beautiful woman to an old hag to frighten men who enact sexual violence.[379] Each retelling describes La Ciguanaba within four characteristics: beauty, exile, haunting, and misogynists' terror.[380] Karina Alma demonstrates La Ciguanaba's application to real-world feminist figures through her concept of "cigua resistance," which asserts that Salvadoran women's resistance parallels the resistance against gendered violence present in La Ciguanaba's folkloric haunting.[381]Alma affirms that cigua recenters *centroamericanas* who often do not have their own intellectual feminist spaces. [382] Queering La Ciguanaba through LGBTQ+ Latinx feminism expands her meaning. As a queer critique, La Ciguanaba is a framework that redefines racialized sexuality, gender, and gender expression and roles. La Ciguanaba's

redefinition of the body and womanhood occurs in her dialectic framing as both an attractive passive woman and a menacing creature. She accomplishes this "menacing" action through her bodily autonomy. Her body is fluid, and her shapeshifting helps reveal her monster bodily expression as she wishes.

Her context is significant in deconstructing the poem “Ciguanabo Cumbiacentrico” as an act of queer resistance. The poem is evidence of Horacio’s queer afterlife. Horacio Roque Ramírez embodies La Ciguanaba through his exile, resistance against heteropatriarchy, and, as the above poem demonstrates, his bodily autonomy. The poem’s title, “Ciguanabo Cumbiacentrico,” centers Horacio alongside movement, as Escobar names Horacio El Ciguanabo, but establishes that he is a Cumbia-centric dancer. During our *chambrosa* session, I mentioned to Escobar that I had thought about Horacio as a contemporary Ciguanaba. I had learned about the details of la Ciguanaba’s folktale before I dove into his archives, but once I did, the connections between their stories were undeniable. Mario’s face immediately shifted from an attentive glance to a prominent smile as he told me he used to call Horacio El Ciguanabo.[383] My face was in shock, supposing this was more than a mere coincidence. Escobar talked about how Horacio, as El Ciguanabo, was a lively person that brightened classrooms and dance floors. That is when he mentioned that he had written poetry about Horacio; one poem, “Ciguanabo Cumbiacentrico,” articulates his loving and lively aura. Escobar begins the poem, with the line “Ciguanabo who came to Los Angeles and he saw *muñecos de colores*.”[384] The line directly establishes Horoacio’s exile identity and alludes to his sexile identity. The first line describes his refugee migration from Santa Ana, El Salvador, to Los Angeles, California. As the sentence continues, the narrator establishes that Horacio saw colorful dolls. It is significant to note that *muñecos* in Spanish is masculine gendered. Under heteropatriarchy, dolls are feminine toys only acceptable for young girls. Yet, in the poem Horacio, as a young boy, places

his attention on the colorful dolls. The following lines describe Horacio's dancing. Escobar continues, "Like dancing miracles under the autumn sky and they told him don't dance *haci*."[385] Horacio Roque Ramírez's dancing connects with "miracles" and an "autumn sky," the sky possibly signifying the earth's temporal transition or Horacio's November birth month. Throughout the poem, people tell Horacio, "*haci no se baila muchacho*" (that's not how you dance, boy). Individual's criticisms of his dancing highlight queer exclusion and sexuality as they tell El Ciguanabo not to dance femininely because it does not fit within the United States' or Salvadoran heteropatriarchal boundaries. As a response to homophobia, Escobar connects dancing to speaking secrets asserting, "The Ciguanabo just looked at them and he was not going to keep secrets *de sintura*."[386] Again, named Horacio El Ciguanabo, his bodily movements relate to La Ciguanaba's ability to shapeshift. Just as La Ciguanaba upholds her bodily autonomy by transforming her body from a conventional beauty to a monstrous form, Horacio upholds his bodily autonomy with his dancing. He will "not keep secrets *de sintura*," secrets from the hips, a reference to his sultry feminine movements; instead, he looks directly at the hetero-patriarchs and keeps moving.

Throughout the stanzas, Horacio travels through sexual, nation-state, and cultural borderlands. Escobar continues, "*Meneo con* flavor *de* roasted *café*. Crushed, grinded, and boiled. *Entre fronteras y entre lenguas*."[387] In this line, Horacio's movements are forms of "*meneo*," or a mixture from side to side; in this case, it is the movements required to make coffee— the coffee brewed during writing sessions or the coffee bought at the café where Epicentro sprung up. This *meneo* travels "*fronteras y entre lenguas*," or borderlands and tongues. These borderlands include nation-states like El Salvador, the United States, and Mexico, but it also includes academic and sexual borderlands, and language barriers like the Salvadoran Spanish dialect, Mexican Spanish dialect, and U.S. English. The poem continues,

> The *Ciguanabo* kept dancing from UCLA to Berkeley.
> All the way to Castro Street.
> Into the minds of new generations.[388]

As the narrator references, Horacio's journey from an undergraduate and master's student at UCLA to his doctoral program at UC Berkeley. Just as important, it also references Horacio's time in Castro Street, a historically LGBTQ+ area of San Francisco or what Roque Ramírez called the "queerest of Meccas."[389] He can enter a new generation's minds through his academic journey and the relationships he gains while in San Francisco. As mentioned earlier, in the poem, Roque Ramírez also travels through tongues and languages. "Lenguas" could refer to his queer sexuality and sexual references based on the tongue. Still, they are also references to El Ciguanabo's Salvadoran Spanish dialect and his inability to keep secrets. As the poem reaffirms, "He's not good at keeping secrets. *De sintura. De locura. De sabrosura*."[390] As a Ciguanabo, Horacio does not keep secrets that pertain to his "hips" or movement, his "*locura*" or madness, and "*sabrosura*" or taste and beauty.[391] He speaks truths about his queer sexuality and its distinct definitions. The *American Psychology Association (APA)* historically depicted queerness as a psychological disorder. Yet, Horacio owns this madness as truth by transforming it into *sabrosura*, reminding the reader of his previous *meneos* making coffee for the taste and, more significantly, that queer sexuality is beautiful. He is, again, utilizing la Ciguanaba's symbolism to transform *sabrosura* from a women's sensuality to a queer sensuality, and like the ghost, heteropatriarchy cannot contain queer sensuality. The poem ends with El Ciguanabo still moving. But unlike La Ciguanaba's movements, the night does not limit El Ciguanabo; he moves throughout the daylight and the nighttime. Escobar declares,

> Can you hear Ciguanabo dancing? In daylight.
> *Haci no se baila muchacho.*
> Enough *hombre* let Ciguanabo dance. Towards his night. Towards his dream.[392]

While misogynist men still attempt to stop him from dancing, the narrator, likely Escobar, steps in as an ally to allow El Ciguanabo to dance. The Ciguanabo's dancing travels through temporality. He occupies the daytime even when hetero-patriarchs would prefer that he hides in the darkness. His dancing, or his very existence, allows him to occupy the day and continue to the night and the future. The poem ends with El Ciguanabo moving "Towards his night. Towards his dream."[393] The last two sentences are possessive, El Ciguanabo is not only moving toward the night, but he is moving toward his night and his dream, establishing that he has autonomy over his life and aspirations.

CONCLUSION: DEAR HORACIO

You don't know who I am, but I think I've gotten to know you intimately. I remember the first time I heard about you. It was Fall 2017, my first year of graduate school. My friend Omar Gonzalez cited you throughout his dissertation. He wished he had asked you to be on his committee, that was around November. He told me how nice of a person you were, extremely sincere, and beyond intelligent. I believed Omar; he is a soft Pisces that knew how to connect with other warm souls. The following academic year, I got close to Karina— again another *espiritu humilde*— she presented me to you once again. It's funny to think that it took a year and the same 7th-floor Bunche Hall hallway to start to understand you.

I've become a historian through your history, but more importantly, I think you have helped me evolve as a scholar. I know what it's like to feel immense sadness at the thing you most love to do. When first writing this letter, I wanted to ask why you didn't just leave academia. But what a senseless question that is. You cannot *just* leave your passions even when those passions bring you heartbreak. I'm at the end of my doctoral journey. I'm finally almost done, and now I could not dream of going anywhere outside of the ivory tower's cold walls. I suppose I'll just bring an

enormous San Marcos blanket with me. It will fit me and anyone else who wants to tag along and feel the warmth. I keep thinking about what the Chicana/o and Central American Studies Ph.D. will symbolize. I keep hoping I'm doing it justice. I had a campus visit where one student asked me if I was *Centroamericana* because I have a chapter for you. I quickly said, "No, I'm sorry to disappoint." She took it as a joke, but I was partially serious. I told her she was the expert. I'm merely a Chicana attempting to learn. I am hoping I'm still learning from you.

Con mucho corazon,

Brenda

CHAPTER III:
Gloria Anzaldúa: The Academic Shadow-Beast

INTRODUCTION: MEETING ANZALDÚA

In August 2019, I flew from Los Angeles, CA to Austin, TX, to begin archival research on Chicana feminist theorist Gloria Anzaldúa. On a hot Austin summer day, I made my way to "The Benson" (its official title being the University of Texas- Austin's LLILAS Benson Latin American Studies and Collections). During my walk, I recalled my first experiences getting to know Anzaldúa's writing. I first read her works as a fifteen-year-old high school debater. As a working-poor Mexican-American teenage girl from Southeast Los Angeles, I felt excluded in the sea of predominately upper-class, White, cisgender boyish faces that flooded policy debate tournaments. But in this same space, I would take my first steps towards mestiza consciousness with my debate mentor, Martha Dolores. As an East Los Angeles Chicana, college student, and eco-feminist, she recommended I read *Borderlands/La Frontera: The New Mestiza* (1987). I had confided in Martha about my discomfort during debate arguments, not because I was unprepared to make intellectual claims but because I felt unheard. I felt I did not fit in the debate world. In other words, I was aware of my epistemic dehumanization. After a long night discussing how engraved White supremacy was in debate tournaments, she looked at me and said, "You might like this book called *Borderlands*. It's by this woman named Gloria. Her last name starts with an A, but I can't remember it right now." Martha had participated in debate tournaments when they first formed the Los Angeles Urban Debate League. She had experienced the brunt of debate's borderlands, and I suppose she wanted me to find my version of *nepantla,* or as Gloria defines it the "in-between space" a midst "transformation."[394] That same year my AP English teacher Mr. Cesar Chavez assigned Anzaldúa's essay "Wild Tongues Can't Be Tamed" alongside Tupac Shakur's "The Rose

that Grew from Concrete." I must confess that as a fifteen-year-old from the "hood," Tupac's experiential knowledge had a more immediate impact on me. Nonetheless, by the end of my sophomore year in high school, Anzaldúa had reinvigorated my teenage activism and was one of my first journeys through mestiza consciousness. Her words introduced me to *teorías'* significance; understanding theory with a lower-case "t" was necessary to connecting subjectivity, particularly experience, to knowledge creation. Now at the Benson, I would read her knowledge, unpolished, gritty, and in fragments like the borderlands themselves.

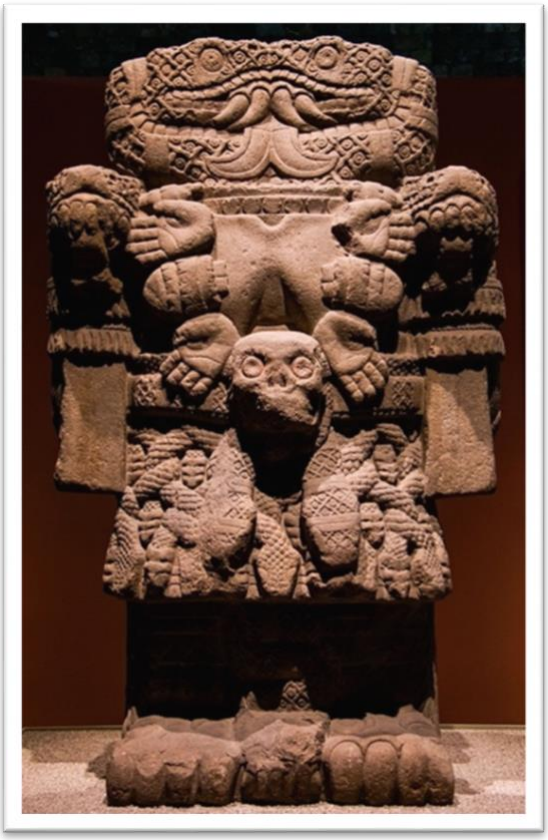


Figure 29 Coatlicue Goddess Statue at the National Museum of Anthropology in Mexico City, Mexico.

Through my archival investigations at the University of Texas, Austin's *Gloria Evangelia Anzaldúa Papers*, I argue that Gloria Anzaldúa's legacy embodies an academic Shadow-Beast. Anzaldúa's theorizes the Shadow-Beast as the "unacceptable parts" pushed into the self's shadows.[395] Her archives preserve a lifetime of the Shadow-Beast attempting to expose and "break

out of its cage," an intellectual and academic cage that repressed Anzaldúa's knowledge and affect.[396] Her archives including her manuscripts, artistic endeavors, and everyday notes, show that the Shadow-Beast's release is contingent on the mestiza consciousness process, specifically, the Coatlicue state. As articulated in *Borderlands/La Frontera,* mestiza consciousness refers to the non-linear steps that deconstruct and foster an understanding of life's ambiguities.[397] For Anzaldúa and other Chicanas in the Southwest, life's ambiguities include navigating physical, symbolic, mental, and spiritual borderlands.[398] As the fourth stage in mestiza consciousness, the Coatlicue state draws on the Mexica mythological goddess Coatlicue. Figure 29 shows a photograph of the Coatlicue's statue at the National Museum of Anthropology (NMWA) in Mexico. Gloria Anzaldúa's first encounter with Coatlicue was at a museum. Recalling that encounter she writes,

> I first saw the statue of this life-in-death and death-in-life, headless "monster" goddess (as the *Village Voice* dubbed her) at the Museum of Natural History in New York City. She has no head. In its place two spurts of blood gush up, transfiguring into enormous twin rattlesnakes face each other, which symbolize the earth-bound character of human life.[399]

Coatlicue, the Earth goddess, is represented by two serpents. The two serpents demonstrate her duality as a goddess who symbolizes life and death.[400] Serpents not only adorn her, but they are her. While Anzaldúa states that "She has no head," I envision Coatlicue as an intellectual being with a head consisting of two serpents meeting face to face at the center. By conceptualizing Coatlicue as a two-headed creature, the mind is no longer an individual object. Her duality moves the mind away from a singular brain; instead, it is a union. As a combined force, the two serpents recognize knowledge's collectivity. Knowledge creation is not an individual task; it is an exchange. This epistemological exchange is not just limited to two living bodies, but as Coatlicue's life and death alludes to it is also a temporal exchange. Knowledge moves from the living to the dead and from the dead to the living.

The etymology of the word serpent ties the creature to its slithering, silent, and interactive demeanor. Its Latin origins *serpentem* and Greek ties to the word *herpein*, both bridge serpents to the word "creep."[401] The serpent's etymology inherently connects it with an eerie nature. Consequently, while the serpent is an earthly animal, its spookiness is drawn from its ability to move discretely and silently. In many ways, the serpent shares similarities with the ghost. As Avery Gordon asserts that a haunting can be direct or oblique, the serpent's movements allow it to be visible and invisible as it chooses, just as a ghost chooses to appear and disappear in a haunted space. Coatlicue's association with serpents as the Earth goddess allows her to transcend between the physical world and a mystical haunting place. Her relationship to death and haunting is also present in Coatlicue's attire. Around her neck, Coatlicue wears a necklace made of skulls, hands, and hearts. Coatlicue reminds humanity of our proximity to death and our body's deconstruction through this necklace. The serpent is grounded to the Earth, and as humans, we are also physical beings bound to the Earth. The limbs within Coatlicue's necklace show humanity's ability to be torn apart and placed back together into a distinct entity. As Anzaldúa notes in *Borderlands*, "Goddess of birth and death, Coatlicue gives and takes life; she is the incarnation of cosmic processes."[402] Death is a prevalent part of human life and being, whether literal or metaphorical. Coatlicue's duality between death and life highlights the gruesome and unnerving aspects of being but also proves that this eeriness is a necessary everyday process for growth and change.

The Coatlicue state is a transformation that forces individuals to know.[403] For Anzaldúa, this involves theorizing that "knowing is a painful state."[404] Consequently, it is a psychological state that disrupts life.[405] Although Gloria Anzaldúa is a prominent thinker, her archives reveal how she crossed academic borders and endured social and institutional violence, including a lack of medical insurance and her theories' delegitimization. The archives are materiality that shows

the Coatlicue state's "internal whirlwind," and the artifacts are evidence and symbols of the "underground aspects of the psyche."[406] The repression she endured in life triggers Coatlicue's ruptures as everyday psychic states. At the same time, Anzaldúa's archives show how as a Chicana living with diabetes she was engaged in the repetitive process as an *arrebato* or emotional rupture in her lifetime.[407] *Arrebatos* are a type of spiritual resistance to protect one's physical and mental health.[408] As Anzaldúa notes, "*Coatlicue da luz a todo y a todo devora.*"[409] This statement translates in two distinct forms. First, Coatlicue gives light to all and to all she devours, and second, Coatlicue gives birth to all and devours all. Coatlicue's status as "life-as-death" and "death-as-life" means that she highlights the parts of life that feels like death while also stressing that life still exists within the experience of death. To treat the *Gloria Evangelia Anzaldúa Papers* as an archive of feeling, I identify the emotional ruptures—whether these wounds are healing or growing— still prevalent in her manuscripts, journals, and possessions that recognize that within life, individuals must experience death's proximity, and in death, ghosts leave behind components of their lives.

In this chapter, I seek to create space for remembrance and release the academic Shadow-Beast by challenging the homophobic, misogynist, racist, and ableist ideals that reiterate Chicanas' repression in academia. Throughout this chapter, I analyze Anzaldúa's Prietita and Llorona characters, her dissertation manuscripts, her poetry and short essays about death, and her medical logs, flyers, and emails. While the *Gloria Evangelia Anzaldúa Papers* and the *Gloria Anzaldúa Altares Collection* preserve substantial archival materials, this chapter is not an extensive survey of the complete collections. Instead, I examine Gloria Anzaldúa's injustice and resistance within higher education and the supernatural metaphors and theories that allowed her to survive. Gloria died attempting to earn her Ph.D. from the University of California, Santa Cruz's (UCSC) History of Consciousness Program. By the 2000s, she had already established herself as a prominent

scholar. This *Bridge Called My Back* (1981) and *Borderlands/La Frontera: The New Mestiza* (1987) were critical foundational texts in creating women of color feminism and Third-World feminism. Yet, she sought a Ph.D. to legitimize her literary work within academia, first at the University of Texas, Austin, and later in her life at UC Santa Cruz. Without the intellectual validation the doctorate allotted, Anzaldúa only "qualified" for university adjunct and guest lecturer positions. As a woman living with diabetes, she required a Ph.D.'s legitimization to access necessities like healthcare. Without a doctorate, she could not afford healthcare and was ineligible for employment opportunities that would allot her healthcare benefits. She was posthumously awarded her doctorate in 2005. Her posthumous doctorate degree from UC Santa Cruz honors her as a public and academic intellectual. While this demonstrates the positive sentiments Anzaldúa's life creates, it could not reverse the physical damage that Anzaldúa's mind and body endured. The following sections analyze Gloria Anzaldúa's legacy, literature, and the archival spaces where her Shadow-Beast may still be found.

AWAKENING THE SHADOW-BEAST

Borderlands' *teorías* like "cultural tyranny" and the "fear of going home" demonstrate White heteropatriarchal hegemony's persecution of marginalized individuals and its affective consequences. Gloria Anzaldúa terms the fear of going home as the terror associated with experiencing homophobia in your family.[410] Alongside the fear of going home, she theorizes more prominent societal terrorism as cultural tyranny to demonstrate the many ways culture, including Mexican and Chicano culture, attempts to control women.[411] Throughout her writing, Anzaldúa articulates the fear of going and the cultural tyranny in her experiences living as a Chicana lesbian. I focus on the terror she experiences within the university, including exclusive White intellectual spaces. Though Anzaldúa's writing criticizes exclusionary academic environments long before the

1980s, one of the first publications that gained momentum within feminist movements and that sought to combat White supremacist and misogynist hegemonic ideologies is *This Bridge Called My Back* (1981). Alongside a collective of Third-World feminists, Anzaldúa, wrote the anthology *This Bridge Called My Back* to create an intellectual space that responded to "issues facing women who, in the university surroundings, are often thrown into confusion about their ethnic and/or racial identity."[412] This Third-World feminist collective is only one instance of the Shadow-Beast's repression, release, and resistance. I analyze Anzaldúa's concept of the Shadow-Beast, connecting it to academia's hostile environments. Keeping with the theoretical framework, epistemic haunting, I place the Shadow-Beast in relation to continuous knowledge repression observing how shadows offer a way of deconstructing the concept of haunting. More importantly, I demonstrate how Anzaldúa's use of supernatural and uncanny figures like La Llorona, shadows, beasts, and ghosts, allow her to contemplate her being as a living and dying individual.

Understanding the Shadow-Beast is essential to comprehending *teorías*, or experiential theories, like the fear of going home and cultural tyranny. In describing the fear of going home, Gloria Anzaldúa's second chapter in *Borderlands*, "Movimientos de rebeldia y las culturas que traicionan," articulates its connection to the Shadow-Beast, stating:

> To avoid rejection, some of us conform to the values of the culture, push the unacceptable parts into the shadows. Which leaves only one fear— that we will break out of this cage. Some of us take another route. We try to make ourselves conscious of the Shadow-Beast, stare at the sexual lust and lust for power and deconstruction we see on its face, discern among its features the undershadow that the reigning order of heterosexual male project on our Beast. Yet still others of us take it another step: we try to waken the Shadow-Beast inside us.[413]

As Coatlicue's two serpent faces, the Shadow-Beast has a dualistic essence. Anzaldúa establishes that the Shadow-Beast is the first undesirable monster an individual encounters. As a frightening entity, individuals feel that they should imprison the Shadow-Beast within the mind. As the

"unacceptable parts in the shadows," this monster represents the parts of an individual's intersectionality that conventional societal norms demean. In the above block quote, Anzaldúa utilizes the Shadow-Beast to signify lesbianism and queerness. Yet, as Anzaldúa demonstrates, this imprisonment is part of a "heterosexual male project" that desires to vanish queerness and LGBTQ+ bodies; as a result, heteropatriarchy creates negative perceptions of the beast. [414] At the same time, the Shadow-Beast acts as an embodiment of resistance as Anzaldúa shows that at its simplest form, the Shadow-Beast represents an awareness that there are structures of power contesting women and queer individuals' existence. In other words, a total acceptance of the Shadow-Beast is an acceptance of your intersectional, marginalized identities. Accepting the Shadow-Beast is a confrontation against an individual's internalized self-hate, including internalized racism, sexism, homophobia, and xenophobia.

Gloria Anzaldúa ends her quote by asserting, "Yet still others of us take it another step: we try to waken the Shadow-Beast inside us *[sic]*."[415] What does it mean to awaken the Shadow-Beast? Decoding awake involves connecting it to its literal definition as "coming out of sleep."[416] When an individual sleeps, their bodies are not physically active in the same manner as being awake. The mind's perceptions are pointed inward without communicating with the outside physical world. In this form, sleep literally and metaphorically cages the body. Awake's etymological origins also demonstrate the word's connection to change, as the Old English term *awacen* means to "arise, originate," and *awacian* connects awaking to "revive; arise."[417] Awaken connotes sleep, but its Old English variations center awaking as a form of creation or resurrection. As shown in the introduction, Christina Sharpe's *In the Wake* (2016) connects the wake to Blackness, being, and slavery. In its multifaceted meaning, wake depicts "the track left on the water's surface by a ship; the disturbance caused by a body swimming or moved, in water; it is the air currents behind a body

in flight; a region of disturbed flow" and "the state of wakefulness; consciousness."[418] Moreover, Sharpe argues that to be in the wake is to live in the "afterlife of property" and slavery.[419] Additionally, to do "wake work" draws from this consciousness to "a mode of inhabiting *and* rupturing this episteme [slavery's aftermath] with our known lived and un/imaginable lives."[420] Similarly, the Coatlicue state in mestiza consciousness is also a rupture or *arrebato,* as Anzaldúa characterizes the goddess in *Borderlands* as a "rupture in our everyday world,"[421] an *arrebato* that brings about a knowledge that makes Anzaldúa "more aware… more conscious."[422] For Anzaldúa like for Sharpe, episteme is a necessary component of consciousness. A racialized individual's experiential knowledge, or the episteme from our "lived and un/imaginable lives," makes individuals aware of White supremacy. The conception that to be awake is to be politically conscious continues in the 21st-century vernacular as the colloquial phrase "woke" demonstrates awakenings' transformative coming to consciousness. A woke person acknowledges and actively confronts power structures that harm marginalized individuals. Drawing from awake's etymology and Sharpe's notion of "in the wake" is significant to understanding how awakening the Shadow-Beast is not just a metaphor for releasing a part of oneself. When individuals push epistemic boundaries to include marginalized voices and histories (including one's own experiences and bodies), they create an existential disturbance. Wake's definition of "the disturbance caused by a body swimming or moved" further integrates experiential knowledge into awakening. While Sharpe connects the wake's bodily disturbance to the historical deaths of enslaved peoples thrown overboard and their resistance as when escaping slave ships navigating through the sea, water's connotation within Chicanas' folklore highlights a distinct disturbance. This is not to say slavery's waters do not disturb Chicanas' existence. There is no question that Chicanas, especially Afro-Latinxs, also exist in slavery's wake. Instead, I accentuate how feminist folkloric figures like La

Llorona and La Ciguanaba disturb water. In their tales, their bodies inhabit rivers as forms of episteme. These ghosts perform wake work by disturbing White supremacist notions of femininity, obedience, motherhood, and colonial power. Thus, awakening the Shadow-Beast involves birthing a new self or a revived existence that utilizes internal and external knowledge to transform an individual's ontology. An awake Shadow-Beast is a resistant consciousness that is internally and externally free.

Eurocentric and exclusionary academic spaces promote the Shadow-Beast's confinement however, amid the rise of the Third-World feminist movement in the 1980s, White anti-feminist (and feminist) scholars disparaged *This Bridge Called My Back,* critiquing its intellectual legitimacy and significance for feminist and racial equality movements. Such critics established the theoretical frames to theorize identity and repression; by creating boundaries that separated discussions of racism, homophobia, and sexism, it also created knowledge exclusion that denied intersectional analysis. Similar adverse critiques exist about *Borderlands/La Frontera's* publication.[423] As a publication that draws on Chicana experiential knowledge, this problematic criticism engaged in the same behaviors Anzaldúa theorizes— cultural tyranny that restrained intellectual advancements outside of Third-World feminist circles. It also reinforced Anzaldúa's Shadow-Beast's captivity. Gloria Anzaldúa notes one such moment in the essay "On the Process of Writing *Borderlands/La Frontera*" in *The Gloria Anzaldúa Reader* (2009). She recalls that White scholars, including White feminist scholars, delegitimized or appropriated her writing. Anzaldúa testifies, "…they [White academics] would look at some of the conclusions and concepts and theories in *Borderlands* and write about them, saying that my theories were derived from their work. *They* had discovered these theories."[424] Anzaldúa's purposeful use of the words "they" and "discovered" reaffirms the repression and division she felt from White academics. By establishing

them as "they," she is marking her intersectional differences in academic space. Moreover, by using the word "discover," she is referencing a history of colonialism, as European settlers stole knowledge and resources in the name of discovery. To discover knowledge and theories ignores knowledge's integral connection to bodily experience. White scholars refuted *Borderlands'* theoretical significance by denying subjectivity's connection to knowledge production. Like in Lora Romero's tenure denial, rhetoric is employed in service of unjustified claims, including in this case that borderlands theory was too narrow or did not replicate or fit within academic writing conventions.[425] Furthermore, White academics claimed that Anzaldúa's writings were unoriginal and that she had plagiarized philosophers like Michel Foucault, Jacques Lacan, and Jacques Derrida.[426] Lastly (and ironically, considering the second point), when White scholars did use her work, they appropriated it. Repressive scholars did not credit her for the *teorías*, and interpretations excluded racial issues.[427] Despite these racist remarks, *Borderlands* scholars including the *Society for the Study of Gloria Anzaldúa*, the *National Association for Women's Studies*, and the *American Studies Association* extensively researched the Shadow-Beast *teoría* for years.[428]

Anzaldúa's development of the Shadow-Beast was a long and detailed theoretical process long before *Borderlands/La Frontera's* manuscript. One of Gloria Anzaldúa's first allusions to the Shadow-Beast is in her 1990 dissertation, "La Llorona."[429] In the dissertation notes, she ponders a "symbol for the shadow side as a theory, idea, exp., the underbelly, what's below the surface, see through the ghostly body."[430] The notes refer to a theory that contemplates the "symbol for the shadow side" and the "ghostly body." The "shadow side" is a discernable reference to the Shadow-Beast by an interim name. Though the ghostly body seems like another concept altogether, as was demonstrated in previous chapters, the ghost has a variety of theoretical definitions, many of which show that ghosts are metaphors for repressed entities. Shadow and ghost have ancient etymological

connections. Early 13th-century definitions of shadow describe it as "anything unreal."[431] By the mid-14th century, shadows were synonymous with ghosts.[432] The shadow's 13th-century definition aligns with the patriarchal caging Anzaldúa describes in the "heterosexual male project."[433] To elaborate, within heteropatriarchy, the aspects that make up the Shadow-Beast are unreal. Because queerness and women's sexual deviance does not fit the structure's boundaries, White heteropatriarchs treat them as if it does not exist. The connection to the ghost becomes crucial here because of the ghost's ambiguity. Ghosts' uncanny characteristics make them present and not present; a ghost is an entity that is seen and unseen. For some, it does exist, while for others, it does not.

The shadow denotes the same ability, as shadows depend on perception and light; some days, shadows are well-defined presences attached to the body, while depending on the light, they may not be present. Shadow's connection to light finds a parallel in Coatlicue's characteristics. Recalling Anzaldúa's Coatlicue descriptions as an entity that "*da luz a todo y a todo devora"* (gives light to everything and devours everything).[434] Coatlicue reminds Chicanas that shadows cannot exist without light. The dichotomy between darkness and light shows beings' complexity. Life journeys through figurative darkness. Darkness' etymological roots mean the "absence of light," the Old English term for the dark, *deorc*, defines it as "sad, cheerless; sinister, wicked."[435] In Old German, *derkaz,* darkness means to "hide, conceal."[436] These negative connotations are strikingly unnerving considering the word dark's historical and contemporary racial implications. In the 1820s, European Christian missionary publications used terms such as "Dark Continent" to describe Africa, and other continents like South America, with a majority of Black and Indigenous residents. Historical associations between darkness' etymology and race demonstrate how White supremacy casts racially marginalized individuals as "sinister, wicked."[437] Ancestral racialized

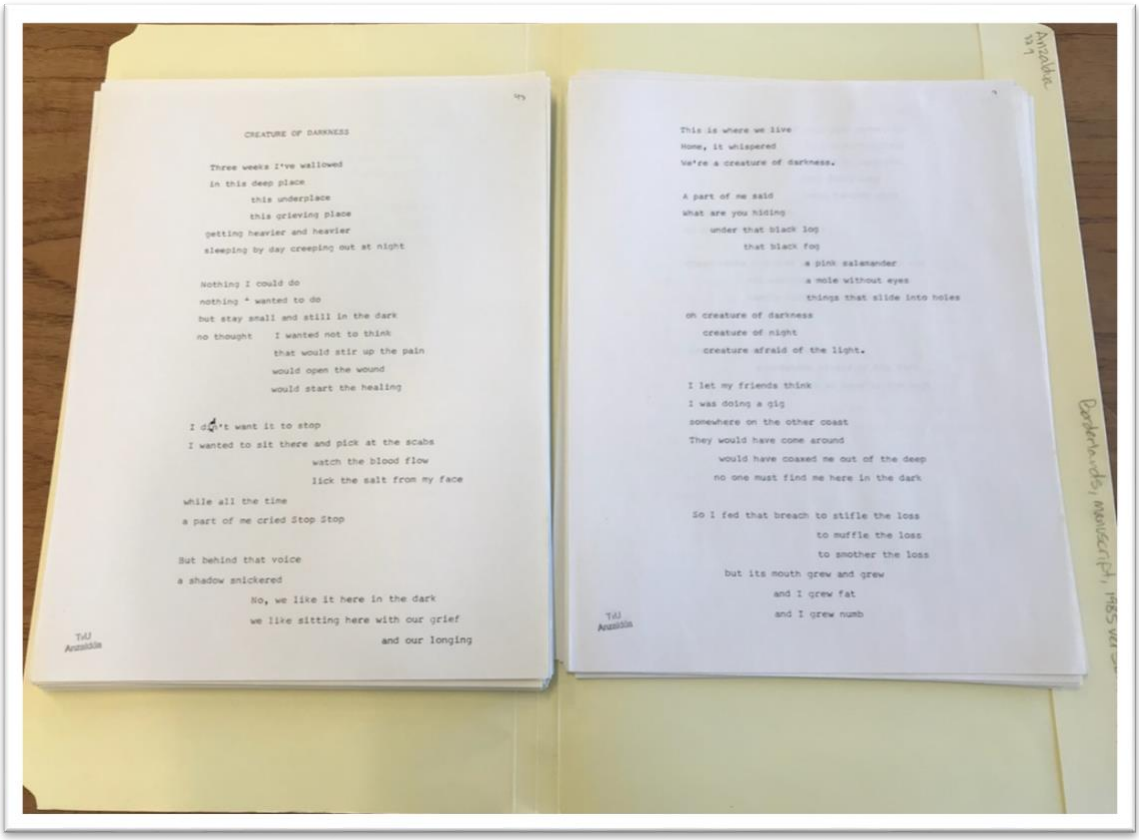
knowledge like *curanderia* (healings) utilize natural and spiritual medicines. Still, these forms of healing are interrelated with witchcraft. *Curanderas* (healers) and *brujas* (witches) overlap in Latinx cultural settings and as such, Christianity associates *curanderia* outside of its moral epistemic boundaries. Centering *Derkaz* as concealment, is a reminder of society's fixation on hiding differences, whether racialized, sexualized, classed, or gendered difference. As such, shadows do not just bring to light the unreal, but their relationship with darkness demonstrates societies' need to obscure the Other. Nevertheless, it is essential to note that concealment works in distinct fashions. For instance, exclusionary societies may desire to conceal marginalized individuals, but Othered identities can also choose to hide in the shadows. In this way, darkness and shadows can function as temporary sanctuary spaces. Shadows can relieve light's burning and, at times, blinding sun rays.

Gloria Anzaldúa's *Light in the Dark/Luz en lo Oscuro* reflects on light and its relation to sanity and instability. Particularly she notes how struggles and emotions fluctuate their capacity. Sanity is not a fixed, unmoving mental force. Within *Light in the Dark,* Anzaldúa highlights sanity's gravity as she exclaims it is "a matter of life and death."[438] Within the piece, she explains that sanity and wholeness are essential to one another. Anzaldúa contemplates,

> Dealing with the lack of cohesiveness and stability in life, that increasing tension and conflicts, motivates me to process the struggle. The sheer mental, emotional, and spiritual anguish motivates me to "write out" my/our experiences. More than that, my aspiration toward wholeness maintains my sanity, a matter of life and death.[439]

Anzaldúa not only relates sanity to wholeness but also connects it with her "mental, emotional, and spiritual anguish. As a result, sanity is not mutually exclusive from negative affect. She maintains her sanity by voicing and deconstructing anguish and her spiritual dismemberment to keep her wholeness or her entire being. Specifically, for Anzaldúa, processing struggle, and

borderlands involves writing, which further connects Anzaldúa to madness, when madness derives from a "headstrong passion."



CREATURE OF DARKNESS

Three weeks I've wallowed
in this deep place
this underplace
this grieving place
getting heavier and heavier
sleeping by day creeping out at night

Nothing I could do
nothing I wanted to do
but stay small and still in the dark
no thought I wanted not to think
that would stir up the pain
would open the wound
would start the healing

I don't want it to stop
I wanted to sit there and pick at the scabs
watch the blood flow
lick the salt from my face

while all the time
a part of me cried Stop Stop

But behind that voice
a shadow snickered
No, we like it here in the dark
we like sitting here with our grief
and our longing

This is where we live
Home, it whispered
We're a creature of darkness.

A part of me said
what are you hiding
under that black log
that black fog
a pink salamander
a mole without eyes
things that slide into holes
oh creature of darkness
creature of night
creature afraid of the light.

I let my friends think
I was doing a gig
somewhere on the other coast
They would have come around
would have coaxed me out of the deep
no one must find me here in the dark

So I fed that breach to stifle the loss
to muffle the loss
to smother the loss
but its mouth grew and grew
and I grew fat
and I grew numb

Figure 30 Poem "Creature of Darkness" (1985) Page 1-2

The connection between darkness and the Shadow-Beast is prevalent in one of Gloria Anzaldúa's unpublished poetry manuscripts, "Creature of Darkness." Within this piece, Anzaldúa describes her journey through the Coatlicue state, though she does not yet name this *teoría*. She begins the poem by alluding to the overwhelming psychological state that Coatlicue brings her to. Confessing her familiarity with darkness, she writes,

> Three weeks I've wallowed
> in this deep place
> this underplace
> this grieving place
> getting heavier and heavier
> sleeping by day creeping out at night[440]

As I write this, I have become exceptionally acquainted with the underplace. Like Anzaldúa, I am "sleeping by day creeping out at night." My experiences are similar to hers; for the past few months, I have been grieving— literal deaths, past lives, and futures that will never come— but I have found an odd calmness with the night like Coatlicue and her serpent being, "creeping" has become a nightly affair. Recalling creeping's connection to the shadow as a way to dive into the uncanny, creeping also involves a reconfiguration of time and movement. To creep is to "move slowly, quietly, and carefully, usually in order to avoid being noticed."[441] "Creature of Darkness" depicts a hyper-awareness of movement. In the second stanza, she continues by saying,

> Nothing I could do
> nothing I wanted to do
> but stay small and still in the dark[442]

Movement becomes an inability and ability. To elaborate, within Anzaldúa's Coatlicue state, she loses the ability to "do" or act, but in the following line, she also demonstrates that she has no desire to "do." As she continues, interacting with the creature of darkness involves molding herself and her movements to accommodate darkness. She asserts that to exist within a space of darkness means that she must "stay small and still." Darkness encourages her not to move, and as a result, time shifts. By "sleeping by day creeping out at night," darkness also changes normative perspectives of time. Though the movement is slower at night, it is not nonexistent; to experience darkness, it differentiates itself.

Shadows become an active character in the poem "Creature of Darkness," which allows her to transfigure experiences with the night and darkness. The shadow is an entity that communicates with Gloria Anzaldúa and tries to embed her in its home. Anzaldúa asserts,

A shadow snickered
No, we like it here in the dark
We like sitting here with our grief
And our longing
This is where we live
Home, it whispered
We're a creature of darkness[443]

It is unclear whether this shadow is her Shadow-Beast, Coatlicue, or both, but its use of "we're" indicates communal aspects in the second tense. The word "we're" establishes that (1) the creature of darkness is not a singular entity or (2) the shadow believes that Gloria is part of the creature of darkness. The first interpretation connects the shadow to Coatlicue's duality. Recalling Coatlicue's two serpent heads are an interconnected multifaceted self, the shadow reminds readers that it is not alone because it is not a singular entity. In the second interpretation, Gloria is alluding to her comfort with darkness. But more importantly, she also theorizes her affect— specifically, her grief and longing. Though most individuals perceive grief and longing as negative emotions people do not want to experience, the poem establishes that the shadow enjoys being in these affective states. Assuming that the shadow is an extension of Anzaldúa allows readers to dive into an alternative perception of the home. Traditionally, a comfortable home is warm, full of light, and a place where individuals experience happiness. The shadow's home is quite the opposite. They fill homes with darkness, grief, and longing. There is a dichotomy between a comfortable home filled with uncomfortable emotions. Yet, this is not the first time Anzaldúa asserts the home's contradictions, as the *teoría,* the fear of going home, also demonstrates how terror can exist where an individual is supposed to feel comfortable. Additionally, the shadow's home is reminiscent of Mariana Ortega's concept of hometactics, which draws from Gloria Anzaldúa's work to describe the home's fluidity. Remember from Chapter I that hometactics affirm the many ways Latinas navigate the borderlands, enacting methods that create a home in hostile terrains.[444] "A Creature

of Darkness" speculates darkness and the shadow's complexity, moving it away from mere isolation. Instead, it is a place where she can conceal herself without being alone.

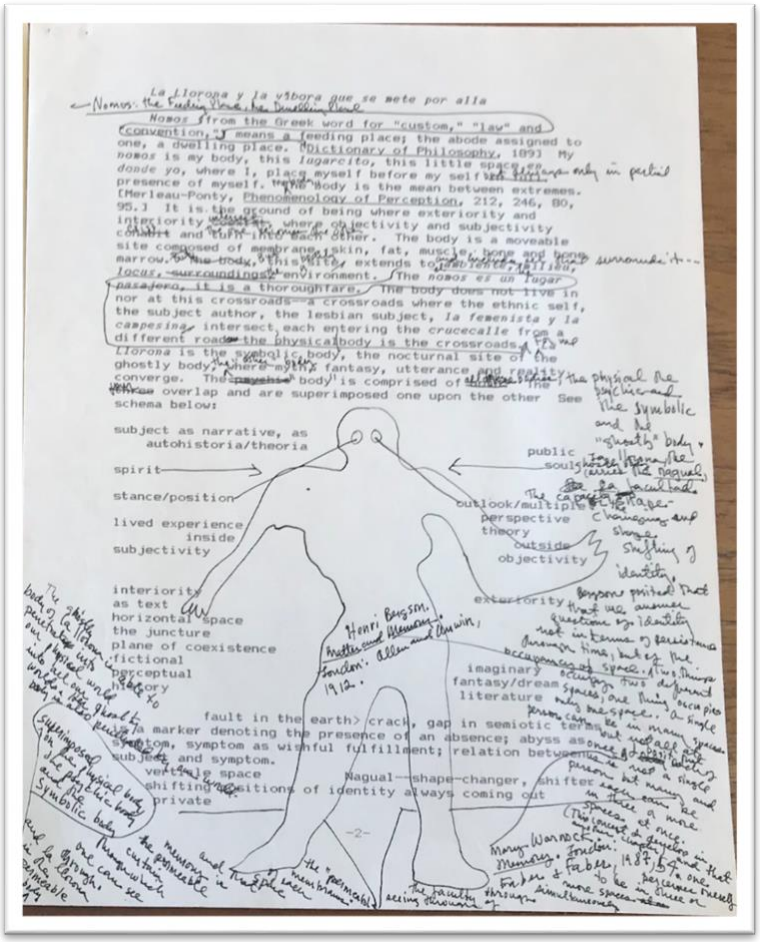


Figure 31 Ghostly Body Sketch from "La Llorona" Dissertation Photo Taken 08/07/2019

Understanding the body's relationship to the ghost and the Shadow-Beast is essential. Within Gloria Anzaldúa's first articulation of the Shadow-Beast, she acknowledges the "ghostly body." Just as shadows etymologically connect to ghosts, so do bodies connect with beasts. From the Old English term for the body, "*bodig*" is "the trunk of a man or beast; physical structure of a human or animal; material frame, material existence of a human; main or principal part of anything."[445] Here "*bodig*" references men and beasts' bodies in the same status. Additionally, the

noun body states two significant points: the body is a human's material existence, and the body is the central part of anything. Defining the body as a material existence is reminiscent of several Chicana feminist epistemologies that root being and knowledge within the body. Cindy Cruz argues that Chicana epistemology is rooted in ancestral bodies.[446] Moreso, establishing that the body is the "principal part of anything" shows that the body, living or otherwise, is significant. While body refers to both "man" and "beast," and the body's last etymology demonstrates its values, the beast etymology shows the term's negative connotations. The beast's etymology establishes its miniscule value contrasted to humans. As the 12th-century definition, "*beste*," or the French beast, is "one of the lower animals" and the "fool, idiot."[447] Etymologically, the beast's value is inferior to men's; more so, on a symbolic level, a beast is another word for a fool. *Beste* as a fool emphasizes the beast's inferiority not just corporeally but regarding the mind. While bodies are often characterized as material things, for Anzaldúa, the ghost body is also nonmaterial. She highlights the ghost's transparency by stating that individuals "see through" it. Seeing through the ghost has multifaceted implications. On one end, it can mean seeing through the ghost's words or lies concerning the fool. On the other hand, it can mean disregarding or ignoring the ghost. When the ghost equates to the beast, these same meanings inscribe onto the beast's body. With epistemology and spectrality as my focus, in the following sections, I apply the Shadow-Beast *teoría* to Anzaldúa's knowledge production in her published and unpublished works, including both dissertation manuscripts.

PALABRAS PARA EL FANTASMA

Gloria Anzaldúa's short stories and poetry center on the occult and hauntings. One of Anzaldúa's earliest depictions of the occult is the short story "The Dream of Double-Faced Woman." The tale's title depicts a woman with two faces (a possible reference to Coatlicue's two

heads) as the narrator recalls the connection between her spirit and her mind's experiences. In this case, a dream has a real-world and supernatural meaning as her dream can mean an actual dream-like experience with her body and spirit's sensation. It can also be the unnamed narrator recalling the double-faced woman's spiritual aspirations. In each meaning, Anzaldúa centers on both the spirit and the body, as this piece begins with the brief phrase, "*En Carne Viva*," translating to "in living flesh." Like her Shadow-Beast description, this statement orients the mystical portions of Anzaldúa's narrative alongside the body. Alluding to René Descartes' body-mind distinction, Anzaldúa critiques this separation as she morphs the body and the spirit together with the first line words *carne* (flesh) and *viva* (life). Within the story, she proclaims, "Spirit is only spirit if it lives in mass, in flesh, in bones or astral energy."[448] In this statement, the spirit also has several meanings. First, spirit equates to the soul as in *carne* and *viva*, as Anzaldúa uses spirit and life interchangeably. Second, as I discuss in earlier chapters, spirits' early definitions refer to spirits as ghosts. This connection is significant because the spirit, as life and ghost, necessitates the body's existence. Life cannot exist without the body, and the ghost cannot exist without a body. Consequently, the body-split is a fragmentation and an abstraction of the Shadow-Beast. Through *carne viva* or the living flesh, there is an emphasis on embodiment and on intuitive knowledge that comes about from embodiment. As noted in the Awakening the Shadow-Beast section, the body need not be corporeal, as Anzaldúa further reinforces this idea when she states that the spirit can live in "astral energy." Giving astral energy as a bodily option, she continues to push her work into haunting terminology. The haunting connection between the body and the mind becomes even more apparent when the Coatlicue state progresses. This early writing demonstrates the beginnings of the theoretical and affective process, as mental strain creates physical unresponsiveness in the Coatlicue state. In the Coatlicue state, the spirit accompanies and occupies the body and vice versa.

Gloria Anzaldúa's unpublished short story "Suicide" also depicts the affective stress involved in the body-mind split. In this manuscript, Anzaldúa describes having an overdose and dying.[449] During her death, she has an out-of-body experience. In the out-of-body experience, her spirit feels the corporeal world as if she had a physical body, stating that as she floats outside her body, she bumps her head on a hot lightbulb on the ceiling.[450] As "The Dream of Double-Faced Woman notes," the spiritual body must connect to the physical body. They need one another. "Suicide" articulates the discomfort related to the mind-body split. In the short story, the separation is quite literal. She becomes a ghost no longer attached to a corporeal body. In her ghost-like state, Gloria articulates that she had a "horrible fear" that she would not return to her body.[451] However, her friend temporally subdues this fear as wakes her up and accuses Gloria of committing suicide because she should have known better than to mix drugs.[452] As she awakes, her spirit returns to her body. But when she wakes up, she is still haunted by discomfort as she asserts that the "body doesn't forget."[453] Although "Suicide" articulates a horrific experience, it also demonstrates how the body and spirit are conscious and unconscious of one another. Though she is no longer a ghost in an out-of-body experience, Gloria Anzaldúa experiences negative emotions revolving around their separation. Anzaldúa's being depends on her body and spirit to the point that her trauma leads to a mind-body split, and the ghost is left unsettled by not having a body.

The spirit's occupation is not just an internalized feeling, as the feelings in one's own body are also impacted by external spirits. Anzaldúa explicitly references external ghosts in the short story "The Ghost Trap/ Trampa de Espanto" and her poems "The Occupant" and "The Presence." In each piece, the male ghost is an external pressure onto her body. In "The Ghost Trap," a woman named Prieta mourns her deceased husband; days after his funeral, she begins to hear his voice. She starts to serve her husband's ghost, but he becomes more demanding, desiring her as his

homemaker and sexual conquest. Prieta wakes up to physical harm with "grooves down the corner of her mouth and bruises on her breasts, arms, and inner thighs."[454] Because of the ghost's physical abuse, Prieta realizes that she enjoyed her life as a widow before his ghost appeared; as such, Prieta decides to trap his ghost in a house made of popsicle sticks. When this is unsuccessful, she decides to exorcize him with a pan in one hand and the vacuum on the other hand. She lures her husband's "ghost body" to harm him and free herself.[455] In "The Occupant," the hypermasculine ghost is also unnerving, disrespectful of boundaries, and parasitic. The short poem reads,

> I wake one morning
> to his body filling mine
> I watch him crowd my
> entrails out through my navel
> His head's too snug in mine
> the pressure's making my skull plate flap
> Like the cover of a boiling kettle[456]

Anzaldúa describes the occupant as a "him," utilizing masculine pronouns. Like the husband's ghost in "The Ghost Trap," the occupant's descriptions indicate its malevolent force. I argue that this ghost is a symbol of heteropatriarchy. Occupants' etymological roots from the 1560s define it as "one who takes possession of something having no owner." [457] As an occupant, the heteropatriarchal ghost does not acknowledge the feminine spirit— specifically Gloria— as a legitimate owner of her body. As Anzaldúa states, "his body filling mine… to watch him crowd my entrails."[458] The heteropatriarchal ghost in her poem does not stay in the external world, nor does it only occupy her mind. The occupant is literally attempting to occupy her body, as she describes it, going inside her body and crowding near her internal organs. At the same time, the ghost is inhibiting her mind, as it physically takes up space inside her brain and skull with his head. She describes the physical pain by saying, "The pressure's making my skull plate flap." This pressure is not just discomfort but instead has deadly consequences, as she affirms,

One of us is going to
occupy the other to death
One of us is going to emerge sobbing
with the sorry from the bloody
remnant of the other.[459]

Anzaldúa ends "The Occupant" by declaring that she or the malicious, masculine ghost will die. Unlike the Shadow-Beast's caging, the masculine ghost does not belittle itself in the body's shadows. Instead, the external ghost, as "the occupant," takes over as much space as possible to the point that it will slaughter Anzaldúa's spirit. Like the spirit in the "Dream of the Double-faced Woman," the spirit is also a body. The ghost's death is also a bodily death. This poem does not indicate any form of peaceful healing; instead, it focuses on another patriarchal beast that harms Anzaldúa. Removing the heteropatriarchal force is gruesome; removing it from Anzaldúa's body is not just a spiritual exorcism. It is a "bloody" murder, where blood is the only remaining aspect of the ghostly body or Anzaldúa if the patriarchy takes over.

In contrast to "The Occupant," the poem "The Presence" is about a kindhearted ghostly man that aids Anzaldúa in her creative and intellectual endeavors. Through his guidance, he is helping Gloria express her Shadow-Beast. "The Presence" opens with "Yes, I've seen spirits," acknowledging the ghost as the center of the poem from its beginning.[460]

I remember one in particular,
a he-spirit. I called him my writing daemon
because whenever I wrote
he'd always stand just behind
my left shoulder. He'd tell me what to write
what to write. No, not aloud.
In my head. I didn't have to
think the words, the words just
flowed out of my fingertips
into my pen, spilling on the paper.[461]

Though "The Occupant" describes a parasitic ghost that does not acknowledge Anzaldúa's autonomy, "Presence" is a supportive force. Presence, from the mid-14th century, refers to "a state

of being in a certain place," in this definition; the presence is a passive force.[462] The presence moves away from toxic masculinity by not forcing himself on Gloria's body or mind. By the 1570s, the definitions of presence expanded to an active role. Presence's active role does not mean it is malicious or imposing; instead, it is a "divine, spiritual, incorporeal being felt as present," or about the mind, it is a "calm, collected state of mind with the faculties ready at command."[463] These two definitions are significant in deconstructing the "he-spirit" in the poem. First, as a "being felt as present," positions the spirit in reference to how Anzaldúa feels and not the ghost's needs. Additionally, the presence in Gloria's mind helps analyze her writing process. The ghost lives in a space between divinity and humanity as a daemon (a supernatural being). Within the writing process, the ghost is a creative guide to writing's divinity. As she notes in her 2004 Dissertation chapter "Flights Imaginary," she speaks about another daemon, a snake, who is her spirit guide and symbolizes transformation.[464] In the poem, Anzaldúa describes the ghost near her and asserts, "In my head. I didn't have to/ think the words, the words just/ flowed out of my fingertips."[465] Like the snake in "Flights Imaginary," the ghost acts as a transformative figure. The phrase "I didn't have to think" correlates with the presence's calm state of mind. This calm mind is transformative towards her writing because her "faculties [are] ready at command," as she describes how easily she writes her thoughts.

SHE BECAME LA LLORONA

La Llorona is the most prominent ghostly body in Anzaldúa's archives and literature. One of the most captivating aspects of La Llorona in Gloria Anzaldúa's archives is its connection to the Shadow-Beast, as is seen in Figure 31. Within her Shadow-Beast sketch, Anzaldúa theorizes that "La Llorona is the symbolic body, the nocturnal site, ghostly body, the other body, where myth, fantasy, utterance, and reality converge."[466] In this section, I argue that La Llorona embodies

Anzaldúa's Shadow-Beast. La Llorona symbolizes the "nocturnal site" and bridges the fantasy with reality. The "nocturnal site" represents the same repressed darkness as the shadow side in the Shadow-Beast's early definition. As such, the Shadow-Beast and La Llorona are the same for Anzaldúa. As was mentioned in this dissertation's introduction, La Llorona, also known as the Weeping Woman, is a Mexican and Chicanx folkloric icon. While prominent mainstream ideologies villainize La Llorona as a cruel woman who murders her children, Chicana feminists rewrite and reorient her narrative. For Anzaldúa, La Llorona is not just a representation of Chicana feminists but an ontology. To elaborate, La Llorona, as a symbol, articulates the ways Chicanas navigate the world; she is a form of being. La Llorona is not just a ghostly metaphor but a noncorporeal embodiment of life and death. And in several of her works, La Llorona embodies Anzaldúa herself. Even when Gloria does not represent herself as La Llorona, her theoretical and creative works include encounters with the folkloric woman. In these works, La Llorona is the divine feminine; like the snake daemon, she is a spiritual guide, and at the same time, she is Chicana being.

Figure 32 Cihuacoatl from the Codex Magliabechiano

La Llorona's Mexica roots are significant to understand her divine embodiment and her position as an ontological theory. While its Spanish origins depict La Llorona as a treacherous, murderous woman, Aztec mythology positions Llorona-like figures among its goddesses. Ana Maria Carbonell utilizes Gloria Anzaldúa's Coatlicue state as a transformative state to trace La Llorona's genealogy and analyze Chicana short stories.[467] Carbonell argues that among La Llorona's precursors are the goddess Coatlicue and her descendant, Cihuacoatl. In the *Florence codex*, Coatlicue cries for her sons during wartime, and her cry is reminiscent of La Llorona weeping for her children. Cihuacoatl, on the other hand, is not viewed as a grieving mother. Instead, Carbonell states she "embodies a holistic figure that embraces both death and creation," but Aztec priests centered death in Cihuacoatl's characteristic.[468] Like La Llorona, Cihuacoatl is a deadly "bad mother" wearing a white dress and wandering through the water.[469] Focusing on death disrupts La Llorona's transformative process that connects her to the Coatlicue state as a form of being. If Cihuacoatl is only a symbol of death but no longer a goddess of creation, she is mere destruction. Gloria Anzaldúa writes about Cihuacoatl in her poem, "Hija de Cihuacoatl (La

Llorona)" (later published as "Llorona Coyoxaulqui"). In this poem, she positions herself as the first-person narrator declaring herself La Llorona. Projecting her intersectionality onto La Llorona and La Llorona's features onto herself, she queers La Llorona and emphasizes her loneliness and monstrous characteristics. In the poem, Gloria Anzaldúa proclaims, "I have become a ghost," referring to La Llorona and Anzaldúa's transformation into the spectral other.[470] As a ghost and as La Llorona in specific, Anzaldúa's first stanza demonstrates self-reflection and acknowledges that she senses shadows as she states,

> its shadow looming behind me
> When I turn to confront it
> there is no monster springing at me
> just my own shadow[471]

Anzaldúa refers to shadows once again. The connection between La Llorona and the Shadow-Beast is present; Anzaldúa feels the shadow but realizes it is her shadow. Yet, as her own shadow, it is still a threatening figure to the extent to which Anzaldúa must subdue its negative connotation, "there is no monster." While Anzaldúa states there is no conventional monster by the next stanza, she identifies as monstrous. She writes,

> When I wake, I touch my flesh
> and feel nothing alive—
> I have become a ghost
> I am the monster's child and monstrous[472]

The ghostly being in this poem lives between life and death. It also exists within the corporeal and the noncorporeal, as Anzaldúa states, "I touch my flesh/ and feel nothing alive."[473] Life's sensation connects to the physical when Anzaldúa feels her body; it is an indication that she physically feels nothing when she is alive or that she does not sense other living beings. It is unclear whether the feeling is merely a physical sensation or indicative of emotion or life itself. While affect is usually associated with the living, Anzaldúa demonstrates that being alive inhibits emotion. Her ghost-like

state can signal that she can finally feel. If a repressed Shadow-Beast disrupts life and consequently feels “nothing alive,” then she can express herself in death. Though she identifies as a ghost, she does not identify as a monster in the poem. Instead, she is the descendent of a monster (Cihuacoatl here is the monster) but still has monstrous characteristics. What does it mean to be monstrous but not a monster? This difference is significant because being monstrous indicates a perception, not an objective characterization. By being monstrous but not a monster, Anzaldúa stresses the duality of her identity. This duality roots itself in Cihuacoatl’s state as a goddess of death and life, as La Llorona (Cihuacoatl’s daughter) Anzaldúa also reflects upon death and life. Death and life need not be literal, as the poem suggests; it can be emotional destruction and resurgence, as in the case of the Coatlicue state.

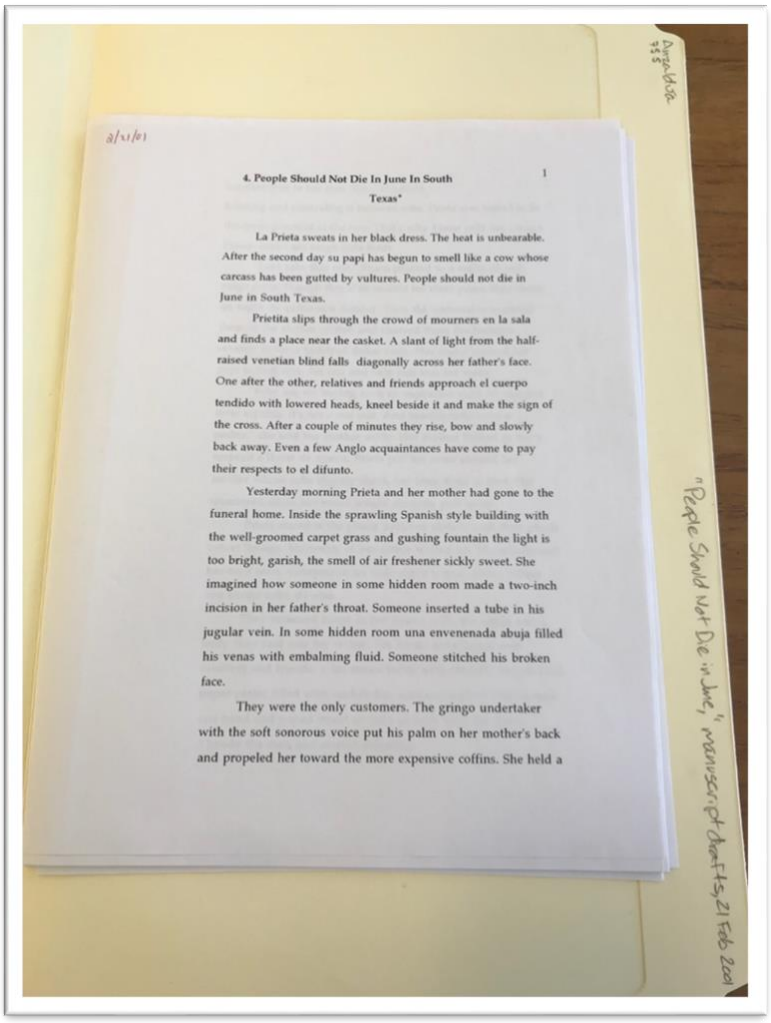


Figure 33 "People Should Not Die In June In South Texas" Essay First Page (2001)

Death and creation (particularly about the Coatlicue state) are prevalent themes throughout Anzaldúa's Llorona narratives. While she does not always identify herself as La Llorona in her literature, Anzaldúa does place theoretical traces of La Llorona even within her creative works. Her unpublished short story, "People Shouldn't Die in June in South Texas," highlights these themes while developing La Llorona as a state of mourning and being. Dated February 21st, 2001, "People Shouldn't Die in June in South Texas" is a fictionalized memoir centering La Prieta at her father's funeral.[474] La Prieta and La Prietita are prominent characters throughout Gloria Anzaldúa's creative works and act as her alter ego in her narratives.[475] The short story moves

between the ghostly and real worlds as La Prieta and her family prepare for her father's funeral. Within the piece, several women are La Llorona mourning the loss of a child, father, and husband. Anzaldúa notes that Mamagrande Ramona, La Prieta's grandmother, cries for her son like La Llorona in the cemetery.[476] The Coatlicue state is present in La Prieta's father's literal death and the mourning women's transformation. Her father's death allows Prieta to imagine the ghostly world as she envisions him waking up from his casket and hugging her.[477] Prieta's father's ghost embodies the trauma experienced in the Coatlicue state. Anzaldúa notes in *Borderlands*, "In 'the place of the dead,' I wallow, sinking deeper and deeper. When I reach bottom, something forces me to push up, walk toward the mirror and confront the face in the mirror."[478] Her father's death forces her to fall into "the place of the dead," yet the women's community support pushes La Prieta into self-reflection. The story continues, "Every woman in the family turned into La Llorona. Only Prieta couldn't cry."[479] By the story's end, the women's mourning is a state of their being; they are not like the Llorona. They are her. Though La Prieta does not become La Llorona, the story ends with her amid the Coatlicue state, a state of transformation where she is still processing her father's death and her emotional trauma.

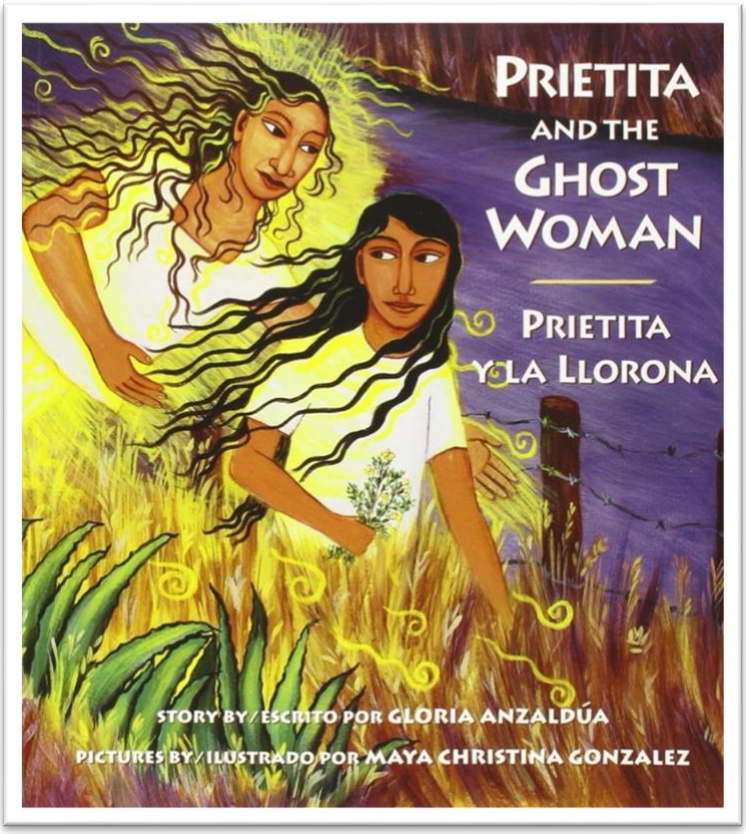


Figure 34 Prietita and the Ghost Woman Cover

Transformation is present in Gloria Anzaldúa's children's book *Prietita and the Ghost Woman/ Prietita y La Llorona* (1995). Though *Prietita and the Ghost Woman* is a digestible narrative for children, scholars should not diminish its theoretical value. While *Prietita and the Ghost Woman* may appear like a deviation from Anzaldúa's archival works, it gives an in-depth example of her alter ego, La Prietita. The book is a valuable source of knowledge production that embraces art's intensity to display everyday Othering, feminism, and sickness. In this tale, Prietita, the main character, journeys through King Ranch searching for rue, a healing plant that will help the *la curandera* Doña Lola save her mother's life.[480] The divine feminine and patriarchal presence are prominent themes that support Prietita's coming of age. The rue is only available in King's Ranch, a large private farm that acts as an imposing patriarchal and colonial entity within the story. Though King's Ranch is symbolic of hypermasculinity reminiscent of the masculine ghost in "The

Occupant," it also houses a variety of real-world and mystical nature that expresses the divine feminine. Resonant of "the Earth mother," Coatlicue, nature inside King's Ranch represents constricted life. [481] Even with King's Ranch capturing feminine nature, female animals and mystical creatures aid Prietita through the ranch and lead her near the rue. Prietita's last spiritual guide, La Llorona, shows her the life-saving rue.

Figure 35 Prietita and the Ghost Woman Illustration: La Llorona Guiding Prietita to the Rue

Anzaldúa switches La Llorona from a scary figure that "takes children away" into a caring ghostly being. La Llorona in *Prietita and the Ghost Woman* acts as Prietita's daemon.[482] Without speaking, La Llorona's ghostly presence helps Prietita embrace the supernatural, the divine feminine, and mystical Othered woman like Doña Lola. La Llorona, as a daemon, unleashes Prietita's Shadow-Beast. She helps Prietita find the rue, but more so, she aids her spiritual journey to start her *curandera* apprenticeship with Doña Lola, which will further foster her mystical healing skills.

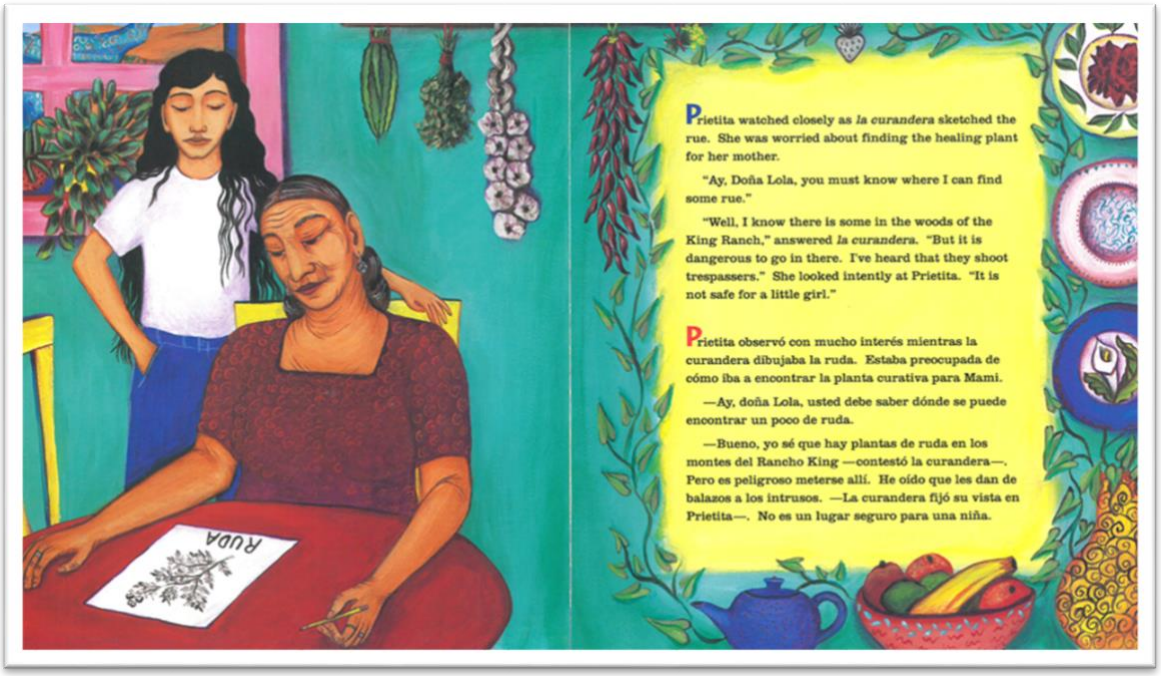


Figure 36 Prietita and Dona Lola La Curandera

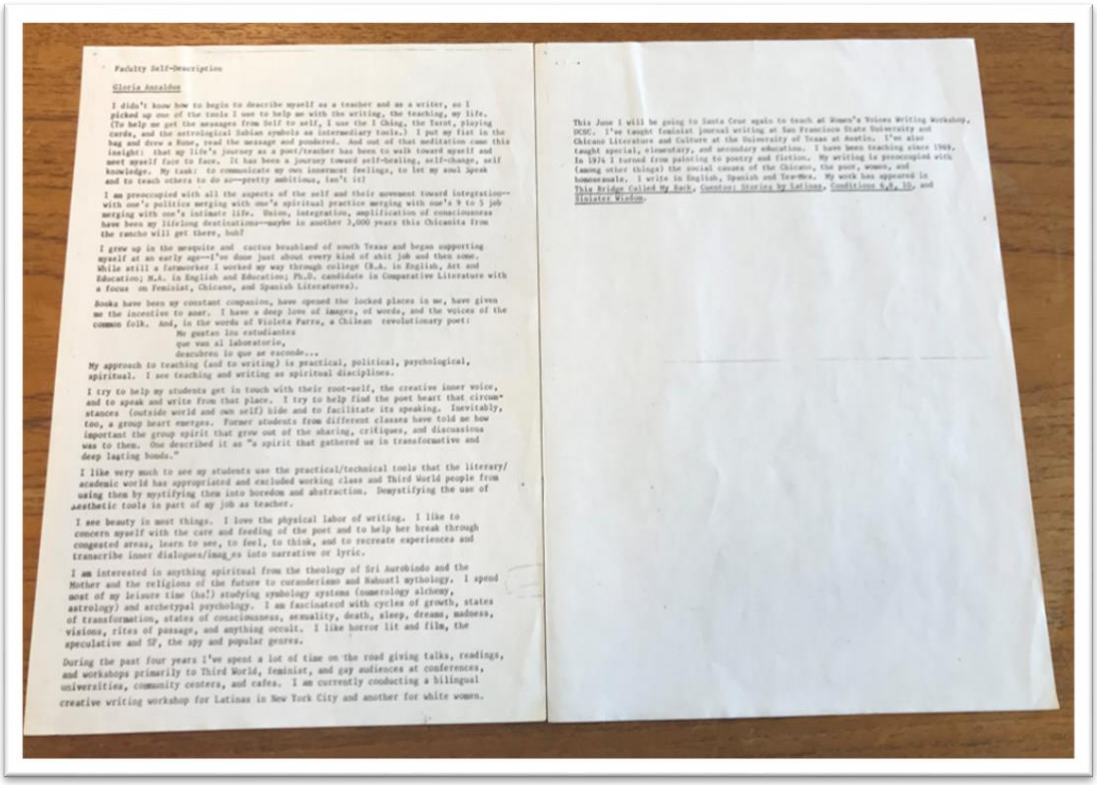
The Shadow-Beast's release is most prominent in the poem "The Postmodern Llorona." In "The Postmodern Llorona," the UC Santa Cruz Chicana college student has fully embodied La Llorona's being in her everyday life. Within the poem, Anzaldúa expresses,

> The young woman is not afraid of La Llorona
> She has become La Llorona
> Her high-pitched yell is curdling the blood of her parents
> Raising the hairs on the back of their necks[483]

Within this piece, Gloria dissolves La Llorona's terrifying demeanor. She is not a frightening figure for the UCSC Chicana. Instead, the young woman is an embodiment of La Llorona. Through the Llorona state of being, White heteropatriarchy cannot cage the Shadow-Beast; on the contrary, as La Llorona, she has a "high-pitched yell." But her screams are not dependent on children or other people's existence; instead, her voice represents her ethics and ideologies. "The Postmodern Llorona" conveys her ontology and autonomy, stating,

La Llorona writes poems.
The dismembered missing children are not
The issue of her womb— she has no children
She seeks the parts of herself
She's lost along the way[484]

In this stanza, La Llorona centers herself on her acts and aspirations. She does not have children, so she does not wander rivers mourning them; instead, she "seeks the parts of herself." Even while searching for herself, she is not a sorrowful being. Instead, like La Llorona, she is self-reflective. Anzaldúa notes in *Borderlands*, "not many of us confront the Shadow-Beast in the mirror without flinching at her lidless serpent eyes." [485] Gloria Anzaldúa demonstrates self-reflection and acceptance through her Shadow-Beast description. Yet, La Llorona in "The Postmodern Llorona" can see into the Shadow-Beast's lidless serpent eyes— in allusion to Coatlicue— by living.



Faculty Self-Description

Gloria Anzaldúa

I didn't know how to begin to describe myself as a teacher and as a writer, so I picked up one of the tools I use to help me with the writing, the teaching, my life. (To help me get the messages from Self to self, I use the I Ching, the Tarot, playing cards, and the astrological Lesbian symbols as intermediary tools.) I put my fist in the bag and drew a Rune, read the message and pondered. And out of that meditation came this insight: that my life's journey as a poet/teacher has been to walk toward myself and meet myself face to face. It has been a journey toward self-healing, self-change, self knowledge. My task: to communicate my own innermost feelings, to let my soul speak and to teach others to do so--pretty ambitious, isn't it?

I am preoccupied with all the aspects of the self and their movement toward integration-- with one's politics merging with one's spiritual practice merging with one's 9 to 5 job merging with one's intimate life. Union, integration, amplification of consciousness have been my lifelong destinations--maybe in another 3,000 years this Chicanita from the rancho will get there, huh?

I grew up in the mesquite and cactus brushland of south Texas and began supporting myself at an early age--I've done just about every kind of shit job and then some. While still a farmworker I worked my way through college (B.A. in English, Art and Education; M.A. in English and Education; Ph.D. candidate in Comparative Literature with a focus on Feminist, Chicano, and Spanish Literatures).

Books have been my constant companion, have opened the locked places in me, have given me the incentive to soar. I have a deep love of images, of words, and the voices of the common folk. And, in the words of Violeta Parra, a Chilean revolutionary poet:

Me gustan los estudiantes
que van al laboratorio,
descubren lo que se esconde...

My approach to teaching (and to writing) is practical, political, psychological, spiritual. I see teaching and writing as spiritual disciplines.

I try to help my students get in touch with their root-self, the creative inner voice, and to speak and write from that place. I try to help find the poet heart that circumstances (outside world and own self) hide and to facilitate its speaking. Inevitably, too, a group heart emerges. Former students from different classes have told me how important the group spirit that grew out of the sharing, critiques, and discussions was to them. One described it as "a spirit that gathered us in transformative and deep lasting bonds."

I like very much to see my students use the practical/technical tools that the literary/academic world has appropriated and excluded working class and Third World people from using them by mystifying them into boredom and abstraction. Demystifying the use of aesthetic tools is part of my job as teacher.

I see beauty in most things. I love the physical labor of writing. I like to concern myself with the care and feeding of the poet and to help her break through congested areas, learn to see, to feel, to think, and to recreate experiences and transcribe inner dialogues/images into narrative or lyric.

I am interested in anything spiritual from the theology of Sri Aurobindo and the Mother and the religions of the future to curanderismo and Nahuatl mythology. I spend most of my leisure time (ha!) studying symbology systems (numerology alchemy, astrology) and archetypal psychology. I am fascinated with cycles of growth, states of transformation, states of consciousness, sexuality, death, sleep, dreams, madness, visions, rites of passage, and anything occult. I like horror lit and film, the speculative and SF, the spy and popular genres.

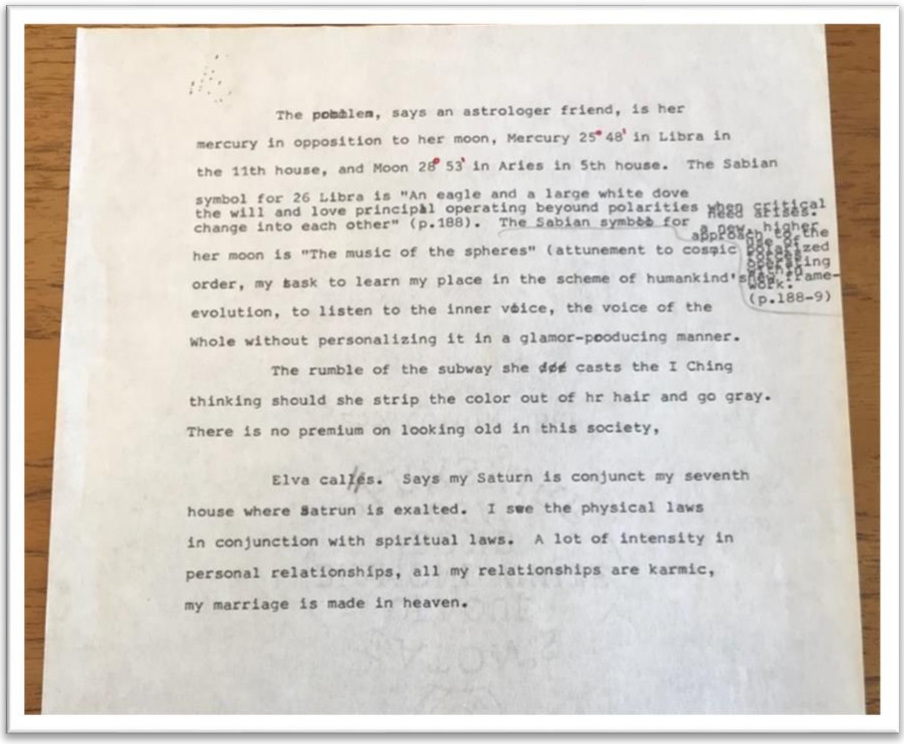
During the past four years I've spent a lot of time on the road giving talks, readings, and workshops primarily to Third World, feminist, and gay audiences at conferences, universities, community centers, and cafes. I am currently conducting a bilingual creative writing workshop for Latinas in New York City and another for white women.

This June I will be going to Santa Cruz again to teach at Women's Voices Writing Workshop, UCSC. I've taught feminist journal writing at San Francisco State University and Chicano Literature and Culture at the University of Texas at Austin. I've also taught special, elementary, and secondary education. I have been teaching since 1969. In 1974 I turned from painting to poetry and fiction. My writing is preoccupied with (among other things) the social concerns of the Chicano, the poor, women, and homosexuals. I write in English, Spanish and Tex-Mex. My work has appeared in This Bridge Called My Back, Cuentos: Stories by Latinas, Conditions 5,6, 10, and Violate Wisdom.

Figure 37 Gloria Anzaldúa's UCSC Faculty Description

In writing her UC Santa Cruz faculty description, Anzaldúa continues establishing herself in a Llorona-like fashion, this time by specifying the occult's relationship to academia. Gloria

begins to center herself with the first sentences, stating, “I didn’t know how to begin to describe myself as a teacher and as a writer, so I picked up one of the tools I use to help me with the writing, the teaching, my life. (To help me get the messages from Self to self, I use the I Ching, the Tarot, playing cards, and the astrological Sabian symbols as intermediary tools).”[486] Figure 38, “Notes on Astrology,” also demonstrates how the occult permeates her daily, referencing the I Ching and establishing that her relationships are “made in heaven.”[487]



The problem, says an astrologer friend, is her mercury in opposition to her moon, Mercury 25° 48' in Libra in the 11th house, and Moon 28° 53' in Aries in 5th house. The Sabian symbol for 26 Libra is "An eagle and a large white dove the will and love principal operating beyond polarities where critical need arises. change into each other" (p.188). The Sabian symbol for a new, higher approach to the her moon is "The music of the spheres" (attunement to cosmic polarized order, my task to learn my place in the scheme of humankind's operating evolution, to listen to the inner voice, the voice of the (p.188-9) whole without personalizing it in a glamor-producing manner.

The rumble of the subway she casts the I Ching thinking should she strip the color out of hr hair and go gray. There is no premium on looking old in this society,

Elva calls. Says my Saturn is conjunct my seventh house where Saturn is exalted. I see the physical laws in conjunction with spiritual laws. A lot of intensity in personal relationships, all my relationships are karmic, my marriage is made in heaven.

Figure 38 Notes on Astrology

The “Faculty Description” utilizes the occult spirituality and the word “I” as a powerful approach to autonomy. Yet, its proximity to the phrase “didn’t know” establishes the self’s fluid and subjective nature. Her subjectivity becomes significant to her pedagogy and research as she claims, “My approach to teaching (and writing) is practical, political, psychological, spiritual. I see teaching and writing as a spiritual discipline.”[488] As Anzaldúa notes earlier in her faculty description, her spirituality does not denote organized religion like Christianity; it is Non-western,

occult, and New-wave spirituality such as astrology and Tarot cards. She directly claims her interests include "anything occult."[489] "Like La Llorona's identification as a ghostly *bruja*, Anzaldúa enacts what Chicana feminist scholar Irene Lara terms "*bruja* positionalities." Lara defines *bruja* positionalities as an embrace of "our whole being and the whole beings of other women of color, in fact of all 'others' who have been similarly otherized and fragmented."[490] Anzaldúa's literature centers on embracing marginalized subjectivities (especially her own). The "Faculty Description" reinforces her social justice-based commitments, as she asserts, "I try to help my students get in touch with their root-self, the creative inner voice, and to speak and write from that place. I try to find the poet heart that circumstances (outside world and own self) hide and facilitate its speaking."[491] Lara names Gloria Anzaldúa as a "*brujandera*."[492] As *brujanderas* like Anzaldúa enact *brujeria* in several forms, including confronting internalized misogyny, but the "*Bruja's* lesson" is to "listen to our hearts, intuitions, subconscious, bodies, and bodymindspirits."[493] Not only does Gloria enact the *Bruja's* lesson for her students she also listens to her on "bodymindspirit" as she hears Coatlicue and her Shadow-Beast's whispers. Within, *Borderlands*, she speaks about her relationship with Coatlicue and Tlazolteotl (the Aztec goddess of sexuality), stating she is *embrujada.*[494] A *brujeria* that makes her realize that Chicanas "are not living up to our potentialities and thereby impeding the evolution of the soul— or worse, Coatlicue, the Earth, opens and plunges us into its maw, devours us."[495] The Coatlicue state interconnects with her writing because it indicates her potential; Coatlicue reminds Gloria to embrace her *brujeria*, her inner Llorona; not doing so has dire and life-impacting consequences.

"WHY AM I PUNISHING MYSELF"

Scholars have analyzed Anzaldúa's theories as an icon, but her life has gone understudied. Her archive complicates and humanizes her legacy. The *Gloria Evangelia Anzaldúa Papers* at the

University of Texas, Austin's Benson Latin American Collection, demonstrate her theoretical thoughts on the Coatlicue state and Shadow-Beast and how her life embodies these concepts. Her interviews and archival logs show Gloria Anzaldúa as a multifaceted individual surviving the Coatlicue state, embodying La Llorona, and unleashing her Shadow-Beast. The archival materials show Gloria Anzaldúa as a lesbian living with diabetes yet still actively writing and creating knowledge. More so, they show her health issues intertwining with her ghostly ontology.

Scholars cannot separate Gloria Anzaldúa's life experiences from her *teoría* creation. Her ghostly existence is possible because of her intersectionality as a lesbian, a person living with diabetes, a Chicana Tejana, and a working-class intellectual. Anzaldúa confirms this connection in the interview "Doing Gigs: Speaking Speaking, Writing, and Change, An Interview with Debbie Blake and Carmen Abrego" (1994). As Blake and Abrego question Anzaldúa on her theory formulation, Anzaldúa answers,

> Making a connection between all these oppressions [White heteropatriarchy] and figures like La Llorona helps me to formulate theories about where the oppressions connect and where I can create empowering ways-whether physical, emotional, derived from activism or from writing. So the figures are a shorthand for me.[496]

The statement demonstrates that her La Llorona theorization connects to the repression and White heteropatriarchal violence she has experienced. Anzaldúa makes a significant point in emphasizing that her *teorías'* purposes are physical and emotional empowerment. I interpret this purpose to aid individuals in releasing their Shadow-Beast as La Llorona guided Prietita in *Prietita and the Ghost Woman*. Gloria highlights the Shadow-Beast's and La Llorona's haunting and ontological significance in her essay, "Let us be the healing of the wound." Referring to the exposure of societal shadows, Anzaldúa asserts, "My job as an artist is to bear witness to what haunts us, to step back and attempt to see the pattern in these events (personal and societal), and how we can repair *el daño* (the damage) by using the imagination and its visions." [497] In the quote, Anzaldúa

acknowledges hauntings, noting that personal and societal hauntings exist as damages and that artistry should heal this damage. She continues the haunting rhetoric in the essay as she speaks about "*los tiempos de la Llorona*," or La Llorona's era.[498] Anzaldúa elaborates, "*En estos tiempos de La Llorona*, we must use creativity to jolt us into awareness of our spiritual/political problems and other major global tragedies so we can repair *el daño*."[499] La Llorona as an ontological theory is at the forefront of this sentence as Anzaldúa emphasizes that a Llorona way of being includes awareness. Additionally, significant societal change can occur through living a life of awareness.

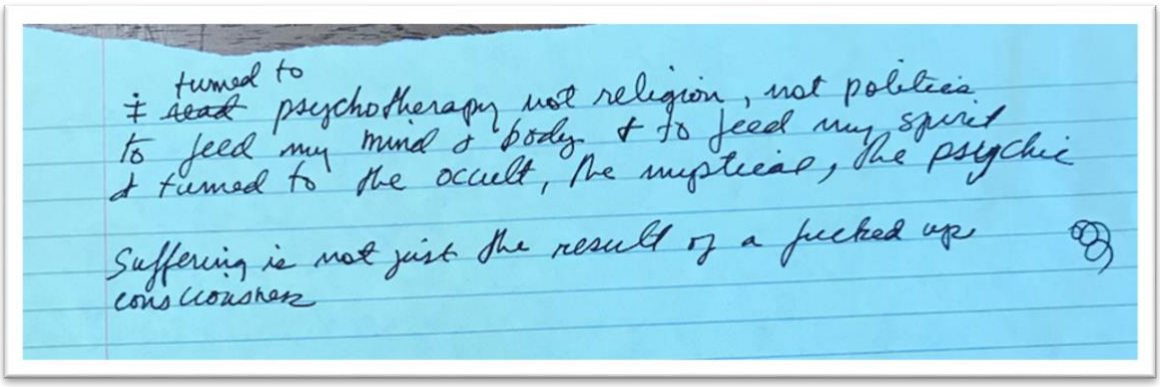


Figure 39 A Note on Suffering from "Gloria Evangelia Anzaldúa Papers" Box 75

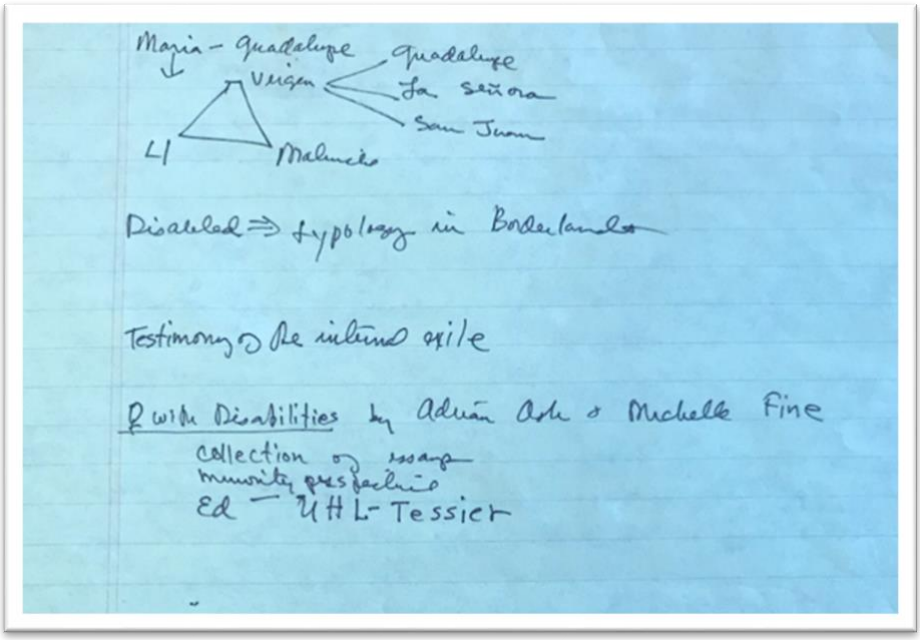


Figure 40 Notes on Disability from "Gloria Evangelia Anzaldúa Papers" Box 75

Embodying a Llorona ontology is not tranquil or painless. As Gloria demonstrates throughout her writing, to live as La Llorona includes experiencing the Coatlicue state. In a *Gloria Evangelica Anzaldúa Papers* archival note in Figure 39, Anzaldúa speaks about how she "turned to "the occult, the mystical, the psychic" to contemplate her psychological state. By learning from these non-academic resources, Anzaldúa begins to theorize suffering. It is important to highlight that the Coatlicue state is not solely an internalized process. Just as the ghostly body can exist as an internal and external entity, external societal issues influence the Coatlicue state. On the blue note, she continues, "Suffering is not just the result of a fucked up consciousness."[500] In the United States, suffering is often individualized as one person's concern; Anzaldúa's note critiques this perception to allude to the societal issues of suffering. The concept of suffering is crucial to deconstructing Disability Studies. As Anzaldúa shows in Figure 40, disability is a "typology in Borderlands."[501] To contemplate suffering and disability, it is significant to deconstruct the symbols and interpretations present in the borderlands. Both literal and metaphorical borderlands establish a place's relationship to an individual's intersectionality. For a person with disabilities, like Gloria Anzaldúa, navigating ableist borderlands involves being aware of interpretations and symbols present in the space. Suffering is a part of that landscape because the borderlands influence suffering's severity, occurrence, and presence.

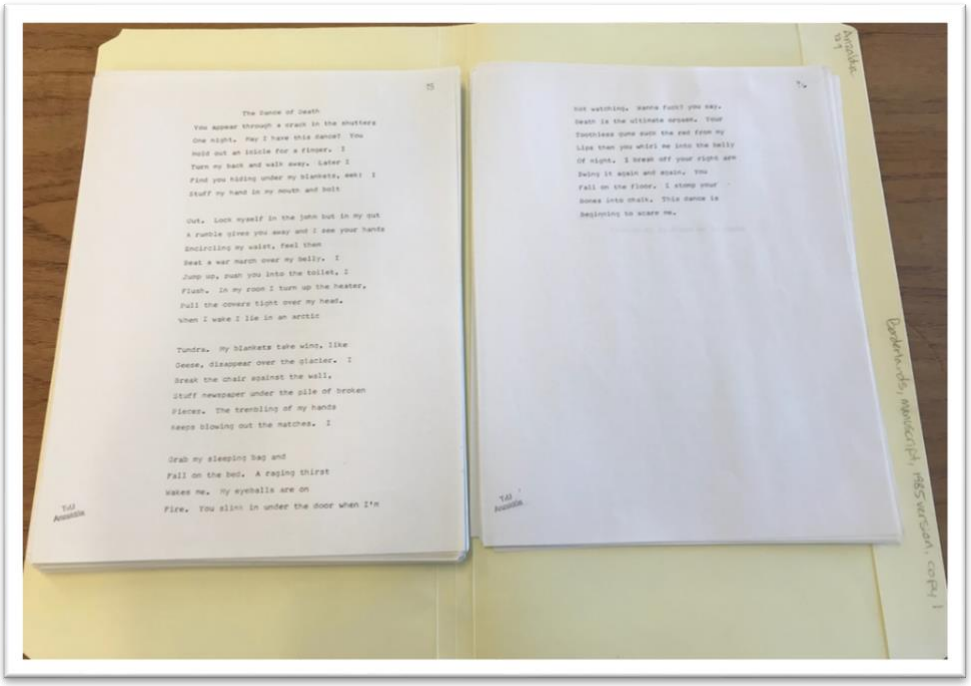


Figure 41 Poem "A Dance with Death" (1985)

Anzaldúa's manuscript for the poem "A Dance with Death" continues to describe suffering's relationship with the psyche, pushing past the feelings of "grief" and "longing" in "A Creature of Darkness." Within "A Dance with Death," health concerns are centerstage to the point in which her illness allows her to personify death. Unlike the ghost in "Presence," death is not a reassuring force, as Gloria Anzaldúa actively tries to avoid death in each stanza. She begins the poem by describing her first interaction with death uttering,

> You appear through a crack in the shutters
> One night. May I have this dance? You
> Hold out an icicle for a finger. I
> Turn my back and walk away. Later I
> Find you hiding under my blankets, eek! I
> Stuff my hand in my mouth and bolt[502]

In the stanza, death is an outside entity impeding her personal space. Similar to the ghost in "The Occupant," it comes from the external world and makes itself home in Anzaldúa's life without permission. Unlike the "grief" and "longing" she desires to sit with in "A Creature of Darkness,"

death is not an uncomfortable comfortable feeling. On the contrary, in "A Dance with Death," the entity is described as frigid as Anzaldúa uses terms like "icicle," "artic," "tundra," "glacier," and "trembling" to describe her room when death occupies it. Like "The Occupant" ghost, not only does death invade Anzaldúa's home, but it also raids her body. She continues by saying,

> Out. Lock myself in the john but in my gut
> A rumble gives you away and I see your hands
> Encircling my waist, feel them
> Beat a war march over my belly. I
> Jump up, push you into the toilet, I
> Flush, In my room I turn up the heater,
> Full the covers tight over my head.
> When I wake I lie in an artic[503]

Death does not abide by consent as Anzaldúa verbally tells it, "Out," it decides that it will forcefully and secretly integrate itself into her body. While the ghosts in "The Occupant" and "The Presence" focus on transfiguring Anzaldúa's mind, death focuses on her abdomen. Death becomes a disturbing feeling in the gut, and Anzaldúa's attempt to hide from it in the bathroom only intensifies her feeling of death in her body. Amusingly, Anzaldúa states she will push death out of her into the toilet, equating death to feces; she flushes it. Unlike Coatlicue, which focuses on inner change, death negatively transforms her home, specifically her bed, into an artic. Anzaldúa explains the invasion of her bed and body in the last stanzas as she states,

> Fire. You slink in under the door when I'm
> Not watching. Wanna fuck? you say.
> Death is the ultimate orgasm. Your
> Toothless gums such the red from my
> Lips then you whirl me into the belly
> Of night. I break off your right arm
> Swing it again and again. You
> Fall on the floor. I stomp your
> Bones into chalk. This dance is
> Beginning to scare me.

Within this stanza, Anzaldúa emphasizes death's violations. Comparing it to a stalker and sexual assault as it hides when she is not aware and makes undesirable statements like "Wanna fuck? you say./ Death is the ultimate orgasm." Death as an entity imposes itself over her body, taking the life out of her as it removes the color from her lips. While Death seeks to take over Gloria Anzaldúa's body, it is also a bodily entity. Gloria can get rid of Death, but it involves physically destroying it with its body. She begins this process by removing Death's right arm and then utilizes the arm as a weapon. Through her physical defense, Death falls like a human, as Anzaldúa establishes that Death has bones, which are earthly objects that she can shatter. Yet, Gloria Anzaldúa ends "A Dance with Death" with the line "Beginning to scare me." She reorients the poem back to her affect; it is a reminder of Death's hostility. Even though she abolishes Death, she is still fearful.

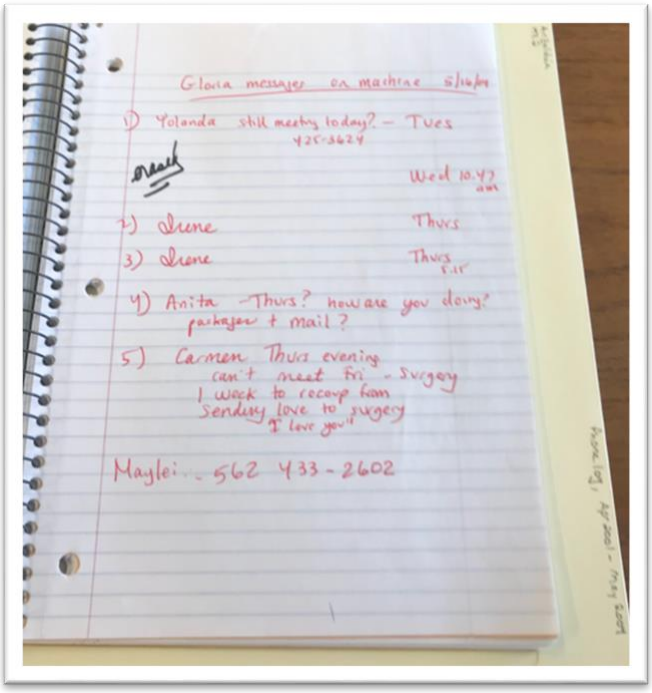


Figure 42 Phone Logs May 16th, 2004

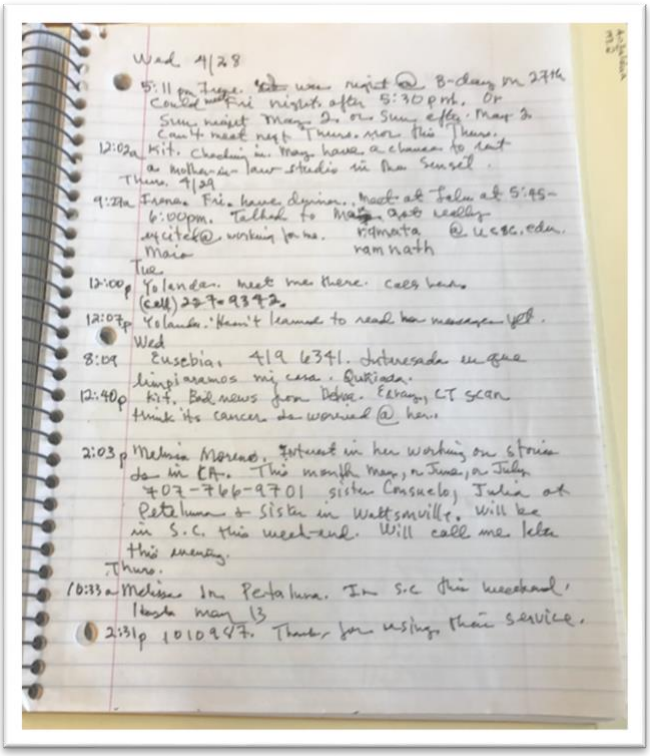


Figure 43 Phone Log Wednesday, April 28th, 2004

Health issues and suffering are apparent across the material artifacts. Anzaldúa's letters, phone voice machine messages, and medical logs are among the everyday materiality that demonstrates her health issues. Her detailed and meticulous notebooks on Anzaldúa's voicemail show how health issues engulfed her borderlands. Figures 42 and 43 show voicemail phone logs that friends left, Anzaldúa. In Figure 42, a friend named Carmen leaves a message on May 16th, 2004, that says she cannot make their Thursday dinner because she will be recovering from surgery.[504] Additionally, in Figure 43, a voicemail was left on the answering machine on April 28th, 2004; a friend named Debra (possibly Debra Blake) says she needs a CT scan as her doctor is worried she may have cancer. Each of these messages demonstrates instances of suffering in Anzaldúa's borderlands. These phone logs are also indicative of the duality between life and death. A duality that Anzaldúa was quite aware of as her concept Coatlicue state emphasized this duality

alongside emotional crisis. Coatlicue reminds individuals that death looms in the background, even in life.

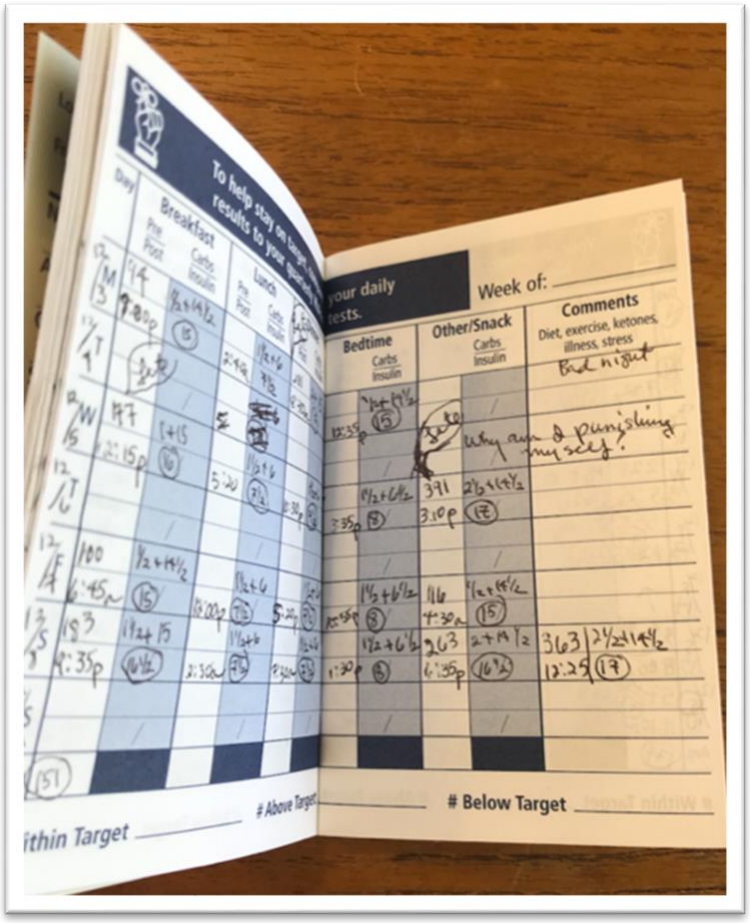


Figure 44 Diabetes Insulin Medical Log: December 3rd to December 8th

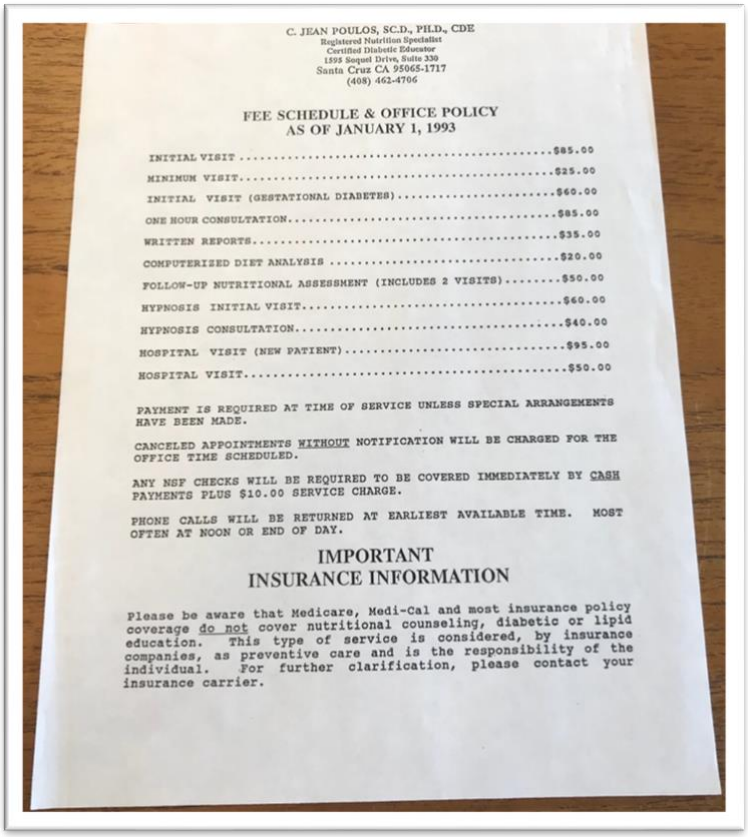
Gloria Anzaldúa's health issues were hauntings. Her daily diabetes tracking logs articulate the gravity of her mental and physical health. Throughout various logs, she writes about her sleep deprivation, depression, and medical symptoms.[505] From 1999 to 2002, she made comments about her limited sleep, including "sleep deprived all week," "3 hours of sleep," "insomnia," and "no sleep."[506] Alongside sleep deprivation, Anzaldúa elaborates on her mental health, making notes of days with "depression" (logged from 2001 to 2002). She also notes physical illness and symptoms with remarks such as "crippling headache," "overeating," and "sick."[507] The most impactful

comment in the diabetes tracking logs occurs on December 4th, 2001, when Anzaldúa declares, "why am I punishing myself."[508] The gravity of her comments is exasperated further by her financial instability. In a 1997 letter to Jeanie Sharpe, Anzaldúa confesses that she is overwhelmed with debt as she owes $9,000 in medical expenses.[509] She elaborates that her total living expenses add up to $72,461.13.[510] Figure 45, "Fee Schedule & Office Policy" (1993), reveal her financial burdens. The document outlines a portion of her medical bills noting that a minimum office visit would cost her $25.[511] Additionally, under the "IMPORTANT INSURANCE INFORMATION" header, the document exclaims,

> Please be aware that Medicare, Medi-Cal, and most insurance policy coverage do not cover nutritional counseling, diabetic or lipid education. This type of service is considered, by insurance, companies as preventative care and is the responsibility of the individual. For further information please contact your insurance carrier.[512]

The National Institute of Health (NIH) article "Understanding the growing epidemic of type-2 diabetes in the Hispanic population living in the United States" asserts that Latinxs are the largest racialized population in the United States and have type-2 diabetes rates higher than any other racial/ethnic group.[513] Particularly, Latinx type-2 diabetes rates are 80% higher than Anglo Saxon's rates.[514] While Harvard University's Joslin Diabetes Center urges that mitigating socioeconomic factors and providing nutritional education on diabetes is necessary to decrease the epidemic, notices like the one in Figure 45 prove that the United States is far from meeting these resources. And in the 1990s, underfunding type-2 diabetes education directly impacted Gloria Anzaldúa's health. Her statement's in her phone logs and diabetes log document Anzaldúa's Coatlicue state throughout the early 2000s. Still, they also demonstrate the physical and financial burden of having a life-threatening medical condition. The logs show the "pain, suffering, the advent of death" Anzaldúa warns about in *Borderlands*.[515] Simultaneously, her archives and

literature demonstrate that her relationship with Coatlicue and death gave her a Llorona ontology aware of her ambiguous hauntings.



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FEE SCHEDULE & OFFICE POLICY
AS OF JANUARY 1, 1993

INITIAL VISIT	$85.00
MINIMUM VISIT	$25.00
INITIAL VISIT (GESTATIONAL DIABETES)	$60.00
ONE HOUR CONSULTATION	$85.00
WRITTEN REPORTS	$35.00
COMPUTERIZED DIET ANALYSIS	$20.00
FOLLOW-UP NUTRITIONAL ASSESSMENT (INCLUDES 2 VISITS)	$50.00
HYPNOSIS INITIAL VISIT	$60.00
HYPNOSIS CONSULTATION	$40.00
HOSPITAL VISIT (NEW PATIENT)	$95.00
HOSPITAL VISIT	$50.00

PAYMENT IS REQUIRED AT TIME OF SERVICE UNLESS SPECIAL ARRANGEMENTS HAVE BEEN MADE.

CANCELED APPOINTMENTS WITHOUT NOTIFICATION WILL BE CHARGED FOR THE OFFICE TIME SCHEDULED.

ANY NSF CHECKS WILL BE REQUIRED TO BE COVERED IMMEDIATELY BY CASH PAYMENTS PLUS $10.00 SERVICE CHARGE.

PHONE CALLS WILL BE RETURNED AT EARLIEST AVAILABLE TIME. MOST OFTEN AT NOON OR END OF DAY.

IMPORTANT
INSURANCE INFORMATION

Please be aware that Medicare, Medi-Cal and most insurance policy coverage do not cover nutritional counseling, diabetic or lipid education. This type of service is considered, by insurance companies, as preventive care and is the responsibility of the individual. For further clarification, please contact your insurance carrier.

Figure 45 C. Jean Poulos, SC.D., Ph.D., CDE Diabetes Nutritionist Fee Schedule & Office Policy (1993)

As a Chicana lesbian living with diabetes, Anzaldúa's existence lives at the intersections of life, death, and sickness. Avery Gordon's concept of "the living dead," as a living individual who haunts with "their liminality and in their ability to cross between the worlds of the living and the dead," describes Anzaldúa's existence as La Llorona's embodiment.[516] In "Disability and Identity: An Email Exchange and a Few Additional Thoughts," Ana LouiseKeating asks Anzaldúa about her role in Disability Studies. Gloria Anzaldúa takes several stances in this email exchange, including her refusal to identify as "disabled or as a diabetic," not to victimize herself, and to prioritize her Chicana lesbian identity. Alongside her identification, she asserts that people with disabilities develop high sensitivity to *la facultad* or intuition. She claims, "I do believe that

persons with disabilities are among those prone to develop *la facultad*. So, it follows that people with disabilities are more apt to become *nepantleras*."[517] Both *la facultad* and *nepantleras* as border crossers are theories that highlight skills and identities necessary to navigate disabilities' "typology of the borderlands." Intuition and liminality are crucial to establishing a Llorona or Shadow-Beast ontology highlighting marginalized subjectivities in a hostile world. Gloria ends the email exchange "Disability and Identity" by emphasizing this Llorona ontology. Death and disability come together to process what health means to the self. Anzaldúa asserts, "We mourn (here is where La Llorona comes in) the loss of the "healthy," abled, integrated self, a self we may never have never possessed. I can never go back to the way things were before I lost my 'health' or home or whatever."[518] Like the women who became Lloronas in "People Shouldn't Die in June in South Texas," Anzaldúa is a Llorona because she mourns herself. The process of mourning the self also brings about the Shadow-Beast's self-reflection in "The Postmodern Llorona." Through mourning, Anzaldúa experiences the Coatlicue state as she acknowledges her position as a ghost after the "loss of the 'healthy.'" Through this mourning, she is in a transformative state that critiques the construction of health. Health and diabetes become distinct hauntings as they attempt to penetrate Anzaldúa's identification. But by acknowledging "loss," she highlights her liminality, like La Llorona and other ghosts, and "confronts the face [Shadow-Beast] in the mirror." She learns that La Llorona is present in life and death. Consequently, her epistemic haunting is incredibly provoking because she dictated her identity as La Llorona in life. Her writing continues to dictate La Llorona ontology now that Gloria Anzaldúa has passed.

CONCLUSION: DEAR GLORIA

One of my colleagues read an early draft of this chapter and told me she had tried to seance you with a Ouija Board. Apparently, her efforts to communicate with your ghost were failures.

Though the séance is not my chosen form of communication, maybe I will have more luck speaking to you in the depths of the night through this short letter. I'm unsure how you would feel about me digging into your intimate writings; I just hope I am no Occupant. But although we have never met, you have been a consistent presence in my mind. I do not believe I will ever escape you and do not wish to. Uncannily, you have become my Shadow-Beast. You remind me of Coatlicue's presence. You remind me that knowledge lives outside academia's walls and inside the self. Yet, this is the first time I have spoken to you directly.

As I write in the middle of the night, I have had sleepless nights; I feel like I have become nocturnal, and I feel like I am beginning to embrace the shadows and darkness. I appreciate you teaching me to delve into the darkest parts of my soul without getting entirely lost in agony (at least not permanently). Your writings have taught me that I am already a ghost in this life. I may be one of many Lloronas, and my Shadow-Beast may comprise all my life experiences, but death brings more questions than answers. As you said in "A Dance with Death," it is a scary manifestation. While Coatlicue teaches me to find comfort in the darkness, it is a slow and tedious process.

So, I want to ask you, having transformed beyond the physical to the spirit world, are you still a Llorona? Do you still speak to your Shadow-Beast? Or have you become the Shadow you have always wanted to be? Is the darkness home? Like my friend, I know I may never receive an answer, but I will continue to try to find answers in the ghosts you leave behind. Thank you for haunting me, Gloria.

Con Gratitud,

Brenda

CONCLUSION:
The Unseen & The Remembered

> En la noche sigo encendiendo sueños
> Para limpiar
> Con el humo sagrado, cada recuerdo
>
> Cuando escriba tu nombre en la arena blanca, con fondo azul
> Cuando mire el cielo en la forma cruel
> De una nube gris, aparezcas tú
> Una tarde suba una alta loma
> Mire el pasado, sabrás que no te he olvidado
>
> Yo te llevo dentro
> Hasta la raíz
> Y, por más que crezca
> Vas a estar aquí
>
> *-Natalia Lafourcade "Hasta La Raiz" (2015)*

Four years ago, during the 2019-2020 academic winter break, I woke up to text messages from friends sending me tweets about Dr. Lorgia García Peña's tenure denial. Having just submitted my master's thesis on Dr. Lora Romero, my first thought was— not again. I was exhausted by the negativity that had drenched the West Coast's ivy league. That year Harvard University was another reminder that Lora Romero's story was far too familiar. García Peña is an Afro-Latina Dominican scholar committed to researching colonialism, slavery, and Black Latinx diasporas. [519] As a distinguished scholar with an award-winning book *The Borders of Dominicanidad: Race, Nation, and Archives of Contradiction* (2016), published in the acclaimed Duke University Press, García Peña's tenure denial stirred righteous controversy. [520] Joyfully, (unlike Romero, Roque Ramírez, and Anzaldúa's tales) this epistemic haunting did not end with death. Since the tenure denial at Harvard, Dr. Lorgia García Peña has found academic homes at Tufts University and most recently Princeton University. While García Peña is not presently an academic ghost, there is much to unpack in about how Othered academics are displaced. Mexican

musician Natalia Lafourcade sings, “Mire el pasado, sabrás que no te he olvidado.”[521] I saw the past, know that I will not forget you. These words fit true to García Peña’s experiences. As scholars’ we collectively saw the past. While Dr. Lorgia García Peña may have a tenure home at another institution let us not forget that she experienced repression at Harvard University.

Many individuals have academic stories that are engraved “*hasta la raiz*” (translated into the root), as these histories are part of our narrative’s formation. I am no different. My narrative is integrated within several epistemic hauntings, including Lora, Horacio, and Gloria.[522] But I also have my own haunting that began my theorization of epistemic dehumanization. When I began my first year at UCLA, I sat in a political philosophy course listening to Anglo-Saxon Greek, German, and English philosophers. I had become accustomed to the content my first two years at Loyola Marymount University. I felt excluded from the course content. Questions I had about the class were considered outside the course's boundaries. I felt unseen. Over time as a Philosophy major, I began to sit quietly in classes, taking down notes, and observing the lecture. I went unseen. By the time I entered graduate school, I focused my attention on Ethnic Studies and Gender Studies courses. In my second year, I found myself lured back into a Eurocentric philosophy course (a longing for continental philosophy and the hope that my experiences would be different this time). Epistemic dehumanization creeped behind me. Some days I felt unseen and some days I went unseen. I was the only person of color in the course and one of three women (the other two were White). So, some days, I wanted to go unseen, but could not. The concept of unseen is carved in my memory.

The word unseen has several meanings that denote the unknown and the hidden. Unseen is defined as "not seen or unnoticed" and "not perceived or predicted."[523] First utilized in the 13th-century, unseen comes from the old English word "*ungesewen*."[524] *Ungesewen* can be broken

down into its component parts un- and gesewen. The un- prefix is well-known in the English language, as a negation that adds "not" to the word's meaning. Un- also describes a "reversal, deprivation, or removal" from the word that follows.[525] *Ungesewen* (or unseen) has colonial and hegemonic implications. To elaborate, the old English *gesewen* (also translated *sein*) means "perceived" or “discovered."[526] Given this meaning, the unseen is also the not discovered or the removal of the discovered. Synonyms for unseen include the words "invisible," "hidden," "out of sight," "lurking," "veiled" and "like the shadow."[527] Along with its etymology, these synonyms establish an understanding of the unseen as a multifaceted concept. For Gender Studies, Queer Studies, and Ethnic Studies, unseen's definitions, etymologies, and synonyms show how the unseen is a framework for understanding exclusion, visibility, and haunting. Although unseen has several definitions, I focus on the unseen as (1) the ignored, (2) the lurking, and (3) the privileged to be. Both the ignored and the lurking connect to the to the unseen's synonyms hidden and invisible, and to haunting forces. While "the privileged to be" demonstrate how the unseen as "out of sight" affords dominant intersectional identities (such as, Whiteness, cis-heteronormativity, citizenship status, and the wealthy) opacity and invisibility. The unseen is particularly fascinating to me because of its multiple meanings. I have experienced the unseen in its several components: to be ignored, to lurk, and to hope to be unseen. I have also witnessed the unseen become seen within my own work on the death of queer Latinx scholars.

The academic ghosts I discussed are the unseen and the seen. To be unseen does not equate to not being present. In my philosophy courses, I was present, but did not feel fully there or recognized. The same has been shown of Lora Romero, Horacio Roque Ramírez, and Gloria Anzaldúa— they were physically present in one moment in time but were intellectually unseen. Like Jose Muñoz's invocation of "potentiality" in *Cruising Utopia: The Then and There of Queer*

Futurity (2009) and Jacques Derrida's "traces" in the *Spectres of Marx* (1993) the unseen is both present and not present.[528] The unseen are present spatially and temporally, but others do not acknowledge them. By definition, the unknown is not noticed. Yet, the unseen can continue to inhabit spaces. As an unseen I did not disappear from campus. This presence and lack of presence connects to the unseen's environment and the power dynamics that influence that environment. The unseen is dialectical as it has positive and negative connotations depending on who perceives them and who does not. As a temporal inhabitant the unseen may not always be unnoticed, they can be unseen by some and seen by others. Even when Lora's, Horacio's, and Gloria's bodies were not present, as I have shown, they were very much visible. The unseen is temporally and spatially fluid. An individual can be purposefully or accidently unseen. To elaborate, the unseen can be an individual or entity that is ignored as in the case of my first point or the unseen can choose to be unseen as in the case of my second point the lurking. In the each of these circumstances, the unseen transverses through visibility and invisibility. The "unseen" is left out of history, but this does not mean they did not inhabit history.

For the unseen that is ignored, it is important to think of being unseen in relation to its synonyms hidden and invisible, and its etymology as discovered removed and the deprived. When the unseen is connected to colonialism and Eurocentrism, to be unseen is to be unwillingly hidden (with few exceptions). Within these scholars' institutional archives, I have demonstrated instances of their being unseen as ignorance. For instance, Lora Romero's archives were kept out of the English Departmental collections. To ignore is a refusal to notice. The refusal to notice disintegrates knowledge production; it influences the way historical narratives are created and generates exclusionary boundaries that map academic canons. Carolyn Dinshaw, notes in the roundtable "Theorizing Queer Temporalities," history is a construction.[529] A historical

construction that influences what is seen and what goes unseen. The unseen is removed from history. Carla Freccero's interpretations on haunting and the specter aid in deconstructing the unseen's place in history further.[530] The specter fits under the category of the unseen. Avery Gordon's haunting as a "repressed or unsolved" social violence is unseen because it has been ignored in the past and within the present society's knowledge production.[531] The specter is unseen, deprived because the repression it endured denied it life's necessities. The unseen-as-ignored— whether as a refusal to notice, a removal, or a deprived entity— illustrates how the unseen is unwillingly hidden.

Though the unseen-as-ignored highlights it's passivity, the unseen is also active. The unseen-as-lurking demonstrates how the act of being hidden maintains a dualistic characteristic. The unseen can be hidden unwillingly, but also by choice. Anzaldúa's Shadow-Beast is an unseen that chooses to lurk. To lurk means to hide, but with a threatening connotation. Animals lurk to take down prey. Ghosts lurk to haunt people. In the philosophy classroom, I lurked to learn Eurocentric knowledge to confront and dismantle it. Gloria Anzaldúa's archive is filled with evidence of her lurking. Meticulous notes show her observations, letting her pen speak against misogyny. By highlighting lurking, I am highlighting the unseen's ability to see. The word see's etymology comes from the old German *sia* to "follow with the eyes."[532] For the unseen, the ability to see is contingent on its ability to hide. When looking at references to the word unseen in popular culture the supernatural comes to mind. Paranormal films often mention the "unseen presence." A connection to specters is also significant for individuals that define the unseen as a "realm controlled by divine spirits."

The right to opacity (without removal) is at the center of the privilege to be unseen.[533] Given that seeing means to follow, to be unseen can also mean to not be followed. Being unseen

for non-deviant individuals, affords individuals the right to opacity— or the right to not be transparent or to use unseen's synonym the right to be veiled.[534] Toby Beauchamp's *Going Stealth: Transgender Politics and U.S. Surveillance Practices* (2019) shows how racialized and gender-deviant bodies are constantly under surveillance due to their difference.[535] The phrase "what has been seen cannot be unseen," is crucial to understanding the unseen that is seen. Within Horacio's, Lora's, and Anzaldúa's work, their intersectional identities were at the forefront. They did not have the privilege to separate subjectivity from knowledge, particularly in Horacio's case as an expert witness for LGBTQ+ refugees. Within White heteropatriarchal spaces difference cannot go unseen. Michel Foucault asserts "In discipline, it is the subjects who have to be seen. Their visibility assures the hold of the power that is exercised over them. It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection."[536] When you cannot be unseen, you are always followed, as Foucault notes to be subjected to discipline and biopower. Across the previous three chapters, I have shown the ways that marginalized individuals are unable to be unseen. The racialized, gendered, and sexualized are investigated, probed, and policed. As case studies, they are boxed in; as Judy Han once told me like a coffin.[537] The unseen are also those that have the privilege to be without fear or consequence for their opacity. Referencing Jacques Derrida, Elizabeth Freeman asserts the ghost is a visual economy, in other words it is seen.[538] While, Avery Gordon highlights Karl Marx's claims that unseen forces are "modes of production" that make the processes of labor invisible.[539] I draw on these two claims to assert that the unseen can embody privilege. The right to be unseen is prevalent in normalized bodies and identities that fade into hegemonies' boundaries because their existence does not inherently create conflict. The right to be unseen is also afforded to the structures that allow hegemony to operate.

However, to be unseen is not the same as to be forgotten. Just as repression is engraved in our narratives, so are resistance, joy, and transformative memories "*hasta la raiz*." Lafourcade's song "*Hasta la Raiz*," is a reminder that memory is pivotal to ontological formation. We carry ghosts in our minds. As Lafourcade reveals, "*Cuando escriba tu nombre en la arena blanca con fondo azul, Cuando mire el cielo en la forma cruel de una nube gris, apareces tú*," translated "When I write your name in white sand with blue backgrounds, when I look at the sky form cruel grey clouds, you appear."[540] At the introduction to this dissertation, I confessed that each chapter was an *altar* for the academic ghosts. These chapters are my writing in the white sands, and my theories are the grey clouds that make Lora, Horacio, and Gloria appear. Remembrance is at this dissertation's heart. Without memory there can be no haunting. As archives of feeling, each archive embeds itself in the unseen's memories. These ghosts' archival interactions preserve memories. Both as public and private entities, the archives sustain personal and collective memories. Epistemic hauntings are not singular, so it is no revelation that the memories that uphold them are communal entities.

As Horacio Roque Ramírez theorized, "memory is about history."[541] This dissertation unveiled hidden memories to rewrite ghostly histories in hopes of transforming specters' futures. In Chapter I, "Lora Romero: The Stanford Llorona," I utilized the archival artifacts as ghostly memories to see Romero. In line with past Chicana feminist theorists, I reframe Romero's history in a Llorona-like fashion. A Lora Romero that is no longer buried by Stanford University's "steeples of excellence" but instead is honored for her resilience as an autonomous queer woman. Her *altar* is a reminder that although Lora Romero's epistemic haunting was tragic, this haunting does not erase her resistance against epistemic dehumanization, as she cared for students while writing critical literature that confronted historical, literary, and contemporary colonialism.

My next *altar,* Chapter II, "Horacio Roque Ramírez: 'El Ciguanabo Cumbiacentrico," recognizes Horacio's intellectual worth, in and outside academia, as a remanent empath. Memory in Horacio Roque Ramírez's *altar* is contingent on the affect he expressed while alive. His epistemic haunting is repetitive because it demonstrates that empathy can prevail past death. Like in Romero's case, Horacio's colleagues, friends, and students remember his liveliness. Escobar proclaimed him "El Ciguanabo Cumbiacentrico" because of his bodily autonomy and influential critical literature. His dancing is as memorable as his writing, and it is only fitting that Chapter II articulates his literature as a queer cigua resistance.

Chapter III "Gloria Anzaldúa: The Academic Shadow-Beast," Gloria's *altar* is a memory that begins my intellectual history alongside her ontology. Anzaldúa's *altar* is a reflection of her being. Although Gloria Anzaldúa is a prominent thinker, her archives and literature reveal how she crossed academic borders and endured social and institutional violence. Her *altar* creates a space for remembrance and releases her academic Shadow-Beast in her afterlife by challenging the homophobic, misogynist, and ableist ideals that reiterate Chicanas' violence in academia. Her altar is the Shadow-Beast breaking out of its cage.

Epistemic haunting's theoretical and societal contributions do not end with these three scholars. My contribution to Chicana/o and Central American Studies interweaves with generations of academic ghosts' reparations. Early 20th-century Latinx Studies allies like feminist historian Dorothy Schons' mysterious death and queer Cuban theorist Jose Muñoz's heart failure in 2013 prove that academia's scholars haunt the ivory tower's halls. Each scholar deserves to be rewritten, no longer victims but instead resistors against White heteropatriarchy. This dissertation stresses the minor and substantial ways institutions and scholars answer the call for "something to be done" about queer Chicanx/Latinx academic ghosts to resolve and amend unsolved repression.

Epistemic haunting as a theoretical framework is a start to that call to action as a tool to disrupt repression in the past, present, and future. Through continued research, I seek to halt epistemic hauntings for the future generations of Chicana/o and Central American Studies scholars so there are no academic ghosts onward. I only ask: How will scholars see the ghosts? When we hear their cries, what will we do?

ENDNOTES

Introduction

[1] Avery F. Gordon, *Ghostly Matters: Haunting and the Sociological Imagination*. Minneapolis: University of Minnesota Press, 1997, xvi.
[2] *Ibid*, 11.
[3] *Ibid*, xvii.
[4] Several scholars research silence and absence, particularly, silence is a significant theme within Central American Studies scholars' research. For more information on Salvadoran silences see: Leisy J. Abrego, "On Silences: Salvadoran Refugees Then and Now," *Latino Studies* 15 (2017): 73–85, https://doi.org/10.1057/s41276-017-0044-4. Also see information on silences and memories: Karina Oliva Alvarado, Alicia Ivonne Estrada, and Ester E. Hernández, *U.S. Central Americans: Reconstructing Memories, Struggles, and Communities of Resistance* (University of Arizona Press, 2017).
[5] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International* (Psychology Press, 1994), 12.
[6] Gordon, *Ghostly Matters*, 5.
[7] *Ibid*, 33.
[8] *Ibid*, xvi.
[9] Sue Saltmarsh, "Haunting Concepts in Social Research," *Discourse: Studies in the Cultural Politics of Education* 30, no. 4 (December 2009): 541, https://doi.org/10.1080/01596300903237305.
[10] *Ibid*, 541-2.
[11] Throughout this dissertation, I make the conscious decision to capitalize White when referring to the racialized group of Anglo Saxons, White supremacy, White heteropatriarchy. I make this decision to disrupt the racial neutrality that occurs when racial and ethnic groups like Indigenous, Black, Latinx, Chicanx and Mexican are capitalized. Rather, I want to place focus on Whiteness as a privileged racialized group. For more information on capitalizing White see: Appia, Kwame. *The Case for Capitalizing the B in Black: Black and White Are Both Historically Created Racial Identities—and Whatever Rule Applies to One Should Apply to the Other.* (blog), June 18, 2020. https://www.theatlantic.com/ideas/archive/2020/06/time-to-capitalize-blackand-white/613159/.
[12] To honor her intellectual validation, I am utilizing her posthumously appointed doctoral title.
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[14] Gordon, *Ghostly Matters*, xvii.
[15] Derrida, *Spectres of Marx*, 10-11.
[16] Renée Bergland, *The National Uncanny: Indian Ghosts and American Subjects*, Hanover: University Press, of New England, 2000, 32.
[17] *Ibid*, 11.
[18] *Ibid*.
[19] French Philosopher Jacques Derrida first coins the concept of hauntology and conceptualizes hauntology in the *Spectres of Marx: The State of Death, the Work of Mourning, the New International* (1993) and further deconstructs hauntology in his essay "Spectrographies." In *Spectres of Marx* hauntology is defined as a "logic of haunting," that highlights repressed pasts through the metaphor of the ghost "coming back" or returning. Derrida argues that haunting is a dynamic process that brings individuals out of the shadows. For Derrida, ghosts exist outside temporal boundaries as they are "both visible and invisible, both phenomenal and nonphenomenal: a trace that marks the present with its absence in advance." It is the ability to transcend time that allows hauntings to act as a historical "inheritance," where memories, archives, and representations are traces the living individuals inherit. For more information on hauntology's origins and Derrida's interpretation of haunting including his metaphorical use of Shakespeare's *Hamlet* see: Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International* (Psychology Press, 1994).
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[22] *Ibid*.
[23] Katherine McKittrick, *Demonic Grounds: Black Women and the Cartographies of Struggle* (Minneapolis: University of Minnesota Press, 2006), x & 82.
[24] Emma Pérez, *The Decolonial Imaginary: Writing Chicanas into History* (Indiana University Press, 1999), 6 & 32.
[25] Julia V. Emberley, *Testimonial Uncanny: Indigenous Storytelling, Knowledge, and Reparative Practices*, Albany: State Univ Of New York Press, 2015, x.
[26] Ayo A. Coly, *Postcolonial Hauntologies: African Women's Discourses of the Female Body*, University of Nebraska, 2019, 7.
[27] Gordon, *Ghostly Matters*, xvii.
[28] *Ibid*, 179.
[29] *Ibid*, 183.
[30] I originally theorized this term as epistemic unconfidence, asserting that there was a societal denial of marginalized knowledge, I changed the turn to highlight the ongoing ontological consequences that knowledge denial has on Latinxs' humanity.
[31] Miranda Fricker, *Epistemic Injustice: Power and the Ethics of Knowing*, Oxford: Oxford University Press, 2007, 20.
[32] José Medina, "Pragmatism, Racial Injustice, and Epistemic Insurrection: Toward an Insurrectionist Pragmatism," in *Pragmatism and Justice* (Oxford: Oxford University Press, 2017), 208.
[33] José Medina, "Varieties of Hermeneutical Injustice," in *The Routledge Handbook of Epistemic Injustice*, (Abingdon: Routledge Publishing, 2017).
[34] Sarah Colvin, "WORDS THAT MIGHT SAVE NECKS: PHILIPP KHABO KOEPSELL, EPISTEMIC MURDER AND POETIC JUSTICE," *German Life and Letters* 74, no. 4 (October 2021): 511–36, https://doi.org/10.1111/glal.12318.
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[36] Colvin, "WORDS THAT MIGHT SAVE NECKS," 514-8.
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[41] Colvin, "WORDS THAT MIGHT SAVE NECKS," 519.
[42] Bergland, *The National Uncanny*, 7.
[43] *Ibid*, 5.
[44] Anne Anlin Cheng, *The Racial Melancholy of Race: Psychoanalysis, Assimilation, and Hidden Grief*, Oxford: Oxford University Press, 2000, 9.
[45] Enriqueta Longeaux y Vasquez, "The Woman of La Raza," *Chicana Feminist Thought: The Basic Historical Writings*. Ed. Alma M. García, Alma M. New York: Routledge, 1997, 29.
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[52] Moraga, "Entering the Lives of Others," 19.
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[55] *Ibid,* 147.
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[68] *Ibid,* 67.
[69] *Ibid,* 61 & 69.
[70] *Ibid,* 67.
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[72] *Ibid,* 207.
[73] *Ibid,* 194.
[74] *Ibid,* 203 & 206.
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[102] Jacqueline Doyle, "Haunting the Borderlands: La Llorona in Sandra Cisneros's 'Woman Hollering Creek,'" *Frontiers: A Journal of Women Studies* 16, no. 1 (1996): 53-70, 53.
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[106] Alicia Gaspar de Alba, *[Un]Framing the Bad Woman: Sor Juana, Malinche, Coyolxauhqui and Other Rebels with a Cause*, Austin: University of Texas, 2014, 19.
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[111] Borderlands makes a significant contribution to theorizing Coatlicue, to better deconstruct the theory I will discuss, the Coatlicue State further in Chapter 3: The Academic Shadow-Beast.
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CHAPTER I

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CONCLUSION

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APPENDIX

Table 1:

REFERENCE: Lora Romero Archival References			
REFERENCE	**BOX #**	**FOLDER #**	**FOLDER NAME**
SCO650 ARCH-2018-063	3	12	Dia de los Muertos
		33	News Clippings 1993-94
		39	Chicano/a Faculty Series
SCO650 ARCH-2018-063	4	3	PAE Year End Evaluation 1997-1998
		24	News Clippings 1997-8
		25	Alumni Symposium
		30	Chicano/a Faculty Speaker Series
		35	Dia de los Muertos
		48	Lora Romero
		50	Raza in the News 1997-98
		57	Evento 1997-8
		59	Noticias
SCO650 ARCH-2018-063	5	1	Noticias, Vol. IX
		2	News Clippings '96-97
		3	Program Calendar 1996-7
		11	Dia De Los Muertos 1996 Nov. 1
		18	Casa Zapata
		29	Mujeres at Stanford (MAS)
		39	Los Mascarones Workshop 4/8/97
		48	FACULTY SERIES
		51	Faculty Speaker Series 1996-7
SCO650 ARCH-2018-063	6	2	Faculty Speaker Series
		34	Noticias Vol. VII (1994-95)
		45	Noticias 95-96
		47	La Conexion
		63	Meeting with Chicano/a Faculty
SCO650 ARCH-2018-063	8	44	Dia de los Muertos
SCO650 SERES 1	10	12	Jing Lyman lecture series, panel "Personal reflections by Chicana women at Stanford"
		17	Gloria Anzaldúa March 1990
SCO650 ARCH-2019-099	2	5	Stanford Graduacion Chicana 1979
		20	Stanford Chicanas
		28	Feminism
		30	Stanford Casa Zapata
		32	Stanford Casa Zapata
		123	Flyers 1998-1999

Table 2:

Mario Escobar Interview: Questions about Izote Press	
1	"Write to exist" in relation to the Izote Flower can you elaborate on the statement?
2	How did writing and poetry come into your life?
3	How do you define U.S. Central American identity? How is it part of your scholarly identity?
4	Izote Press was born in 2005? Is there a significance to 2005? Why start then?
5	Can you speak to the community creating? The emotion outlet? Healing? Social justice? That the press represents and created?
6	3 Current Writers are present in the website: Karina Alma, Cacayo Ballesteros, Carmen Amato. Can you talk about past publications and authors? Specifically, the first press publication process?
7	How has Izote Press changed or shifted overtime?
8	What is your geared audience? What did you mean by “For U.S. Born Central Americans and the world?"
9	What is the "intermediate between the creative imagination of the writer and the creative spirit of the engaged mind?
10	In the letter from the publisher in 2020 you speak about being "tercos" for a cultural spring, is the sentiment still there? What does the future hold for you and the press?

Table 3:

Mario Escobar Interview: Questions about Academia and Colleagues	
1	Can you talk about Horacio Roque Ramirez's work within the press?
2	What was the process like to get into higher education?

Table 4:

REFERENCE: Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, the University of Texas at Austin. ***Personal and Biographical, 1942-2004***		
Box #	**FOLDER #**	**Folder Name**
1 Biographical Information	2	Anzaldúa genealogy, 2000
1	3	Biographical Sketches, undated Includes short biographies by Anzaldúa
1	8	Journal Pages, 1968, 1971
1	10	Memorials and tributes, 2004
1	11	Obituaries, 2004
3 Financial Information	4	Finances, miscellaneous, 1985-2004
3	5	Finances, "books sold," notes, 2000, undated
3 Health and Diet	6	Alternative medicine/healing information
3	7	Diabetes tracking logs
3	8	Diabetes general information
4	1	Diabetes general information
4	2	Diabetes information
4	3	Diabetes nutritional information
4	4	Documents from doctors
4	5	Drug-related information
4	6	Handwritten notes
4	7	Nutritional information
4	8	Psychic material (herbs, gems, dreams, etc.)
4	9	Vitamin and health-related information

Table 5:

REFERENCE: Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, the University of Texas at Austin. *Correspondence, 1972-2004*		
Box #	**FOLDER #**	**Folder Name**
6 Alphabetical Correspondence	5	Alarcon, Norma, 1983-2003
	13	Anzaldúa, Gloria, 1988-1992
	15	Anzaldúa Jr., Urbano and Family, 1984-2001

Table 6:

REFERENCE: Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, the University of Texas at Austin. *Written Works, 1965-2004 (Part 1)*		
Box #	**FOLDER #**	**Folder Name**
32 *Borderlands/La Frontera: The New Mestiza* (published 1987)	3	Notes, early materials
32	8	Pre-draft notes, miscellaneous
32	9	Manuscript, 1985 version, copy 1
73	11	"My Nagual," "Suicide," manuscript draft, undated
75 "People Should Not Die in June," My Story's On: Ordinary Women (Extraordinary Lives), and Carving Out the Spirit:	5	Manuscript drafts, 2001 February 21 “People shouldn’t die”

75	21	Early Autobiography, 3rd Draft, undated
86	2	"The Dark Muse," 1979
86	36	"Hija de Cihuacoatl (La Llorona)"
87	1	"Juana La Loca," 1979
91 Early UCSC Dissertation, 1990s	1	1990 Dissertation “La Llorona”
	3	“La Llorona” bibliography 1 Feb 1992
	6	Chicana Feminist Theorist workplan
	9	"Introduction," manuscript draft
	13	Llorona/space, notes for gigs
	18	Prospectus outline, handwritten notes
	19	"Prospectus," manuscript drafts and notes
	26	Survey on La Llorona
	29	"Autobiography and Landscape in Chicana Literature," notes, 1990 July 9
	30	"Auto-historias," manuscript draft and notes, undated
93	1	"Hauntings of la Llorona,", 1989 October 19
	2	"The Hauntings of La Llorona," manuscript drafts, undated
	3	"notes-horrific,", 1994 November 9
	4	"horrific, selections,", 1999 March 6
	14	"Llorona, the Woman Who Wails: Chicana/Mestiza Transgressive Identities", 2002 June 8
	18	"La Llorona tells her story,", 1995 November 25
94 "Mujeres Que Cuentan Vidas":	1	"La llorona y la víbora," manuscript drafts, undated
95	1	"Las pasiones de la Llorona," manuscript draft, 1989 September 26
96 UCSC Dissertation, 2004	1	Acknowledgements, Table of Contents, 2004 April 13
	2	Chapter annotations, 2004 April 13
	5	"Flights of Imagining,", 2002 June

Table 7:

REFERENCE: Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, the University of Texas at Austin. *Phone Logs, Calendars, and Address books, 1978-2004*		
Box #	**FOLDER #**	**Folder Name**
143 Address Books	1	2001 February-March
	2	2001 April-2004 May
145	13	2002-2004

Table 8:

REFERENCE: Gloria Evangelina Anzaldúa Papers, Benson Latin American Collection, University of Texas Libraries, the University of Texas at Austin. *Photographs and Audiovisual Materials, circa 1955-2004*		
Box #	**FOLDER #**	**Folder Name**
146 Photographs	5	Portraits and Snapshots, 1990-2002
	8	Group Photographs, 1991-2000
	13	Altares in Anzaldúa's house, 2004

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