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Minor Literature and Chicano Liberation in Heriberto G. Terán's Espejo de Alma y Corazón

Enrique Alberto Ibarra

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MINOR LITERATURE AND CHICANO LIBERATION IN HERIBERTO G. TERÁN'S

ESPEJO DE ALMA Y CORAZÓN

A Thesis

by

ENRIQUE ALBERTO IBARRA

Submitted to Texas A&M International University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

December 2018

Major Subject: English

Minor Literature and Chicano Liberation in Heriberto G. Terán's *Espejo de Alma y Corazón*

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December 2018

Major Subject: English

ABSTRACT

Minor Literature and Chicano Liberation in Heriberto G. Terán's *Espejo de Alma y Corazón*

(December 2018)

Enrique Alberto Ibarra, Bachelor of Arts, Texas A&M International University, 2013;

Chair of Committee: Dr. John E. Dean

This thesis considers the power of Chicano poetics and its influence on liberatory rhetoric in the Chicano Movement of the 1960s-1970s. The late, Laredoan, activist Heriberto Gutiérrez Terán's *Espejo de Alma y Corazón* presents a tradition of Chicano minor literature identifiable in the work of the many writers and rhetoricians who emerged during this politically tense time. This thesis marks the first time Terán's literary work is subject to a literary analysis, positioning him among other known Chicano writers and figures from the 1960s and early 1970s, such as Alurista, José Angel Gutiérrez, José Rendón, Enrique Rodríguez, and Roberto Enrique Vargas. This thesis will attempt to demonstrate how selections from Terán's *Espejo de Alma y Corazón* along with other works by Chicano writers and rhetoricians can be considered a "minor literature," as theorized by Gilles Deleuze and Félix Guattari in *Kafka: Towards a Minor Literature*. Finally, as part of identifying and analyzing this specific form of Chicano minor literature, this thesis will consider its potential for being used in calls for material, revolutionary change for Chicanos and Others.

DEDICATION

I dedicate this thesis to my family: To my mom, my first teacher, I do not know where I would be without you. Your love and support are like a river that never seems to run dry; you have always been my pillar of support throughout life, and nothing I can say or do can ever thank you enough for that. To my late dad, my tired freedom fighter, there is not a day that goes by that I do not think of you; I am sorry we ran out of time, but just like mom, you always taught me to love and to rage against adversity. You, too, I cannot thank enough for contributing to the person I am today. To my grandparents, güelita/güelito and mom/apa, you may no longer be here, but I consider your wisdom, knowledge, and draw inspiration from your legacies daily. Finally, to my spouse, the greatest thing the universe has ever done is bring us together. I always thought I knew what love was until I met you. Thích Nhất Hạnh once wrote, “You must love in such a way that the person you love feels free, not only outside but also inside.” And I can honestly say that I have never felt freer now that I am with you...

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I want to thank Dr. John E. Dean, my committee chair, for his knowledge, patience, and reassurance throughout this project. I always enjoyed taking his courses throughout my time at Texas A&M International University because they often included Chicana writers. I am also grateful for Dr. Manuel Broncano's guidance and the translation courses he taught when I first enrolled as a graduate student. This thesis exercised the translating skills I learned in his courses and without them would have made some of the writing nearly impossible for this project. I am appreciative for Dr. Jonathan W. Murphy's aid and the literary theory course I took with him. The head-breaking theory and philosophy introduced through his course contributed to my overall understanding of the many dense ideas referenced in this thesis. I am thankful for Dr. Roberto R. Heredia's enthusiasm; even though I have never taken a class with him, he provided reading suggestions and support upon our first meeting. This project, as a whole, would not exist without the education and assistance the committee has provided to me.

I want to recognize the many professors, colleagues, and friends that I met throughout my time at Texas A&M International University. Words cannot encapsulate how grateful I am for the invaluable experiences and conversations we engaged in both inside and outside the classroom. They contributed greatly to my development as a thinker and writer. Furthermore, the community I found throughout my time at this university is one I have come to value and hope to be a part of for years to come.

I want to acknowledge all of my English teachers throughout elementary, middle, and high school who often showed me kindness and encouragement in my writing; without them, my writing would not be half as legible as it is now. Moreover, their support and suggestions for

reading supplemented my growing, literary repertoire as a student and ultimately sparked my interest in my current academic endeavors.

I especially want to recognize the Terán family for granting me permission for analyzing Heriberto G. Terán's *Espejo de Alma y Corazón*. Thank you for allowing me to carve out a space for recognition of Terán's literary contributions and activist work through this thesis.

Lastly, again, I want to thank my family both living and beyond. Without their support, I would not have gotten this far in life. I apologize for the late night clatters and the stench of coffee wafting through the vents of the air conditioner throughout the creation of this project. I apologize for the breakdowns and constant requests for guidance and comfort at any given hour; I know I tried everyone's patience from time to time, but the end is finally here, and I am ecstatic to share it with you all.

TABLE OF CONTENTS

	Page
ABSTRACT.....	iv
DEDICATION.....	v
ACKNOWLEDGMENTS.....	vi
TABLE OF CONTENTS.....	viii
CHAPTER	
I REMEMBERING AZTLÁN, REMEMBERING TERÁN.....	1
II THE BARRIOS OF AZTLÁN.....	26
III LIBERATING AZTLÁN AND BEYOND.....	52
IV CONCLUSION.....	63
WORKS CITED.....	65
VITA.....	70

CHAPTER ONE

REMEMBERING AZTLÁN, REMEMBERING TERÁN

On March 26, 2017, community leaders of Laredo, Texas planned a “Rally at the Border” to express solidarity with immigrants and take a stance against the Trump administration’s cruel immigration policies along with the impending border wall project. The rally in Laredo, headed by activists, musicians, poets, religious leaders, and politicians was part of a larger weekend of demonstrations that involved border states from Texas to California “to show lawmakers the unity that exists between the U.S. and Mexico” (Wallace). The rally took place in the late afternoon at the historic San Augustin Plaza in Downtown Laredo, and scheduled to speak was the Mayor of Laredo, Pete Saenz; U.S. Representative Henry Cuellar of Laredo, Texas; League of United Latin American Citizens (LULAC) representatives; Native American leaders from First Nations in the Southwest; and Mayor Enrique Rivas Cuéllar of Nuevo Laredo, Tamaulipas—the leader of the “sister city” of Laredo, Texas.

Though the organizers were shy to call this an anti-Trump protest and meant for the rally “to be a happy event for the community to gather round,” the event in Laredo ultimately drew community members with anti-Trump signs, shirts, and art (Wallace). As a student, citizen, and participant-observer, I attended the “Rally at the Border” in Laredo, Texas because I felt it my duty to count myself in opposition to further militarization of the U.S./Mexico border and draconian immigration policies. This was made clear in the brief interview I gave to *Laredo Morning Times* that afternoon, where I affirmed that the rally symbolized “an act of togetherness in a time of separation” (Castañeda A15). Drawing from the notion of Laredo, Texas and Nuevo Laredo, Tamaulipas as sister cities/ciudades hermanas and the celebrated multilingualism of the

border, I declared it was important to be in attendance with other members of the community since we exist as an indivisible “nation” on the U.S./Mexico border.

This “nation” seemed readily apparent on that day at San Augustin Plaza. While the politicians moderately roused the crowd with their promises to serve the community in the capacity of their offices, the crowd truly came alive when members from the community were given the opportunity to freely speak in English, Spanish, and sometimes Spanglish. From poets to musicians to teachers to community activists young and old, the historical plaza became the epicenter for this nation, forming an “imagined community,” where no wall or language could effectively divide the pueblo/people.

According to Benedict Anderson’s *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, an “imagined community” is one that is united by a form of “Nationalism” and is inherently “political” (6). Moreover, an “imagined community” is one which is counteracting a limitation of “finite, if elastic, boundaries” to form a cooperative based on “a deep, horizontal comradeship” (7). While no one in the crowd at the rally was pledging allegiance to any certain “nation,” such as the United States or Mexico, there was a symbolic allegiance being taken on to resist the monstrosity embodied by the Trump administration’s plans for the border, signifying a moment of “imagining” a coming together of people united by love and compassion for one’s fellow humans regardless of their race, their native tongue, and their “official” citizenship.

In 1987, Gloria E. Anzaldúa, the Chicana, feminist, lesbian scholar, published her revolutionary book, *Borderlands/La Frontera: The New Mestiza*. By employing her writing and language abilities in English, Spanish, Nahuatl, and other indigenous languages, Anzaldúa’s book elucidated the precarious situation found on the “borderlands” along the U.S./Mexico

border by using a hybrid writing style composed of academic analysis, prose, and poetry.

Anzaldúa writes, “The U.S. - Mexican border *es una herida abierta* where the Third World grates against the first and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country—a border culture” (25). Anzaldúa likens the border to a gaping wound that is unable to heal due to being constantly picked at and “hemorrhaging” before any actual healing is able to occur. This ubiquitous, human experience of tending to a wound being compared to the political, social, and cultural atmosphere along the border by Anzaldúa brings a recognition of humanity and emotional subjectivity when discussing matters along the U.S./Mexico border.

The danger of not doing so, according to Anzaldúa, amounts to making “‘objects’ of things and people,” which she considers to be a major shortcoming of “Western culture” and its mission to be “objective” in all matters of life (59). For Anzaldúa, proponents of Western culture belong to the First World which is represented as the United States while the Otherized Third World is identified with Mexico, and the inhabitants populating the in-between space of an unnatural division are caught in a sort of crossfire between sparring nations and cultures. Anzaldúa writes, “Borders are set up to define the places that are safe and unsafe, to distinguish *us* from *them*. A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants” (25). These “prohibited” and “forbidden” inhabitants of the border are also otherized for occupying and navigating through this in-between space and adapting a “border culture” that is in constant flux through their “imagined community.”

Renato Rosaldo's *Culture & Truth: The Remaking of Social Analysis* reflects on the conceptualization of the U.S./Mexico border explored by Anzaldúa's writing style and use of language(s) to have "further developed and transformed the figure at the crossroads in a manner that celebrates the potential borders in opening new forms of understanding" (216). Mikhail M. Bakhtin's *The Dialogic Imagination* redefines language(s) as more than just "system[s] of abstract grammatical categories" but to be inherently "saturated" by ideology, expressing "a world view...a concrete opinion" that leads to a "*maximum* of mutual understanding in all spheres of ideological life" (271). In the context of English, Spanish, Spanglish, and other indigenous languages found in the work of Anzaldúa, the possibility of a "new" understanding through the "hybridity" of language(s) is perhaps the Bakhtinian "True Word" that "knit[s] together with specific points of view, specific approaches, forms of thinking, nuances and accents" (289). Correspondingly, the notion of "hybridity" resulting in the possibility of a "True" understanding is found in José D. Saldívar's *Border Matters: Remapping American Cultural Studies*, where he defines the U.S./Mexico border to be a "transfrontera contact zone" where the inhabitants "negotiate with one another and manufacture new relations, hybrid cultures, and multiple-voiced aesthetics" (13-14). The "imagined," "transfrontera," community found at the San Augustin Plaza during the Rally at the Border that afternoon embodied a "hybrid," "border culture" that was attempting to apply pressure to la herida abierta—the reopened wound—and even prescribe a collective, communal pomada/ointment to heal it once again through art, poetry, and promises of continued political action.

While Anzaldúa's body of work was written after and reflected upon the Chicano Movement of the 1960s and 1970s, the relevance of her work and the many rhetoricians and writers that came before her cannot be minimized since the material conditions along the

U.S./Mexico border have only continued to be defined by power struggles between the First and Third Worlds, the Subjects and Others, the Signifiers and Signified, and ultimately the Gringos and Chicanos.

Before moving forward, it must be established that the terms “Gringo” and “Anglo” are present in this thesis and are sometimes used interchangeably depending on the Chicano poetics and rhetoric that are specifically being subject to analysis. It must further be clarified that the term, “Gringo,” is not used carelessly and has very specific meanings. The definition of “Gringo,” as it is used in this thesis, was defined by Chicano Movement poet, academic, and activist, José Angel Gutiérrez at a La Raza Unida press conference in 1969. Faced by hostile, mostly White, members of the press, it almost seemed as if Gutiérrez was being interrogated when asked what the definition was to “Gringo,” to which he expertly responded, with an air of confidence, “A person or an institution who has a certain policy or program or attitudes that reflect bigotry, racism, discord and prejudice, and violence” (qtd. in Mintz 180). Gutiérrez defines “Gringo” as someone at the centers of power who exerts systematic control and exploitation of Others like Chicanos through the destructive forces of racism and violence; the definition could not be more succinct and useful in discussing the power struggles between Gringos and Chicanos.

Despite Gutiérrez establishing a thoughtful, specific definition for the term “Gringo,” literary critics as recent as 2000 have erroneously insisted his use of the term as a “broad,” “uncritical,” “racial epithet” against “all whites,” allegedly evidencing Gutiérrez’s own “racial prejudice” (Blanton 689). Yet, critics, such as Blanton, need only look further into the discussion at La Raza Unida’s press conference in 1969 when a reporter asked Gutiérrez the condescending question, “Are you a gringo because you have showed racial animosity towards Anglo

Americans?” (qtd. in Mintz 181). Gutiérrez retorted, “I do not accept the premise that I display racial animosity. I don’t think I have. I think I am identifying the problem and attempting to point out what the problem is” (qtd. in Mintz 181). The line of questioning behind the logic of the reporter mirrors that of Blanton’s because they accuse and classify Gutiérrez as being a sort of “reverse racist” for attempting to elucidate a language to discuss and reveal the oppression of Chicanos under the feet of the Gringos and their corresponding power structures. Furthermore, Blanton’s argument that the term “Gringo” is sloppily used against “all whites” is also countered by Gutiérrez’s precise definition from 1969, making it a critical word ripe for Other, revolutionary uses in the Chicano Movement.

Martha Menchaca’s *Recovering History, Constructing Race: The Indian, Black, and White Roots of Mexican Americans* proclaims that the Chicano Movement was a part of the Civil Rights Movement when “Mexican Americans organized their own organizations to address the particular problems affecting their communities” through “demonstrations, boycotts, strikes, and sit-ins” (19). These direct actions taken during the Chicano Movement led to national recognition of “the Mexican-origin people’s poverty level, the farm workers’ struggle against unfair wages and working conditions, and perceived inequalities (e.g., police brutality, limited access to higher education, school segregation)” (Menchaca 19-20). Michael Victor Sedano also considers the Chicano Movement to have “worked to change the disadvantageous economic social conditions of Mexican Americans” and notes that “Chicano protest” was seen in both rural and urban communities in the Southwestern United States (177). Michael Hames-Garcia further discusses how the Chicano Movement during the 1960s and 1970s recognized such power struggles and responded with an “imagined community” of mostly Mexican American participants united under a single banner in the Southwestern United States (104).

This “imagined community” was called “Aztlán” which was envisioned as a land ruled by Aztecs and other indigenous peoples but lost to Europe and the United States—the Gringo colonizers. To contextualize this narrative of history, Anzaldúa asserts that the Anglos/Gringos were “locked into the fiction of white superiority” in the 1800s in what is now the Southwestern United States (Aztlán) and were responsible for the strife, transient borders, and repeated dispossessions of the “Indians and Mexicans” whose land was seized “while their feet were still rooted in it” (29). The modern progeny of the dispossessed of Aztlán that now inhabit the Southwestern United States are the Chicanos—a nation of Others. Menchaca similarly considers “Chicano” to be a “self-imposed label” that sprung from the “ethnic consciousness” associated with the Chicano Movement (20). Sedano correspondingly proposes that “cultural consciousness” is sought by Chicanos, a term “which connoted a commitment to disassimilation,” through “Chicanismo” or a radicalized Chicano Self (177).

An advocate of this ethnic and cultural consciousness was Alberto Baltazar Urista, known by his nom de plume Alurista, who is still a poet, writer, and activist. Alurista is considered by Menchaca to be “one of the first Chicano scholars” of the Chicano Movement of the 1960s and 1970s (20). As mentioned by Sedano, poetry by Chicanos became an “important element in the rhetoric of the Chicano Movement” because poetry was often performed, read aloud, and published to Chicano audiences at the “political rallies and published in Movement newspapers” (178). Alurista recited what is now known as “El Plan Espiritual de Aztlán” on March 31, 1969 at the Chicano Youth Liberation Conference in Denver, Colorado which was organized by The Crusade for Justice, a Mexican American organization for civil rights. “El Plan Espiritual de Aztlán” exhibits a hybrid form of writing that uses “anthropological poetics” to lay the foundational, material praxis of the Chicano Movement which provided a “seminal outline of

the Mexican Americans' indigenous foundations," contesting the dominating, Gringo narratives regarding Chicanos and Aztlán (Menchaca 20).

Alurista's "El Plan Espiritual de Aztlán" featured a "Program" for Chicanos to adopt based on Chicano Nationalism whose goals were the following: Uniting and defending Chicanos in their barrios/neighborhoods, pueblos/cities, campos/farmlands; achieving economic freedom through land cessions, wealth redistributions, and "driving the exploiter out" along with their "gringo dollar value system;" educating the community with a "relative" education focused on "history, culture, [and] bilingual education;" radicalizing longstanding institutions to ensure the "welfare" of the community and providing restitution for "past economic slavery, political exploitation, ethnic and cultural psychological destruction, and the denial of civil and human rights;" creating literature, art, and music as part of a cultural upheaval to "strengthen" the revolutionary Chicano Self and community to encourage "love and brotherhood;" liberating Chicanos through autonomous, political action that disregards the "two-party system" in the United States since it "is the same animal with two heads that feed from the same trough" (1-4). According to Sedano, Chicano poets like Alurista concern themselves with "the Movement, the barrio, the Anglo[/Gringo] world, and Chicanismo" to "convert" the listening audience to committing to the Chicano Movement and a politicized, Chicano identity which are all highlighted in his "El Plan Espiritual de Aztlán" (178). "El Plan Espiritual de Aztlán" cannot be considered anything short of a total threat to the Gringos and their corresponding power structures since it pinpoints multiple facets of life for the locus of revolutionary action and thought in both the personal and political to develop a fully, autonomous Chicano community.

Moreover, Menchaca mentions how Alurista's "El Plan Espiritual de Aztlán" included a "brilliant piece of political poetics" when he asserts that even if a Chicano is not born in the

Southwestern United States, Aztlán, they still have “a historic claim” to it since he identified Chicanos as part of the “original [indigenous] tribes” to call the Southwest home (23). This caused “El Plan Espiritual de Aztlán” to become part of the Chicano oral tradition of history especially after Alurista encouraged its distribution and recitation at every “meeting, demonstration, confrontation, courthouse, institution, administration, church, school, tree, building, car, and every place of human existence” (4). Homi Bhabha regards such disruptions of a dominating “temporality” and histories to have a “displacing” effect on “the narrative[s] of the Western nation[s]” hence why they are so threatening to the Gringos (156). Such significations, rehistoricizations, and potential revolutionary action emanating from this “imagined community” to counter a Gringo, “imagined,” reality, according to Laura E. Pérez, are “unauthorized” and forbidden by the cultural hegemony of the United States and its Gringos, who threaten retribution for such transgressions (19). Anzaldúa corroborates this longstanding power imbalance and details the very dangers Chicanos and the Others of the U.S./Mexico border face for seeking self-determination:

Gringos in the U.S. Southwest consider the inhabitants of the borderlands transgressors, aliens—whether they possess documents or not, whether they’re Chicanos, Indians, or Blacks. Do not enter, trespassers will be raped, maimed, strangled, gassed, shot. The only “legitimate” inhabitants are those in power, the whites and those who align themselves with whites. Tension grips the inhabitants of the borderlands like a virus. Ambivalence and unrest reside there and death is no stranger. (25-26)

Anzaldúa’s assessment shows the dominating narratives long used by the Gringos to discriminate and obliterate all who do not look like them or align themselves with their interests. This tension between the Gringos and Chicanos in the “borderlands” is further considered in Mary L. Pratt’s *Imperial Eyes: Travel Writing and Transculturation* which refers to borders as “contact zones,” where “the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually

involving conditions of coercion, radical inequality, and intractable conflict” (6). Pratt corroborates the power imbalance and atmosphere of the U.S./Mexico border previously identified by Anzaldúa as one of Subjects, Others, and Others who align themselves with the Subjects. Sedano regards the Chicano Others aligning with the oppression of the Gringos/Anglos as partaking in “assimilation” which “promises annihilation” since the Chicano becomes agringado, a “vendido,” a “sell-out,” “[con] la cara lavada” or a “white-washed” identity (186). The association with Gringos and their access to power acts as a legitimizer or a “whitening” to the “alien” Others of the border through socioeconomic venues and “centers of articulation” (L. Pérez 19). Therefore, those Chicanos who consciously refuse to join the Gringos, seek to delegitimize them, and declare themselves as Chicanos, who are sovereign to their own existence, stand to make the ultimate sacrifice for la causa/the cause.

As previously mentioned by Menchaca, the height of the Chicano Movement was during the Civil Rights Movement, meaning Chicanos were not the only Others seeking liberation; this too is highlighted in Anzaldúa’s analysis. Black people during the Civil Rights Movement, through Black Nationalism, also sought to be liberated from their own material hells. In an interview, José Angel Gutiérrez reflects upon the Black Power Movement and its organizations as sources for inspiration for the political programs and actions espoused by the Chicano Movement (206). Gutiérrez affirms, “We looked at the ideas and arguments ... because we are both national minorities in the same country and we claim to be oppressed by the same enemy. So, naturally, the analysis may have to coincide from time to time” (206). Karlyn K. Campbell also analyzes the rhetoric of Black Nationalism and establishes a tradition of writing which is poetic and simultaneously a vehicle for conscious, liberatory rhetoric of Black Nationalism.

Campbell writes how she will “use the rhetoric of Black Nationalism as a case study of the rhetoric of contemporary dissent” (152). By embarking on this effort, Campbell contextualizes the needs and targets for this dissenting rhetoric associated with Black Nationalism. According to Campbell, “It is possible for the critic to mistake personal prejudice for critical evaluation” (151). Campbell cautions literary critics and those at the centers of power to be vigilant and recognize how “rhetorical criticism becomes an academic banner under which to legitimize the condemnation of those who frighten us or with whose opinions we disagree” (151). Campbell claims that to be aware of bias and the fundamental role those in power play in fashioning dominating narratives is to come to a “self-conscious” criticism.

Campbell writes, “There have been few self-conscious critics who have been as aware of the intellectual and social consequences of *their* rhetoric as they have been of that of the speakers they evaluate” (151). Campbell’s anecdotal experience about the lack of self-awareness in literary critics and those in power leads to a host of problems because it demonstrates an oversight of the power of the academy and other corresponding centers of power to influence the legitimacy or illegitimacy of narratives and rhetoric by the oppressed Others of any given society.

Moreover, the detractors with power who fall into this category often seem to want to define or reify “a given culture, ideology, or moral viewpoint” through criticism which is “objective” (Campbell 151). Comparable to Anzaldúa’s concerns regarding the “objectivity” of “Western culture,” Campbell too recognizes the thoughtlessness of this perspective because in the effort to define a “free exchange of ideas,” those in power seem to want to repress the rhetoric which contrasts their personal viewpoints or problematizes the very hypocrisy of a culture which promotes a “free exchange of ideas” with caveats attached.

To demonstrate this notion further, Campbell considers the speeches of Malcolm X and Kwame Ture (Stokely Carmichael) as figures of Black Nationalism. Campbell remarks how their speeches have “not only arisen out of profound social conflict, but because of the nature of that conflict, they place the vast majority of rhetorical critics and theorists who are the White products of a White culture in a problematic position in which self-consciousness about ideological, cultural, and moral presuppositions is both more urgent and more difficult” (152). Incidentally, the nature of the rhetoric of Black Nationalism described by Campbell seems to follow the definition of “minor literature” defined by Gilles Deleuze and Félix Guattari in *Kafka: Towards a Minor Literature*.

By using the literary achievements of Franz Kafka, Deleuze and Guattari propose parameters for considering his work as “minor literature.” According to Deleuze and Guattari, “The three characteristics of minor literature are the deterritorialization of the language, the connection of the individual and the political, the collective arrangement of utterance” (“What is a Minor Literature” 18). The “deterritorializing” of language specifically refers to the notion that a person, such as an immigrant living in a country or an Other in a colonial state, must adapt and make use of the dominant language(s) in new settings. Members of minority groups, such as the native, Czech-speaking Kafka writing in German, use the language(s) of the dominant culture, resulting in a “deterritorialized tongue suitable for strange, minor uses” (16). This struggle to adopt the new languages casts “minor literature...in a narrow space” where “every individual matter is immediately plugged into the political...connected to the other commercial, economic, bureaucratic, and judicial triangles which determine its value” (“What is a Minor Literature” 16). Because they are a “minor,” subjugated group having to acclimate to “strange” languages, their existence immediately becomes political by this virtue as they navigate through centers of power.

The rhetoricians of Black Nationalism were also a subjugated group of Others in the United States that had often been disenfranchised by the horrors of racism. By implicating the “White society” as dominators with power who legitimize and delegitimize certain voices, Kwame Ture (Stokely Carmichael) and Malcolm X fall into the “minor” as defined by Deleuze and Guattari. Campbell writes how the rhetoric of Black Nationalism is “distinguished by the fact that it appeals to ethnic religious or racial groups and is designed to create a sense of unity or ‘nationality’ so that rather disparate individuals will join under a common and unique identity in order to assert their rights as a group” (153). They subvert the very rhetoric which binds them and hold up a mirror to those who promote it while simultaneously rallying an effort of dissent against racism and systemic disenfranchisement in their own “minor,” “imagined,” communities.

To further problematize the detractors who would rather ignore or unfairly criticize the rhetoric of Black Nationalism, Campbell declares, “These divergent perspectives produce different critical analyses and interpretations which can aid the critic in achieving greater critical self-consciousness” (152). Deleuze and Guattari corroborate how the reconceptualization of language(s), rhetoric, and the political immediacy of “minor literature” can only lead to “...something other than a literature of masters” since writing from the “margin” yields an expression of “another, potential community, to force the means for another consciousness and another sensibility” (i.e. “reterritorialization”) (“What is a Minor Literature” 16). By engaging in an authentic exchange of ideas, which includes rhetoric that identifies and criticizes the suffering of Others caused by those in power, we can achieve a greater understanding of this rhetoric and the material subjugation it is attempting to communicate which is both “minor” and revolutionary.

Correspondingly, Richard J. Jensen and John C. Hammerback propose that Campbell's depiction of rhetoricians of Black Nationalism "seem applicable to the rhetoric of other minority movements" (192). They identify the three tenets of radical nationalism as proposed by Campbell: The use of language to forge a language of dissent that "rallies" the disenfranchised group of Others leading to the reconceptualization and defining of the Other Self in terms with meanings that do not stem from the oppressors they seek to overthrow—Other Meanings. Campbell purports that the altering from "Negro" to "Black" and the phrase, "Black is beautiful," mark the beginning of a dissenting Other Rhetoric and Other Self that seeks agency for this tenet in Black Nationalism (155-56). Likewise, Jensen and Hammerback, by examining the work of José Angel Gutiérrez, show how the rhetoric of Chicano Nationalism is similar in its efforts. By promoting the use of the word "Chicano" and a celebration of Brown skin, Hammerback and Jensen demonstrate how this mirrors the effort of rhetoricians of Black Nationalism by trying to create a language and identity which defines and celebrates one's "minor" status and defines the Other Self (192).

By establishing this language and supplementing "minor" meanings and identities which promote self-empowerment, Jensen and Hammerback show how Campbell's work highlights the altering of a Black "national minority" to an "international majority," seeking to subvert and overcome oppressive power structures on a global level. Once again, Jensen and Hammerback demonstrate how the rhetoric of Chicano Nationalism aligns with this internationalist approach by conceptualizing a counteractive force against the entities which afflict the Chicano community. The rhetoric of Black Nationalism conceptualizes the ghettos, where Black people languish, through the work of Frantz Fanon in *The Wretched of the Earth* as vestiges of apartheid states. Chicanos also redefine the barrios as proxies of a colonial state that relegate Chicanos to

squalor. Moreover, as previously mentioned with other rhetoric of Chicano Nationalism during 1960s-1970s, Aztlán became a rallying point to mobilize and inspire Chicanos as an “indigenous,” “mestizo” people. This reconceptualization of the Chicano Self further connects the Chicano community to a global, Other community whose existences are historically defined by dispossession and continued oppression.

The locus of the Gringo centers of power that proliferates this oppression was/is the capitalism brought with the British Empire and other competing, European states. Karl Marx identifies this reality and history in *Capital: A Critique of Political Economy-The Process of Capitalist Production*. Marx writes, “The discovery of gold and silver in America, the extirpation, enslavement and entombment in mines of the aboriginal population, the beginning of the conquest and looting of the East Indies, the turning of Africa into a warren for the commercial hunting of black-skins, signaled the rosy dawn of the era of capitalist production” (823). In 1860, Marx had already made the connection between race and systematic oppression carried out under colonialism. He further enjoins this analysis by discussing how both indigenous, Brown people and Black people were the very labor and human capital exploited by the White Europeans—the Anglos, though soon to be, Gringos.

In 2000, Cedric J. Robinson reinforces Marx’s analysis in *Black Marxism: The Making of the Black Radical Tradition* when he identifies the Spanish encomiendas as a site where Brown, indigenous people and Black people were mutually subjugated and exploited in one of the most horrific labor systems known to the world (125-26). Robinson mentions how the atrocities only came to an end once the gradual rebellions of these enslaved Black and Brown populations took place. The rebellions led to an alliance of Others who formed their own communities to liberate Others like them. The repeated rebellions reverberated in the minds of the Spanish Crown and

other European colonizers. They sought even more control and subservience through harsher punishments and surveillance of their enslaved populations. The rebellions and the violence of the Others were hotly discussed in the writings and letters of the Gringo Colonizers, demonstrating a form of Gringo Anxiety over the recurrence of Other Violence that threatens to liberate Others and upturn Gringo Power and Gringo Enterprise (Robinson 130-31). Other Violence, in this sense, is not an act of senseless violence, but rather one which is symbolically enacted for self-defense and the survival of the Others.

Hammerback and Jensen also recognize the threat of Other Violence in the rhetoric of Black Nationalism as self-transformative acts of “symbolic violence” that inspire fear through its threats. This fear of Other Violence, according to Campbell, demonstrates the recognizable “equality, dignity, and [personhood]” of Black people because it communicates the possibility of confronting oppressive, power structures, specifically White ones, “with equal pride, self-respect, and dignity” (159). Advocates of Chicano Nationalism also employ the use of Other Violence through threats which act more as symbolic menacing to bring Chicanos and Gringos on equal footing, where the Chicano is just as capable of inflicting physical and systemic harm on the Gringos, as the Gringos and their corresponding power structures have historically inflicted harm on the Chicano community.

The Gringo Anxiety that Robinson previously identified, caused by even the most minute possibility of Other Violence, was present during the previously mentioned La Raza Unida press conference in 1969 when José Angel Gutiérrez was asked, “What was meant by the phrase ‘eliminate the gringos’ in the MAYO (Mexican American Youth Organization) statement?” (qtd. in Mintz 180). To which Gutiérrez replied, “You can eliminate an individual in various ways. You can certainly kill him, but that is not our intent at the moment. You can remove the basis of

support that he operates from, be it economic, political, or social. That is what we intend to do” (qtd in Mintz 180). Gutiérrez’s answer lays out the political and material capabilities of Chicanos as an Other through more than just violent, bodily harm to Gringos, but rather through overthrowing their systems of Gringo Power. Unsatisfied with the response and hoping for a “gotcha” moment, the reporter pressed further, asking Gutiérrez, “If nothing else works you are going to kill all the gringos?” (qtd in Mintz 181). Detecting this as a possible attempt to malign the Chicano Movement, Gutiérrez responded ambiguously, “We will have to find out if nothing else will work” (qtd. in Mintz 181). Still preoccupied with finding unambiguous affirmations or declinations in Gutiérrez’s answers, the reporter inquired, “And then you are going to kill us all?” (qtd. in Mintz 181). Gutiérrez only responded that such violent actions taken by Chicanos through Other Violence would only be considered and taken in “self-defense” and if “worst comes to worst” (qtd. in Mintz 181). The line of questioning and attempt to discredit Gutiérrez and the broader Chicano Movement could not be made clearer. Furthermore, even more implicit in the reporter’s questions is the manifestation of Gringo Anxiety because the Chicano Other demonstrates the potential to seek self-determination through matched Other Violence that can cause corporeal and systematic harm to Gringos and their power structures. Gutiérrez’s elucidations for such revolutionary aspirations led by autonomous Chicanos will certainly yield consequences and casualties along the way. Gutiérrez mentions facing punishments for his activism through having his property and home burned in Crystal City, Texas and being “kidnapped...by gringo elements” in 1963 (qtd. in Mintz 181). Anzaldúa also previously recognizes the mortal punishments lodged by the Gringos through Chicanos being “raped, maimed, strangled, gassed, shot” for such “transgressions” and exercises of autonomy as an Other (25).

For instance, a Chicano who gave the ultimate sacrifice during the Chicano Movement for daring to question the “gringo dollar value system,” previously mentioned by Alurista, was the poet, activist, writer Heriberto G. Terán. Terán was born in Laredo, Texas, in 1949 and became a prominent figure in the Chicano Movement of the 1960s and early 1970s until his untimely death. Heriberto G. Terán was raised in Laredo, Texas by his parents, who were Mexican immigrants and migrant farmworkers.

In the late 1960s, Terán’s family relocated to Colorado, where much of his activism took place. Terán worked with several Chicano organizations, such as MAYO (The Mexican American Youth Organization), the Colorado Pinto Project, the Brown Berets, La Raza Unida, UMAS (United Mexican American Students) and Salud y Justicia of the Colorado Migrant Council. Terán also took part in the establishing of La Academia de Ricardo Falcón, which was an alternative school for Chicano children that focused on their history and experience as Chicano Others in the United States. The school was named after one of Terán’s fellow activists who was murdered by a White supremacist (Raymond 191). The threat of death and annihilation brought on by Gringos was not unknown for Terán and his associates since their activism brought attention to the oppression faced by Chicanos during that time.

Terán became a martyr for the Chicano Movement when he was twenty-four years old; he was killed in a mysterious car bombing on May 29, 1974. As Virginia M. Raymond observes, “Chicano activists were repeatedly arrested, beaten, and several were murdered. It was in this highly charged, tense, and violent context that several young people committed to Chicano causes were killed in mysterious bombings in Boulder” (193). Raymond’s analysis further contextualizes the atmosphere of racism and its corresponding racist violence often rightfully criticized in Terán’s work, such as *Espejo de Alma y Corazón*.

Espejo de Alma y Corazón was posthumously published in 1975 by La Familia y Amigos de Terán (The Family and Friends of Terán). *Espejo de Alma y Corazón* is comprised of thirty-three poems, three essays, and three short stories written by Terán in English, Spanish, and Spanglish. The work also includes a Preface, Dedication, and a Biography section attributed to Alurista, and drawings and photographs credited to R. Olivares and Leonardo Roberto Terán (one of Heriberto G. Terán's brothers). *Espejo de Alma y Corazón* uses a numbering system derived from Nahuatl numbers and glyphs. The book was printed in Ft. Lupton, Colorado, at La Raza Unida Headquarters. Today, few copies exist due to the limited printing and circulation of the work.

Most academic writing about Terán has been journalistic and focused on his horrific death in Boulder, Colorado. No consideration has been given to the literary, social, and historical value of Terán's work through academic publications. Raymond also reflects on Terán's literary contributions as being "largely ignored or forgotten in the United States" by mentioning how she has never seen his work included in any course which has a "specific focus" on works by Chicanos (198). Raymond writes, "It is as if 'Los Seis de Boulder,' once blamed by law enforcement for their own deaths, have been 'whited-out' of history" (198). Analogously, in a 1991 recorded interview conducted by José Angel Gutiérrez, Nephtalí De León, also a Chicano activist from Laredo, discusses the importance of Terán's work and laments the general lack of awareness of it. In the interview, De León somberly proclaims, "[Terán] was an incredibly gifted, marvelous individual. I have a book of his, *Espejo de Alma y Corazón*. I'm one of the few that has some of his literature because he was wasted at such an early age." My family, too, were one of the lucky few to have copies of his transformative literature worth remembering for developing a Chicano Self through its "minor" elements.

The possibility and need of an Other, Chicano consciousness and Self that arises from “minor literature” like Terán’s and other Chicanos have been further considered by scholars like Rolando Pérez. He analyzes his own writing and the writing of others by considering Deleuzeo-Guattarian “minor literature.” Pérez expresses his frustration with being an academic on the periphery actively working within academia while also being stereotyped as a writer of “Latino literature” and only writing for a “Latino experience.” He refers to an anecdote where his writing was being considered for publishing in the canon-defining *Norton Anthology* series but with a special addition that focused on “Latino literature.” During the process of consideration, it was explained to him by an editor for the publication that his writing was sought after for the new *Norton Anthology* because “it was unlike anything else that bore the label ‘Latino literature’” (R. Pérez 89).

In 1974, José Angel Gutiérrez recounts a similar experience over his education and professional life in John S. Shockley’s *Chicano Revolt in a Texas Town* when discussing his experience in high school as a young Chicano. He was elected student body president and was a talented, champion debater who “conducted himself in a manner many Anglos[/Gringos] found commendable and reassuring” because he was the “kind of student Anglos[/Gringos] like[d] to point to as an example of how a bright and ambitious Mexican-American can get ahead” (122). Despite Gutiérrez not seeking to be “an example,” he was made one by his Gringo/Anglo teachers, often facing resentment from his other Chicano classmates for being one of the “better ones” that had *chosen* to better himself. His achievements were not quite his own but rather appropriated for an ugly display of racism that pits one Other against another Other—a divide and conquer tactic. It was not until Gutiérrez, in his later life, became involved in radical, Chicano, direct actions in Crystal City, Texas that he was no longer viewed as a “commendable

and reassuring” Chicano but rather as a “threat” to the Gringo centers of power. Just as Gutiérrez’s academic achievements were never quite his own, Rolando Pérez’s experience with the editor for *The Norton Anthology* lessens the honor of being included in the series because he was treated as “an outsider, using a language which is simultaneously [his] and not [his]” (89). His writing about this subject becomes “personal, ergo political” since he is expressing his discontent in English as a native speaker of Spanish.

By drawing from the language used to define Deleuzo-Guattarian “minor literature,” Rolando Pérez considers the linguistic possibilities of Spanglish as a form of reterritorialization. The phenomenon of Spanglish is an adaptive, linguistic response to navigating through English and Spanish respectively or simultaneously. The pressures and insecurities which arise from one’s proficiency and choosing which language to express one’s Self in is referred to by Pérez as a “micro-Hamlet” which exists in the heads of all Latinos or Chicanos (90). Pérez writes, “The question posed by this Latino Hamlet is that of the language itself: to write in English or to write in Spanish, which for many Latino writers literally means *ser o no ser...*” (90). This internal conflict referred to by Pérez has real-life implications since the “question of language choice” is more of an issue of one’s “self-conceptualization” than one of “linguistic competence” which stems from a misunderstanding of what it means to be bilingual.

As mentioned by Rolando Pérez, there is a ubiquity in the stereotype that Latinos’ and Chicanos’ linguistic repertoire will always include Spanish because of their names, evidencing the predominant expectation to be “bicultural and bilingual” (91). He further supports these observations by considering how Irish-Americans with Irish names are not faced with a similar expectation to speak Gaelic. Pérez writes, “Entrenched in this view is the false belief that the so-called bilingual individual can move from one language to the other with the greatest of ease: the

competence of the speaker/writer being nearly equivalent in the two languages” (91). Sedano classifies such “language shifts” as symbols and opportunities to understand “different languages, different worlds” (187). The traversing through English and Spanish, which are two imperial languages in the Americas, present a *lucha*/battle taken on by Chicano writers in the United States because an act of deterritorializing/reterritorializing is taking place, departing from the imperial and arriving at “a revolutionary literature” through language(s) especially hybrid ones like Spanglish (R. Pérez 95).

The tangible, material world where this revolutionary “minor literature” is created by Chicanos like Terán is further explored by Charles Tatum. Tatum’s analysis of Chicano literature along the U.S./Mexico border also considers Deleuze-Guattarian “minor literature.” However, he focuses on the reinventing of the parameters of “minor literature” in the tradition of Chicano writing with its ability to show “... not just from one side of the border, but from the other side as well” which is often achieved through the language(s) using “double sets of signifiers” (95). Tatum refers to Emily Hicks’s 1991 book, *Border Writing: The Multidimensional Text*, which “draws extensively on Deleuze and Guattari’s concept of deterritorialization” while analyzing a variety of Chicano authors she refers to as “border writers” (94).

Hicks’s *Border Writing: The Multidimensional Text* expands the definition of “minor literature” in “border writing” often found in Chicanos’ writings like Terán’s. The dislocation or “deterritorialization” of space and time through asynchronous recollections of memory and “reterritorialization” through nostalgic longing are themes found in this form of writing. “Deterritorialization” is also found in nonsynchronous accounts relating to daily life, pasts, and futures. The self-aware, political Others and their outer awareness of the metaphysical borders and not just the physical U.S./Mexico border is a common characteristic of characters and

speakers of “border writing.” These politically engaged Others are wary of the surveillance and hostile sentries of the borders that seek to enclose and control them through *la migra*, *la policía*, y *el sistema*—the U.S. Border Patrol, police departments, and the System which animalize and dehumanize the Others. Hicks’s analysis of Deleuzeo-Guattarian “minor literature” characterizes Chicano minor literature like Terán’s as treading the lines of cultural and metaphysical borders, and not just physical borders. The Others traversing these “borders” then, as they do now, do not need to physically live along a border, but carry borders with them as they live through their Chicano Other experience beneath Gringo centers of power.

Terán’s own crossing of these borders through total, partial, or combined use of English and Spanish in *Espejo de Alma y Corazón* evidences Deleuzeo-Guattarian “minor literature” through “reterritorialization” in his work especially when considering the intended audience. For example, Terán will write in English when he is reflecting on personal issues or when he is attempting to reach broader, dominant, English-speaking audience(s) in the United States—the Gringos and their allies. When writing in Spanish, Terán assumes the role of a community’s oral traditionalist or an active agitator against the oppressive Gringos and their corresponding power structures. As Menchaca observes in the works of Alurista, Terán also uses “anthropological poetics” in his role as oral traditionalist and revolutionary to combat the mythologies of the United States’ conquest of the Southwestern states—Aztlán—and the prejudice faced by Chicanos (24-25). Additionally, Spanglish, at least in Terán’s work, is a special occurrence when the borders between the personal, the political, *la comunidad*, and the greater United States are muddled and limiting but sometimes the springboard for something liberating: a reterritorialization.

The form of reterritorialization present in Terán's works is emblemized by the reality of living as a "minor" Other in the United States and suffering the consequences for it. A prime focus of Terán's activism dealt with revealing the racism embedded in the society through the overarching prejudice of the Gringo centers of power concerning themselves with economics, education, public safety, law, etc. Therefore, the challenge to Gringo Power shown in Terán's material, activist work is present in his writing, targeting the Gringos and their toxic interests through language and counternarratives.

Through his prose and poetry, Terán echoes the previously mentioned definition of "Gringo" established by José Angel Gutiérrez during La Raza Unida press conference in 1969. As Terán wields multiple languages, he presents a challenge to the Gringo institutions which define the Others and cast them into the periphery. His deterritorializing of English and Spanish gives rise to his own language of expression as a reterritorialized creation which enunciates the strife in his life and that of the Chicano community. The collapsing of grammar, traditional paradigms in "major literature," and the rehistoricizations of the dominant, Gringo narratives found throughout Terán's work further evidence characteristics of a revolutionary "minor literature." The Bakhtinian "True Word" identified in Anzaldúa's work is also exhibited in Terán's writing through the hybridity of language(s) leading to "new" understandings for "... a dialogue as a living rejoinder within it" which grapples with words that are from "alien" tongues to form their own "concepts" or "minor" significations (Bakhtin 279). Terán's writing is a response to oppressive, Gringo centers of power, revealing a reterritorialization because it illuminates a counteroffensive through the Other perspective and identity. This offers a needed lens and Chicano Self to lead to tangible, revolutionary action, which corroborates the political

immediacy of Deleuze-Guattarian “minor literature” from the individual to the community and beyond—into the tangible world.

CHAPTER TWO

THE BARRIOS OF AZTLÁN

The Black Power Movement of the 1960s and 1970s made use of Frantz Fanon's *The Wretched of the Earth* to define an Other Self and to conceptualize the material conditions faced by Black Others in the ghettos as a continuing form of subjugation brought on by capitalist enterprise through colonization. According to Fanon, "The colonized's sector, or at least the 'native' quarters, the shanty town, the Medina, the reservation, is a disreputable place ... The colonized's sector is a famished sector, hungry for bread, meat, shoes, coal, and light" (4). The poverty faced by Black Others is likened to a "sector" of an apartheid state that borders the "alien," colonizer's sector which is "permanently full of good things," "built to last" with "paved roads," and recognized as a "white folks' sector" (4). Fanon determines the material conditions between the White Colonizers and Black Others as evidence of racist "superstructures" that fabricate this reality: "You are rich because you are white, you are white because are rich" (5). The Black Others who do not act to alter such a reality only end up internalizing this reality of living as a colonized Other beneath racist superstructures with a corresponding (mis)education system that fosters "respect for the status quo" to "... instill in the exploited a mood of submission and inhibition which considerably eases the task of the agents of law and order" (4). Fanon describes how the Black Others locked into the (mis)education system of the White Colonizers leads to a distorting and pacifying of the Other Self in order to assimilate for a futile chance of becoming rich and White just like the colonizers.

Fanon further identifies other dangers to the Black Others by mentioning the police and governmental agencies which patrol the borders between the White Colonizers and Black Others, exhibiting how the "colonized world is a world divided in two" through a "... language of pure

violence” (3-4). The colonized world is riddled with “dividing lines,” “factories,” “estates,” and “banks” that are fiercely defended by “agents,” such as police officers and soldiers, who enact violence against Others to protect the White Colonizers’ “regime of oppression” (Fanon 3-5). Chicano minor literature and rhetoric also presents parallels to the Black Self in the ghettos as theorized by Frantz Fanon since a Chicano Self is sought for self-determination which ultimately “disorders” the Gringo centers of power.

Chicano minor writing attempts to render a “new” Other Self which must make use of language(s) to counteract the Gringo centers of power through evaluating material conditions and developing Other Meanings. Michael Sedano observes how “poems about the barrio abound in Chicano literature” whose “themes concern the people who live in the barrio as well as the barrio itself” (181-82). As identified previously, the barrio, like a ghetto, often functions as a space, “a lost or ruined homeland,” of vestigial yet continual Gringo domination (Sedano 182). Ultimately, the barrio represents a connection to Aztlán in Chicano minor literature. Although Aztlán and its corresponding barrios are often characterized as “lost or ruined” by “...ecological and geographical pollution, spiritual deprivation, poverty” caused by the “polluter-oppressor” Gringos and their capitalist enterprise, the barrio also symbolizes the space where the Chicano Self is identified and nurtured (Sedano 182, 184).

For instance, Alurista’s “in the barrio sopla el viento,” Terán’s “Madre Tierra,” and “al cuervo” present a Chicano Self through poetics that long for Aztlán to be free from the poverty of the barrios which are subjected to the commodification, pollution, and waste of Gringo Enterprise at the expense of the Chicano community and their homeland: Aztlán. To develop a Chicano Self which is capable of “disordering” the Gringo Enterprise to reclaim Aztlán, the Chicano Self must resist the apathy that stems from unhealthy, coping mechanisms caused by the

material conditions the Chicano community is subjected to in the Gringo United States which is explored in Terán's "ONE BY ONE WE'LL FOLLOW," "Aunque no quieran," and "another carnal."

Furthering the resolve to overcome unhealthy coping mechanisms, such as alcoholism, the Chicano Self must abandon excessively imbibing alcohol because it endangers the future of the Chicano community through the symbol of the Chicanito, such as the one in Enrique Rodríguez's "Hickscamp." Another Chicanito experience in developing a young Chicano Self is found in Richard Vásquez's *Chicano* through the character Sammy who triumphs over the traumatic experiences related to his assimilation through the (mis)education system of the Gringo United States. Failure to resist assimilation and overcome the apathy that only "imagines" a liberated Chicano Self is not an acceptable solution because no future is guaranteed in only dreaming of self-determination for the Chicano community, as reflected in Terán's "Untitled," "Failed Destiny," and "GRIZZLY DEL BARRIO."

This effort, which is imposed upon the Chicano community as Others, can only enunciate this strife communally as Others even when they do not wish to or acknowledge themselves as Others. This theme is revealed in the character Richard Rubio when he is (mis)communicating with a police officer who only hears a "community" in Richard's voice in José A. Villarreal's *Pocho*. The police and governmental institutions recontextualized as brutalizing forces of Gringo Power and Gringo Enterprise are further considered in Roberto Enrique Vargas's "Elegy Pa Gringolandia in 13 Cantos," Terán's "Kiko Martínez," José Rendón's "Sparkling Alleys," and Terán's *THE TORTURE IN AMERICA: A Perspective*."

All of these works of Chicano minor literature communicate a sense of immediacy in the development of the Chicano Self through hybrid language(s) and Other Meanings since the

material conditions of the Gringo United States seek to enclose and control Chicanos through physical and institutionalized violence. Failure to counteract Gringo Power and Gringo Enterprise and to only dream of autonomy for the Chicano community leads to a continuation of subjugation and a prolonging of corporeal and metaphysical suffering in the barrios of Aztlán. Therefore, the Chicano Self must be rendered into the material for minor, revolutionary action to guarantee a future of liberation for the broader Chicano community.

One such poem which portrays the struggle for the Chicano Self by showing the poisoning of the barrio by Gringo Enterprise is Alurista's "in the barrio sopla el viento." The speaker proclaims in Spanglish,

in the barrio sopla el viento
 the stench
 of the cannery permeates
 the air
 and mi gente breathes the secretions
 of cancerous system (16)

The speaker of the poem is a Chicano lamenting the desperate situation of pollution from a canning factory billowing in the wind of the barrio, as it is breathed in by the surrounding Chicano community. Sedano considers this poem to reveal to the Chicano reader that "factories and similar polluting businesses are frequently located in the barrio," demonstrating oppression "matched by economic exploitation" (182). Though increased rates of cancer are often associated with higher levels of pollution, the speaker of the poem also implicates the Gringo, capitalist enterprise represented by the factory as revealing a cancerous "system" of economic and environmental exploitation at the expense of the Chicanos, their barrios, and ultimately Aztlán.

Similarly, “Madre Tierra,” by Terán identifies Gringo Enterprise as having “trampled / bought and sold” the Earth that is home and Mother to the Chicanos and their barrios. Despite the attempt of Gringo Enterprise to normalize the commodification and ruination of the land, the Chicano speaker of the poem counters,

to us...

it just remains

our ageless mother

madre tierra

The Chicano speaker of Terán’s poem, along with the speaker in Alurista’s previously mentioned poem, present the early stages of a Chicano Self that does not adhere to the Gringos and their centers of power which seek to define and set value to something like land as existing to merely be bought, sold, polluted, and exploited for profit. Rather, the Chicano seeks to be a steward for their barrios and the Earth. Sedano considers Chicano poetics, such as Terán’s, “... to leave the Chicano with a sense of loss and determination to purify” the barrios of Aztlán (182).

For instance, Terán’s poem, “al cuervo,” features a speaker of Spanish seeking guidance and wisdom from a crow about unknown realities, pasts, and futures of the barrio and Aztlán.

The speaker of the poem pleads to the crow,

dime si

todavía

hay cosas bellas

puras

dime si hay

tierras fértiles

ríos limpios
 y
 animales que no corren
 cuando miran hombres.

The speaker wants to know if there are still beautiful, pure things, such as fertile lands, clean rivers, and animals who are unafraid of humans when they encounter them. This portion of the poem shows the attempt of the Chicano in the barrio to reconnect with the original environment before the Gringos invaded and soiled it. The Chicano speaker of the poem then imbues the crow with a supernatural element of asynchronous clairvoyance by associating it with “brujos savios [sic],” wise warlocks. The speaker pleads again for a conversation,

...sueño
 en ver tú cielo
 amplio paraíso,
 como antes fue

The speaker dreams of seeing the sky, overlooking a vast paradise as the crow sees it, as it had once been. The poem concludes on a rather somber tone that expresses an unsatisfied longing for a utopian Aztlán that can currently only be dreamed of by the Chicano of the barrio.

Furthermore, Terán’s poem exemplifies the Chicano as an individual who does not seek to dominate animals and the corresponding nature to which they both belong but rather desires to reconnect and learn from them.

However, in order for the Chicano Self to embody a stewardship to the Earth that simultaneously “disorders” the Gringo Enterprise, the Chicano must become free from the

apathy caused by existing in the deradicalized barrio. The Chicano speaker in Terán's "ONE BY ONE WE'LL FOLLOW" declares,

the trees
 whose leaves capture the sun
 make
 war patterns
 that after apathy
 i
 must follow.

The Chicano speaker reflects on how the possibility of overcoming apathy and undertaking revolutionary, "minor"—i—action is compelled by not just nature—the leaves of the trees—but the very cosmos—the sun—signaling their blessing through the war patterns they jointly create as shadows.

Sedano considers the counteraction taken by Chicanos against Gringo Enterprise as a battle against "barrio colonialism" since it encompasses the entire environment in relation to the "ruinated" nature as well as the poverty faced by Chicanos in their barrios (183). In "Aunque no quieran" by Terán, the Chicano speaker rejects being comfortable with the imposed squalor of the barrios by Gringo Enterprise. The speaker proclaims to the Chicano, barrio community,

no volveremos
 a
 cajas de mechas
 llamadas casas.

Again, speaking to a broader Chicano community, the speaker of the poem implores the barrio community to recognize how the barrio is imprisoning and only offers an escape through participating in Gringo Enterprise by imbibing alcohol. A cycle of alcoholism is referenced with the “repeating” appearance of “neon bars” along a disjointed, barrio community’s streets, noted by the broken-up lines—the streets / your streets. Raymond considers such narratives of alcoholism destroying the Chicano Self in Chicano minor literature to be “marked by racism ... marginal employment, [and] poverty” which causes “despair” (186). Alcohol poisons the Chicano Self from within and outwardly into the rest of the barrio.

The witnesses to the poisoning of the Chicano Self through alcohol are not just the presumed, adult, Chicano speakers in the poems previously highlighted; the Chicanitos, the children, also bear witness to the destructive nature of a deradicalized, barrio community. The Chicano speaker in Enrique Rodríguez’s “Hickscamp” mentions the presence of “winos” throughout the barrio (110). The speaker directs the “wino” to “Go stand by the fire / With your wino camaradas,” demonstrating a widespread, public drinking problem gripping the barrio community (110). Continuing, the Chicano speaker of the poem warns the wino that nightfall is coming and to “Go before kids come out,” since the impressionable gaze of children is one that causes extreme shame in the Chicano wino (110). The robbing of innocence by witnessing a social problem like alcoholism in the barrios is further exemplified when the Chicano speaker of the poem is apparently a child. The Chicanito requests of the winos,

If you see my father

Tell him Mom said to save

six dollars for this month’s rent.

This was my world,

My barrio hickscamp. (110)

This sad revelation in the poem reaffirms the problem of neglecting the Chicano Self by normalizing the poverty imposed by Gringo Enterprise on the barrio. A Chicanito is not just aware of the alcoholism that robs the Chicanos of their capability for self-determination but also the oppression of the Gringo Enterprise through the housing and overarching, economic conditions by having to scrape money together to afford rent. A Chicanito is not truly a child in a deradicalized barrio. The Chicanito must be aware and engage in the Gringo Enterprise by being cognizant at a young age that money is scarce for rent because of the declining Chicano Self symbolized in the Chicano wino. Rodríguez's poem enunciates an all-encompassing Chicano community, both young and old, that is interconnected through the oppression felt by Gringo Enterprise in their material conditions. These conditions necessitate a radicalized Chicano Self to achieve self-determination and securing the possibility of childhoods and futures for Chicanitos, who are also threatened by not just the living conditions but the (mis)education they are subjected to in the Gringo United States.

Richard Vásquez's *Chicano* presents themes regarding the (mis)education of children in the Gringo United States and how their futures are also distorted and not guaranteed in an education system that does not relate to and makes Others of them. Vásquez writes about a Chicanito, Sammy, who is performing poorly in school in "Spelling, Arithmetic, and Reading" and has had a letter sent home to his family by a White teacher, Miss A. Clark (119). She directs that Sammy's family "must at once help him to catch up to the other students in the class if he is to remain with us" (119). The peculiar wording chosen by Miss Clark communicates an ominous threat that Sammy is not going to "remain" in existence if his education is not improved upon; it is as if she too operates in the Gringo centers of power through its arm of (mis)education, which

authenticates and distorts the existence of a Chicano/ito Self. Education in the Gringo centers of power becomes a site of authentication for the Chicano and whether or not they will have a place in the Gringo United States. This is previously exemplified with the experiences of José Angel Gutiérrez whose academic achievements were used to authenticate him as an acceptable Other in Shockley's *Chicano Revolt in a Texas Town*.

Upon reading the letter from Miss Clark, the father in *Chicano*, Pete, attempts to rally his family to aid Sammy in improving his grades and overall performance in school. Pete, too, has trouble understanding Sammy's arithmetic homework, demonstrating a generational problem of (mis)education in Chicanos. Pete calls on his daughter, Mariana, to help Sammy understand his homework better which he begrudgingly accepts but benefits from. Later, upon improving his arithmetic, Miss Clark brings it to the attention of Sammy and the rest of the class that she is "impressed" and remarked how "quickly" he seemed to improve (120). Miss Clark then gestures to the class, "Look class," she says, "Sammy did all his work correctly ... Now Sammy, go to the blackboard and take the chalk" (120). These directions cause Sammy to freeze, filling him with anxiety. She insists that he go to the board to work out a math problem in front of the class; unable to work out the problem, Sammy faces "coaxing," "demanding," and then "ridicule" from both the class and Miss Clark (120). She accuses him of cheating and directs him to take his seat. She does not give him a chance to explain that he received help on his homework from his family, as she directed. Instead, he becomes a suspect, a cheater, and a criminal in the Gringo (mis)education program and faces the wrath of public shaming and psychological terror. There is no chance for a Chicanito to improve through familial or communal assistance in the school system represented by Miss Clark. The fact that she is a White Woman also portrays how the Gringo centers of power are not exclusive to Gringos but include Gringas too. Gringas also hold

the power to signify and reduce the young Chicano Self to feeling inferior and unworthy of respect in the educational environment.

Continuing with Vásquez's *Chicano*, Miss Clark did not see this previous example to be enough mistreatment for Sammy to endure; she needed to police his accented English. Vásquez writes, "He had only been called upon to read once or twice before, and he had stumbled through, self-consciously knowing he was the only one who talked with an accent" (120). The beginning of this scene already reveals the effect of the Gringo (mis)education on the young Chicano Self; he is doomed to surveil himself with an intensity that silences him. After displaying difficulty in reading, Sammy gets stuck on the word "shovel," which he pronounces as "cha-bull;" Miss Clark brings this to his attention and insists on having him repeat the word aloud for the rest of his classmates to witness (Vásquez 121). The surveillance of the Gringo (mis)education homed in on Sammy; he could not say the word no matter how much he "twisted his tongue" because "the vowels and consonants were too alien to him," leading the class to ridicule him with laughter once more (Vásquez 121). Despite enduring what becomes a trauma on the young Chicano Self, Sammy reveals a very astute observation that the dominating language—English—is often an alien language to the Chicano. The growing pains of the Chicano Self are made apparent with a first Other Meaning that reterritorializes English as an alien language even though it insists on being the native language in the Aztlán within Sammy.

Miss Clark, witnessing Sammy's continued speaking in an atypical, English accent, threatens to recommend he be removed from his grade level since he could not sound "like the white [guys] talk," as he describes the accent she would like to hear from him (Vásquez 121). This scene is played out again with the word "pick," which he pronounces as "peck," but the scene ends rather differently with a more self-aware Sammy. Miss Clark says to him, "Now

listen, ... one of the things you've got to learn is that when we say something, we mean it" (121). Sammy receives this statement in a way that "she herself didn't" because when he heard her say "'we' she meant all the others, the Anglos, the 'Americans,' and when she said 'you' she meant 'you people'" (Vásquez 121). Sammy begins to decipher the coded English spoken by Gringos that operates so implicitly that they do not even realize it. Sammy, the Chicanito with the accented English, was able to do this despite not being able to "put it in words, English or Spanish" (121). The need for reterritorialized, hybrid language(s) for the Chicano Self to enunciate the Truth appears though is not yet understood in Sammy's Chicanito mind. Again, Miss Clark insists he sound out the words again. However, this time Sammy cannot bear the requests, the surveillance, and the ridicule; he attempts to run away from the classroom, pushing Miss Clark aside, who subdues him (Vásquez 121-22). The real master—the man—of the (mis)education arm of the Gringo centers of power makes an appearance in the White Man principal, Mr. Scott, who is called in to "deal" with him (122).

Mr. Scott's office in Vásquez's *Chicano* becomes another space where Sammy's anxiety stifles him into silence under the pressure of Mr. Scott's interrogating questions, as Sammy imagines that "all the students were discussing his plight" (123). The surveillance of the Gringo (mis)education program is all around him and within him; he cannot escape Miss Clark's accusations of not "cooperating" and acting "above the others" (123). Sammy can only manage to respond with silence over the anxiety of his spoken words being in a "thick accent" (Vásquez 123). This results in a tacit agreement that Sammy return to a lower grade but not before having a conversation with his parents; Mr. Scott sends him home with a letter that fills both of Sammy's parents with anxiety. Their anxiety is one stemming from taking a day off from work; the implication is that they must work to live and are given few chances to miss. Despite this, in

accented English, the parents agree that Minnie, his mother, will go “handle it” with the meeting at the school with Mr. Scott and Miss Clark (Vásquez 123). The meeting at the school has an instance when Minnie talks to Sammy in Spanish. Their conversation continues for some time “much to the annoyance of Mr. Scott and Miss Clark, who were quite sure Sammy was berating them in their presence” (Vásquez 125). The conversation between Sammy and Minnie was not that sort of conversation; however, they had already, in their Gringo minds, decided that any Spanish spoken around them is to be subject to suspicion and scorn. The Gringos do not feel as certain in their position of domination when faced with a language that is alien to them like Spanish. This is also a type of Gringo Anxiety which is distrustful of language(s) Gringos do not know or understand because it endangers their sense of security and control as wielders of dominant language(s). Of course, this anxiety is ill-founded since the conversation between Sammy and Minnie was simply a confirmation that Sammy would like to return to a lower grade, which he agrees to because he would like to do what he is told to do and try harder to please the guardians of the Gringo (mis)education system.

Even upon returning to a lower grade, Vásquez’s *Chicano* shows that Sammy cannot escape being defined and mistreated in the Gringo (mis)education system. When introducing him to the class, his new teacher, Mrs. Sanford, calls him a “Spanish boy” (125). He is continually referred to as a “Spanish boy” by a classmate that is appointed to lead him to the library. There he is also signified as a “Spanish boy” by the librarian who thought he and Mariana, his sister, “came from a fine Spanish family” (Vásquez 125). Upon confirmation that they are actually a “Mexican family,” the librarian “winces” and lodges a correction to Sammy’s attempt to correct his misidentification as a Spaniard. The librarian insists, “Well, around here, we’ll just use the word ‘Spanish.’ It sounds ... more ... accurate” (125). He does not contest her further; Sammy

returns to his silence. He cannot assert himself further despite being mischaracterized as a “Spanish boy” which distorts and colonizes his young Chicano Self. The trauma of the (mis)education continues with the librarian’s suggested readings which feature “light-complexioned” people who had “typical Anglo features” (Vásquez 126). Sammy recognizes this but still takes the books home with him to appease the librarian and his teacher, Mrs. Sanford, who directs him to spend his time “improving” himself “until you feel just like you’re one of us” (126). The wording could not be more disturbing; the Gringo (mis)education system seeks to erase and redefine the young Chicano Self before developing; the fact that time spent solitarily is the realm for this to occur demonstrates the desire for the Gringo (mis)education system to preoccupy the Chicano’s free and alone time with becoming Gringo/Anglo—assimilation.

Despite reading the entire book series about the “Carter family,” Sammy ends up questioning the entire, “foreign” “world” he finds in the book (126). Sammy wonders if all the Gringos/Anglos “secretly” model themselves after the fictional family who seem to have frequent family outings in Sunday’s best. The idea of a homogenized Gringo Identity becomes clear in the Chicanito, Sammy, which he totally rejects in the end. He opts to find an Other Identity in the world of books. Though the Gringo (mis)education sought to break him, Sammy quietly resolves to resist the erosion of his young Chicano Self until his family returns to East Los Angeles, their “home” in Aztlán, where the school at least included other Chicanitos and Chicano teachers (Vásquez 128). Vásquez’s *Chicano* reveals a young Chicano Self through Sammy and his resilience to the Gringo (mis)education system, portraying the potential of a radicalized Chicano Self.

“Untitled” by Terán also ruminates on the development of a radicalized Chicano Self. The Chicano speaker declares,

soaring into time
 everywhere and nowhere,
 always moving
 sometimes
 deeper and deeper
 into my defiant self
 asserting
 my imaginary autonomy.

The speaker of the poem reflects upon “imagining” a defiant Chicano Self through space and time—a lived experience that is communally recognizable by Chicanos “everywhere” and how such a subjugated existence often feels as though it leads to “nowhere.” A tone of restlessness is noticeable through the need to constantly “move” or develop the Chicano Self through “imagining.” The Chicano speaker admits feeling “sometimes happy” but “seldom / feeling very secure.” Simply going “deeper and deeper” and “imagining” the Chicano Self is not enough for the Chicano speaker; no happiness and security are found only in “imagining.” The Chicano Self must be rendered into the material and made Real and True through “jumping into the violent currents ... / beyond / the realm of understanding” instead of being doomed to only “imagining” self-determination.

To not do so, according to the poem “Failed Destiny” by Terán, is to remain “in the agony of apathy.” The Chicano Self cannot truly be achieved if mired in apathy, as mentioned previously in other poems. The Chicano speaker of the poem proclaims,

 never daring
 to shout

resist

live.

why

do you exist

if in indecision

you have died....

The speaker questions the Chicano who only “imagines” an autonomous Chicano Self and whether or not they truly “exist” since they never dare to challenge and materialize the Chicano Self through decisive acts of resistance which is to become truly “alive” since the “Chicano Movement creates a new person” (Sedano 181). To not embody the Chicano Self as a corporeal, material existence, is to “have failed destiny” the Chicano speaker in Terán’s poem concludes.

Furthering Terán’s analysis of the corrosive nature of apathy to the Chicano Self, he returns to his birthplace—Laredo, Texas—in “GRIZZLY DEL BARRIO.” The speaker, presumed to be Terán himself, attempts to communicate to a broader Chicano community in Laredo—a “town of timeless apathy.” Anthropomorphizing himself into a “brown grizzly,” Terán considers the inhabitants of Laredo to ignore his “emerging growl / of discontent” which “revienta / las cadenas / del silencio.” Terán subverts the notion of becoming an animal as being “lower” in this instance since the Chicano Self he envisions becomes as fearsome as a bear that is capable of breaking the chains created by the silence of apathy “que now sofocan / y nos matan.” Through autonomous action, the Chicano is capable of disrupting the Gringo centers of power that currently define “now,” and letting this apathy remain with inaction results in the suffocation and death of the Chicano Self which is why the speaker, Terán, offers the struggling,

Chicano community “la mano,” a hand, “para / caminar ... / hasta la justicia,” which leads to justice and self-determination of the wider, Chicano community through cooperation.

Consequently, as previously mentioned by Anzaldúa, developing a radicalized Chicano Self, whether imaginary but especially materially, is considered to be forbidden and a transgression against the Gringo centers of power. These centers of power are protected and defended by the Gringos’ army of guardians—local, state, federal, and border police—who are always lurking within and on the fringe of the borders along the barrios of Aztlán. They seek to eliminate any Chicano who steps out of line even if the Chicano does not recognize himself as one.

José A. Villarreal’s *Pocho* depicts an instance where a local policeman does not see Richard Rubio’s character as being anything other than a Chicano who is always speaking for his community, a burden Richard does not wish to have (162). Richard’s attempt to disconnect himself from the broader Chicano community proves futile because the policeman can only hear Richard enunciating as and “defending” the Chicano community and never himself individually; Richard is not an individual to the police who also have the power to signify in the Gringo centers of power since they are vested with authority to police the Chicano Self. Similarly, Roberto Enrique Vargas’s poem, “Elegy Pa Gringolandia in 13 Cantos,” also recontextualizes polices forces, both local and federal, to be definers in the Gringo centers of power. The Chicano speaker of the poem declares,

... just the other day

5 L.A. Puercos left

2 Mejicano Brothers’ lives ... fading

Into the also fading linoleum and history. (39)

In this instance, the Los Angeles police are animalized as murderous pigs who killed Chicanos. Rather than the Chicano always being animalized, the Chicano speaker of the poem subverts this occurrence and engages in their own act of animalization of the police, a transgression through an Other Meaning, a reterritorialization. The casual tone—“just the other day”—makes it sound as though this is a common existence to the Chicano speaker and the broader Chicano community. The speaker of the poem also implies that such atrocities will simply “fade” in the annals of history, demonstrating an inherent disregard for Chicano life. Sedano reflects how police brutality against Chicanos is a recurrent theme in Chicano minor literature to communicate how Chicanos dying “unjustly at the hands of the police reveals the flaws of non-Chicano control of the barrio” (184). This is further revealed in the reason given for the police murdering them, which according to the speaker, is “Because they all look alike / And spoke no English” (39). In this reasoning, a Brown appearance and the incapability of speaking English become mortal transgressions to the Gringos and their police, who are recast as “card carrying ... Klansmen” (39). The police, to the Chicano speaker, are indistinguishable from the most apparent advocates of White supremacy and racial terrorism: the Ku Klux Klan. Often, such White supremacist groups operated through vigilantism that was not always disavowed by the police or the Gringo Justice System, hence the conflation.

Terán’s “Kiko Martínez” essay further details the unfairness and danger of the police and justice system in the Gringo centers of power. James Barrera considers the case of Francisco E. “Kiko” Martínez as evidence of the United States government’s attempt to “covertly subdue the progressive activity of a number of social justice and civil rights movements” including the leaders of the Chicano Movement during the 1960s and 1970s (117). Terán in “Kiko Martínez” writes, “Chicanos have once again been exposed to the only kind of law and justice that is

available to use here in the womb of racist America,” which is a justice “blinded and rationalized by bigotry and racism.” Terán immediately cuts to the heart of the matter and demonstrates how it is futile to seek “justice” in a system of law and order in the Gringo centers of power since they operate on a bias against Chicanos. Terán pens this essay because he does not want his “silence” to condone the injustice. Terán claims that “Kiko, a Chicano” has become a “scapegoat for a crime that needed solving,” making him a “sacrificial victim” to the Gringo Justice System. Barrera considers Kiko Martínez to have been a “political target” by the US government for a string of bombings in Denver, Colorado (125). Two of these were car bombings which resulted in the death of Terán, Reyes Martínez (Kiko’s brother), and several other Chicano activists in 1974—Los Seis de Boulder/The Boulder Six (Barrera 126). Barrera writes how the Chicano group, Crusade for Justice, “believed that those who died in the explosions were victims of police and governmental conspiracies intended to neutralize social justice activities” (126). The investigation that followed the car bombings that killed six activists seemed “more as a means of identifying Colorado’s Chicano activists’ network than an attempt to bring the perpetrators to justice” since “family members and friends” of bombings victims were “subpoenaed” by “federal authorities” (Barrera 126). Barrera further observes the ominous case of Kiko Martínez to be “strange” since “none of the bombs that Martínez allegedly mailed exploded since law enforcement officials ‘miraculously’ arrived just before they went off” (126). All of these bombings were blamed on the Crusade for Justice activists but mainly on Kiko Martínez.

Upon hearing the accusations, Martínez soon lost his ability to practice law in Colorado (Barrera 126). Barrera demonstrates how the mass media of Colorado seemed in lockstep to criminalize Kiko Martínez even before he faced trial for his alleged crimes, where jurors of “Hispanic descent” were dismissed (126, 130). Barrera writes, “*The Denver Post* and the federal

government offered a reward of up to \$3,000 for information to apprehend him,” which was communicated in a news report that was heard by Martínez when he was eluding authorities (126). Terán’s “Kiko Martínez” essay further implicates a “white and insane media” for falsely convicting him in their publications, creating “a state of paranoia”—Gringo Anxiety—giving “a license to every closet vigilante to go hunting for Kiko” with the “law of the land” giving their “approval by remaining silent.” Terán reveals a tacit alliance between the vigilantism embodied by White supremacist groups and the police departments who targeted Chicano activists during the Civil Rights Era.

Terán’s “Kiko Martínez” further considers the sanctioning of White vigilantism as a facet of the policing forces in the Gringo centers of power since they remain undisrupted by the police despite recent findings that “a white vigilante group was found to be in possession of large amounts of explosives” with “no arrests made, no charges filed, [and] no media out-cry.” Terán sarcastically writes, “You have to recall that I said WHITE vigilantes.” The emphasis on the word “WHITE” demonstrates an instance of an Other Meaning. While vigilantes are usually discredited by the Gringo centers of power, it appears that “White” ascribes the meaning of “acceptable” to vigilantes since they too operate to maintain Gringo Power at the expense of Chicanos.

Terán’s account is further corroborated by Barrera who demonstrates the matters of the case matched Terán’s details when he claims that the police department did not want to be “out-done” by vigilantism and “became modern day bounty hunters, who saw fit to break any remaining laws as they broke into Chicano homes terrorizing families and communities alike.” The news report heard by Kiko Martínez on the car radio also detailed how the “police had unsuccessfully raided two homes in order to try and take him into custody” and marked him as

an “armed and dangerous man” (Barrera 126-27). Upon hearing this report, “Martínez believed it was a form of intimidation that intended to create widespread hysteria since the police were eager to arrest him” (127). Martínez’s case demonstrated the “COINTELPRO technique of sanctioned use of extralegal force or violence” since the news report indicated that police were “instructed to shoot him ‘on sight’” (127). Barrera believes that the “political repression” faced by Kiko Martínez had to do with the fact that he “represented numerous Chicano clients, including students, prison inmates, and workers ... who could not afford to hire legal assistance” (118). However, Barrera proposes an even more sinister facet of the Gringo Surveillance System that likely made Kiko Martínez a target: the FBI’s counter-intelligence program known as COINTELPRO. According to Barrera, this program was a “product” of “McCarthyism” formed in 1956 under J. Edgar Hoover, who was the FBI Director at the time, to “identify and incriminate American Communist Party activists and their supporters” through “extralegal methods against those perceived as dissident rabble-rousers or ‘Un-American’” (118). Through Hoover’s own words, Barrera identifies that COINTELPRO’s targets included “all social movements” since they allegedly “discreetly advanced the spread of communism in the United States” (118). This is evidence of the Gringo Anxiety using the Gringo Surveillance System to monitor and “neutralize” not just the Chicano Movement but most Other Movements during the Civil Rights Era.

Barrera exemplifies that COINTELPRO’s objectives during the 1960s and 1970s were to identify, disorder, and disrepute “the enemies of the State” and their Movements (119). This was mostly achieved by imprisoning Chicano Movement activists who were blamed and criminalized through “false charges, frame-ups, and slanderous publications printed in their names” (119). These methods were not just limited to the FBI; they were also used by the police departments in

all the strata of the Gringo centers of power, who used “the judicial system to wrongfully incarcerate dissidents” including Kiko Martínez (119). Terán concludes in “Kiko Martínez,” “The local media and law enforcement agencies will stop at nothing to discredit the Chicano community” through the excusing and encouraging of White vigilantism and the overall mistreatment of Kiko Martínez. Barrera writes, “Concerned for his safety and wanting to avoid a violent confrontation with police, Martínez left the country for Mexico where he went into exile for seven years” (127). Upon his capturing on September 3, 1980 by border authorities, Martínez faced the onslaught of the Gringo Justice System which tried and failed to convict him on the false charges until he was officially declared innocent on August 15, 1983 (Barrera 127, 134). The cases lodged against Martínez revealed the extent the Gringo Justice System is willing to go to criminalize any Chicanos who dare to stand against it and seek self-determination.

Throughout Martínez’s trials, it was revealed that U.S. District Judge Fred M. Winner, federal prosecutors, Denver police officials, and the county clerk, had colluded with the FBI to sway the case and even setup a hidden camera in the courtroom in the event that the first trial did not work in convicting Martínez to have a “future obstruction of justice case” (Barrera 132-33). Despite trying nearly three times to convict Martínez for these false crimes that led to the deaths of his fellow activists, the Gringo Justice System failed at winning its own game even after trying to lodge further charges regarding the false identity Martínez gave to border authorities; that case was thrown out in 1986 (135). Through Terán’s essay and Barrera’s research, the need for the Chicano Self to develop a mistrust of police and government agencies and redefine them as living, breathing agents of Gringo Power is made apparent since true justice cannot be found in the Gringo centers of power that only seek to squelch Chicanos and Others in the search for self-determination.

Continuing this redefinition of police and governmental agencies as institutionalized, weaponizations of Gringo Power in the barrios of Aztlán, the Chicano speaker in José Rendón's poem, "Sparkling Alleys," proclaims,

here the power of government

is felt

coming from both sides

with piercing lights

and leather-covered

pieces of steel. (113)

The Chicano speaker of this poem identifies how the policing institutions are readily associated with governmental institutions in the Gringo centers of power. Sedano considers Rendón's poem to exhibit how police "kill ... the barrio's people" (182). They enclose the barrio community at "both sides"—the corporeal Chicano and the Chicano Self—and blind them with "piercing lights." This portion of the poem is an instance of a double meaning because the Chicano speaker seems to imply that the police/government blinds the barrio community from acknowledging the Chicano Self that they seek to control and ultimately obliterate by beating it out of the Chicanos through the police's leather-covered, steel batons; the physical assault on the Chicano's body becomes an assault on the broader Chicano community and the Chicano Self. This is further exemplified by the Chicano speaker in "Aunque no quieran" by Terán, who resists this existence where the Chicanos are under the boot of the Gringos and their police forces by enunciating to a broader Chicano community, "no podemos morir /... a manos / de asesinos azules." The Chicano speaker of the poem rejects the reality and future possibility of a Chicano life being ended at the hands of murderers in blue: the police. Rendón and Terán's poems enunciate the Chicano

community's need to seize control of the barrio through developing the Chicano Self lest they fall victim to the brutality of police and governmental systems in the Gringo centers of power.

The oppressive, symbolic power of the police and the Gringo Justice System to control the barrio and Chicano Self is further defined in "THE TORTURE IN AMERICA: A Perspective," an essay written Terán. The essay begins by redefining police brutality as the institutionalized denial of civil rights. Terán considers police brutality and the denial of civil rights to be inherently associated with state-sanctioned, Gringo Violence that is accepted by the "apathetic" society—the Gringo Society. He implicates the complacency and disbelief of "those who are unaffected" by police brutality—the Gringos. However, he, too, criticizes people of color, specifically Chicanos, who he perceives as becoming accustomed and desensitized to the threat police brutality, through the Gringo centers of power, poses to the broader Chicano community who seemingly "accept" it "as a way of life." Terán proposes how both Gringos and apathetic Chicanos might become aware of police brutality when he writes, "It is this author's belief that if violence in America was put on a different perspective, we could perhaps attract some attention to the real dilemma before us." This statement foreshadows the writing form Terán uses in later parts of the essay when "focusing" the perspective of his readers by drawing parallels between related incidents, such as "police brutality, the denial of civil rights, and the common and accepted violence in America," which he characterizes as "the torture in America." The redefinition of "police brutality" to the "denial of civil rights" demonstrates Terán's deterritorializing of the English language and then reterritorializing it through a counternarrative which fits the material conditions the Chicano Self attempts to enunciate and liberate the Chicano community from by forging a language which identifies the Gringo centers of power through reterritorialized, Other Meanings.

These works by various Chicanos—but especially Terán’s—evidences a Chicano minor literature and rhetoric in the Deleuzeo-Guatarrian tradition and previously mentioned reconceptualizations of the tradition. The literary works conceive a Chicano Self through English, Spanish, and Spanglish. The Chicano Self becomes capable of challenging Gringo Power beyond the “imaginary” and into the material with revolutionary, reterritorialized meanings for identifying and eliminating the Gringo centers of power in the United States and beyond. These unsatisfying, dangerous existences for Chicanos in the barrios of Aztlán necessitate the need for forging a communal, outer/internationalist Chicano enunciation of resistance(s) through direct action(s) because the Chicano can never achieve self-determination under the Gringo centers of power so long as they exist anywhere; they must form an outer/internationalist nation of Others.

CHAPTER THREE

LIBERATING AZTLÁN AND BEYOND

Frantz Fanon's *The Wretched of the Earth* presents a plan of counteraction against racist superstructures both domestically and globally. Fanon indicates that the colonized Others must globally "decolonize" to introduce "an agenda for total disorder" to render an Other Self into the material as a "... privileged actor, captured in a virtually grandiose fashion by the spotlight of History" (2). The Others must seize their moment in history through counternarratives, rehistoricizations, and Other Violence. Fanon acknowledges that such a feat "... cannot be accomplished by the wave of a magic wand, a natural cataclysm, or a gentleman's agreement" (2). Fanon declares that a radicalized Other Self must think and act, both nationally and globally, to bring about a "new rhythm" with a "new language and a new humanity" because "decolonization" can only lead to the creation of new, Real people rather than more Others (2). A locus for inspiring such revolutionary action is found in "literary creations," which Fanon calls "combat literature" since it "informs the national consciousness, gives it shape and contours, and opens up new, unlimited horizons" that can reach across the globe and beyond through a nation of Others (173).

The Chicano Self too seeks to be rendered into the material through more than only resisting Gringo Enterprise in the barrio of the United States. The Chicano Self must engage in outer/internationalist, "minor" action to ensure a full "disordering" of the Gringo centers of power. These actions are equally revolutionary and transformative as Fanon's declarations for "decolonization," leading to a liberated Chicano Self capable of aligning with autonomous Others to resist Gringo centers of power wherever they may be. For instance, Terán's essay, "THE TORTURE IN AMERICA: A Perspective," draws parallels between the foreign and

domestic policies of the United States. Terán criticizes the apathetic attitudes of the Gringos and their allies towards the atrocities carried out by their government and its agents both in the “backyard” of the United States and the broader world stage. Terán’s essay presents a Chicano Self which is approaching liberation with an outer/internationalist attitude that strives to identify Others globally to form alliances in order to effectively counteract Gringo Power and Gringo Enterprise. Roberto E. Vargas’s “Primer Canto” further exemplifies a Chicano Self that marches with a nation of Others while concurrently respecting other forms of self-determination in the effort for outer/internationalist liberation from the Gringo centers of power. Lastly, the poem, “cuándo,” by Terán refers to the cosmos as a symbolic humbling of the Gringo centers of power through an egalitarian future absent of Others and Gringos, leaving only a comradeship among humanity beneath the warmth of the sun. These works present a Chicano Self defined by global struggle to resist the Gringo centers of power and secure a future where all—todos—are able to simply be.

Terán’s essay, “THE TORTURE IN AMERICA: A Perspective,” reveals a Chicano Self which is outer/internationalist in approach by considering the political and financial backing of the fascist, right-wing Greek government by the United States. Terán invokes the violent legacy of the United States dating all the way back to the 1947 Truman Doctrine, which codified the United States’s support of fascist, specifically anti-communist, dictatorships in Greece (Henretta and Brody 771). In a sarcastic tone, Terán writes, “America, who supports the regime financially could not possibly condone the beating and mutilation of prisoners who are so treated in an effort to extract information from them or to force them to repent.” Terán’s emphasis of the impossibility of the United States supporting such violence is pivotal in his “focusing” literary device when he draws a parallel between the Greek prisoners of Greece and the Chicano

prisoners of Pueblo, Colorado. To suture the geographic distance between the two prisoners, Terán declares, “Brutality, abuse of civil rights, or torture—the difference is not apparent” since the unnamed, Chicano prisoner is also “severely and professionally beaten” with the intention of gaining information on the political activities of the Chicano Movement. The “POINT IN VIEW” phrase often appearing before the Chicano experience represents Terán’s literal recalibration of his audiences’ perspectives through language which is emphasized by an interruption and its own grammar with sudden capitalization. This renders an outer/internationalist Chicano Self that is capable of aligning and “imagining” coalitions with Others who are oppressed and brutalized by Gringo centers of power for a more effective, material overthrow.

Furthering this establishment of an outer/internationalist Chicano Self, Terán’s “THE TORTURE IN AMERICA: A Perspective” essay references the images and violence brought into homes of the United States with the filming and broadcasting of the Vietnam War on television. Raymond mentions how during the Chicano Movement “Chicanos critiqued the U.S. war in Vietnam on several levels” (179). Many Chicanos felt they had more in common with Vietnamese peasants seeking autonomy “than they did with privileged Anglos[/Gringos]” (179). Raymond contends that this demonstrates how the Chicano Movement came to an outer/internationalist approach by aligning itself with “anti-colonial liberation movements in Africa and Asia as well as latecomer movements in the Americas (such as Cuba)” (179). The poem, “Aunque no Quieran,” by Terán also includes more general anti-war sentiments that the Chicano Self ought to adopt to become outer/internationalist since “no podemos / morir / en guerras insanas;” the Chicano speaker in Terán’s poem enunciates to the broader Chicano community that Chicano life cannot be wasted for Gringo Enterprise through “insane” wars. The

outer/internationalist Chicano Self becomes a proponent of anti-war sentiments because Chicano interests do not align with Gringo centers of power that seek to make and exploit Others throughout the world.

Echoing these anti-colonial, internationalist goals of the Chicano Movement, Terán's "THE TORTURE IN AMERICA: A Perspective" highlights how during "the early Vietnam era, T.V. brought into the American homes all the violence, brutality and denial of rights that Americans abhor [sic]. Our recliner chair moralists were shocked when a political prisoner in the hands of internationally recognized authorities was indifferently shot in the head." Terán characterizes the ignorance of American "recliner chair moralists" as being broken upon the sight of the violence the United States was allegedly fighting against in the Vietnam War. This portion of the essay evokes the memory of the Pulitzer prize-winning image by Eddie Adams, which shows a South Vietnam ally to the United States callously shooting a bound, bloody, weeping, suspected Viet Cong operative in the head. This realization of the brutality sanctioned by the Gringo centers of power on full display for the audience of Gringos and apathetic Others comes at the sacrifice of the innocent whose death is made a spectacle by the television sets in American homes. While the television and iconic photographs can provide glimpses into realities, they also act as a normalizing and desensitizing force when being repetitively flashed on screen or by vesting a photograph with an award that decontextualizes the image and its corresponding atrocity.

As previously mentioned, before revealing the parallel of these occurrences and the Chicano experience, Terán's "THE TORTURE IN AMERICA: A Perspective" reveals an interruption of the dominating narrative with his "POINT IN VIEW" declaration, signaling the reterritorializing of this experience in a recontextualized reality. Terán demonstrates the

similarities between the massacres carried out in the United States' interests across the world through wars and in its "backyard" by referencing "a young eleven-year-old Chicano" who is "callously shot ... in the head in front of his brother." The perpetrator of this violence in the United States is identified by Terán as an "arresting officer, a Dallas Police Department veteran"—a White policeman operating in the Gringo centers of power. While the victims and the perpetrators are different individuals from the previous Vietnam reference, the dynamic between the two is hardly dissimilar. In both instances, a possibly, innocent, Other victim is murdered by an authority figure from the Gringo centers of power, and an outer/internationalist, Chicano Self must acknowledge such atrocities and act to resist their recurrence.

Terán's "THE TORTURE IN AMERICA: A Perspective" draws from a real-life Chicano experience in the reference of a "young Chicano." Santos Rodríguez was an eleven-year-old boy who was arrested with his thirteen-year-old brother, David, by Dallas police officers on July 24, 1973 (Raymond 131). They were accused of stealing \$8 worth of merchandise from a vending machine at a nearby gas station; they denied these accusations. Silverman writes, "Officer Darrell L. Cain decided to play a game of Russian roulette to force the boys to confess to the crime. Nothing happened the first time the officer pulled the trigger on his .357 Magnum. The second time, the gun fired...Santos died in that squad car, his blood soaking his brother's feet." Terán almost certainly references Santos Rodríguez's horrific death without naming him. This is likely an attempt to force the readers who are unaware of this incident to seek out and research who he could possibly be referencing to evoke empathy to counteract the recurrence of such a tragedy. While the execution of a Vietnamese prisoner inspired outrage from segments of the United States, Santos Rodríguez's death was met with only a localized outrage, resulting in the

“people throwing bottles, squashing a squad car, and lighting a police motorcycle on fire” (Silverman).

In the final paragraph of Terán’s “THE TORTURE IN AMERICA: A Perspective,” he asks, “So where is the torture that I talk about?” He invites his readers to reflect on the earlier examples highlighted in his essay but provides further clarification—further opportunities of reterritorializing reality. Terán claims it is “the general acceptance that society gives to crimes committed in the name of the law and the absurd hypocrisy behind the acceptance.” Terán characterizes the torture of the Gringo United States as being made possible by the acceptance of its hypocritical nature. While in one capacity the United States is a “stalwart in the defense of civil rights,” it is indifferent to the “blind and barbaric” tragedies taking place “in its own backyard.” To relay the urgency to stand up to the Gringo United States, Terán claims that this “torture in America closes in on us.” This is an ominous reminder by Terán for the Chicano Self to not entrust the upholding of morality and justice to a state with Gringo centers of power that employ systemic violence to trap and murder the Chicano community and Others. Terán writes, “Hitler triumphed in the name of law and justice...and for the betterment of society.” Terán’s referencing of the atrocities committed under Hitler’s leadership demonstrates the fact that these actions were conducted “legally” under the Reichstag’s blessing (Henretta and Brody 733).

Obviously, the legality of an agringado state’s actions cannot be the only measure of morality since it will enact laws justifying its actions—no matter how barbaric. Terán closes his essay by observing that one of the greatest tortures is “watching everyone nod...shrugging off the violence in America...as legislation is introduced that would tag all Chicanos, like Jews during the Hitler era.” By resisting “shrugging” apathy and committing to an outer/internationalist Chicano Self, Terán also finds commonality in the oppression of Jewish

people under the Nazis. However, Terán reveals how the oppression of Jewish people is often one which is acknowledged and somberly reflected upon by the United States citizenry which simultaneously ignores the systematic, genocidal destruction of Chicanos in their “backyards.” The constant search and immediacy for the Chicano Self to align with Others on a global level further demonstrates the outer/internationalist approach needed to effect material change beyond the barrios, beyond the United States, and into the rest of the world.

Roberto E. Vargas’s “Primer Canto” also illustrates a Chicano Self that aligns with Others while simultaneously respecting each other’s form of self-determination. The Chicano speaker says,

5000 Bodies melting in human ether
 singing/breathing/dancing of oneness
 5000 Minds crying...of truth and lies
 crying...of death and rebirth
 crying...of newfound awareness
 5000 heartbeats marching death

to the American Dream. (42)

The imagery shown in this poem reveals a Chicano Self that marches not just as a threatening force through the possibility of Other Violence to Gringo centers of power but as a celebratory force that is capable of aligning with Others to grieve but through that grief find “rebirth” and “awareness.” A Truth. The Truth being one which is the disenfranchisement of the Others marching for the “death” of the “American Dream” that has long shut them out through “lies” and “death.” The Chicano speaker in “Primer Canto” continues,

5000 Guides marching in

the new order of consciousness

...Vanguard of Proud Blacks / on chrome and
 iron camels roaring in the lead
 they know...Goddamn they know. (Vargas 42)

This portion of the poem reveals the first Other that the Chicano Self aligns with: “Proud Blacks.” It is appropriate that the speaker reference this since there is a long, established tradition of a relationship between the rhetoric of Black and Chicano Nationalisms. The fact that they are “first” affords them respect for bearing the original burden of finding an Other Self through “minor,” de/reterritorialized language and literature to unite Black people and lay the foundations for further “minor,” revolutionary action taken on by Others. The Chicano speaker says,

Gentle fluttering Indio Feathers
 Dancing Red in Sunday unison
 Dancing away forked tongues
 and BROKEN TREATY/PROMISES
 Heraldng the Coming of the Buffalo
 They know...verdad...they know. (Vargas 42-43)

The mentioning of Native Americans also joining the march of Others furthers the notion of a Chicano Self seeking to establish a nation of Others of similar dispossession and disenfranchisement by the Gringo centers of power. Henretta and Brody mention how in the 1960s and 1970s “the prevailing spirit of protest swept through Indian communities,” calling for “Red Power” through the American Indian Movement (AIM) (845). In this instance, the lies told by the “forked tongue,” snake-like Gringos are “danced away” along with the history of broken

promises and treaties, signaling the “coming of the buffalo.” The buffalo is significant in Native American traditions not just for the uses the animal provided but also in their lore, where it is often considered a symbol for new beginnings; it should also be noted that the buffalo was an animal subject to annihilation when the Gringos tried to starve out the Native Americans; its return is a momentous occasion affirming the coming end of Gringo Power through Other Power. The Chicano speaker concludes,

Asian Brothers and Sisters

in Half somber songstep;

keeping cadence

With Hiroshima thoughts

in their hearts and wise eyes

And they know...por Dios...they know. (Vargas 43)

The speaker demonstrates another group of Others by mentioning the inclusion of Asian Americans who have “Hiroshima thoughts.” The previous Other Movements also included Asian Americans who had their own efforts to liberate their communities through demanding reparations for Japanese Americans’ internment, the end of the Vietnam War, the end of police brutality, and an end to the exploitation of Asian farmworkers (Ogbar 30). The mentioning of Hiroshima represents a somber tone over the horrors caused by nuclear annihilation through Gringo wars, demonstrating the outer/internationalist Chicano Self that seeks to align with Others to liberate themselves and all who suffer under Gringo Power. Throughout the poem, there is an emphasis of the Others “knowing;” they have become their own, respective Other Selves in the material that are capable of disordering the Gringo centers of power just like the outer/internationalist Chicano Self.

As a final poem to outline the outer/internationalist aspirations of the Chicano Self in the material, I consider “cuándo” by Terán. The Chicano speaker declares,

cuándo

todos puedan

ser quien son,

cuándo

todos puedan

pensar lo que

sus mentes quieran

The poem presents a Chicano Self longing for a global egalitarianism for all to be able to think, be, and act as themselves. To further unite the world, the Chicano speaker refers to the universal need to eat and envisions a world where all are able to eat as kings, monarchs, sultans, presidents, and leaders,

cuándo

todos puedan

comer lo que reyes,

monarcas, sultanes,

presidentes y lidars [sic]

coman,

These desires are not just for Chicanos but for all—“todos”—who sever themselves from Gringo centers of power that makes Others starve mentally, psychologically, spiritually, and corporeally.

The Chicano speaker continues,

cuándo

todos puedan
 reír y jugar
 bajo el sol como hermanos,
 entonces
 será un mundo sano.....

The speaker reflects that this world is only achievable when all are able to laugh and play together beneath the sun which is above all, even the Gringo centers of power; they cannot exert their control over the sun which promotes a comradery realized in a safe and sane world free of Gringo Power and Gringo Enterprise for all to live through universal comradery.

These Chicano literary creations are demonstrably a form of Deleuzo-Guattarian “minor literature” and rhetoric that achieve new understandings of an outer/internationalist Chicano Self. This Chicano Self aligns with Others against Gringo centers of power through the hybridity of language(s), from Spanish to English to Spanglish. The works imagine, unite, and render an Other Self alongside a nation of Others capable of material, revolutionary action beyond the imaginary and into the material with its reterritorialized Other Meanings for recognizing and eradicating the Gringo centers of power beyond just the United States. Finally, the result of such struggles and alliances with Others lead to a True liberation—a world absent of Others, Gringos, barrios, and Gringo centers of power—replaced by a future of people interlocked in a global, mutual comradery with one another.

CHAPTER FOUR

CONCLUSION

This thesis attempts to demonstrate the potential for remembering and considering Chicano minor literature and rhetoric like Heriberto G. Terán's and others in this tradition to be used for inspiring material action. From the poetic realm, a manifesto for political action arises, but it must first define the Chicano Self by navigating through the many dangerous borders—from the barrios of Aztlán to the Gringo United States, to the deconstruction and reconstruction of English and Spanish through Spanglish—by subverting the narrative by providing new, “minor” prescriptions from the old, dominant ones, fueling a spirit and reterritorialized language(s) for revolutionary, outer/internationalist action.

Although this thesis mainly focuses on the works of Terán and other men from the Chicano Movement, the potential for this research model in identifying and analyzing Chicana and Chicana/x minor poetics and rhetoric with their own dynamic, “minor” elements cannot be overlooked. Literary works that came after the Chicano Movement of the 1960s and 1970s critiqued it to envision further minor, revolutionary actions and inclusions of Sexual Others, such as Gloria Anzaldúa's *Borderlands/La Frontera: A New Mestiza* from 1987 and Arturo Islas's *The Rain God* from 1984. Both of these works deal with characters and speakers developing Chicana/x Selves in order to find their own respective spaces and liberation in a sexually-fluid Aztlán. The necessity for further work and research in defining Chicana/x minor literatures is needed as much as remembering Chicano minor literature for inspiring political, material action is needed today.

The attendees of the “Rally at the Border” on March 26, 2017 in Laredo, Texas at San Augustin Plaza did not speak of Terán, Aztlán, or even whisper “Chicano,” though a few “¡Sí, se

puedes!” were heard over the cacophony of fluttering, excited voices, trying to “imagine” their autonomous, Other Selves. The spirit of Aztlán to unite the attendees with the bravery to declare themselves “Chicano” and stewards of Laredo and beyond is worth reflecting upon in the memory and Chicano minor literature of Terán and others. The legacies and histories of these models and figures of the Chicano Movement might still be in the periphery though prove to be omnipresent in Chicano oral tradition.

The phrase “¡Sí, se puede!” is attributed to the United Farm Workers of America from the same era as the Chicano Movement. The attendees who yelled the phrase at San Augustin Plaza in passionate, loving rage may have been or perhaps not been aware of the history associated with that phrase, but it is a phrase which carries with it the imprint of Chicano minor literature like Alurista’s “El Plan Espiritual de Aztlán” that resonated from the barrios to the universities to the campos and beyond, shaking the certainty of the Gringo centers of power.

The voices of the attendees too echoed through the streets and alleyways of Downtown Laredo. I wondered if our voices were loud enough to be heard all the way to the riverbanks, to Pinder Avenue and Baltimore Street where Terán once lived, across the Rio Grande to la ciudad hermana, and perhaps to the other side, where Terán and the many others who dedicated their lives to Chicano liberation look upon us longingly, hoping that we might move and “revienta las cadenas” to breathe, liberate, and be again.

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