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Latina/o Vernacular Discourse: Theorizing Performative Dimensions of an Other Counterpolitic

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A pure white wall offers only a shadow as Guillermo Gómez Peña walks toward the camera. He walks toward you in a black cowboy hat and black leather vest. His long, grey hair sways on his open vest. We voyeuristically examine his brown body. His large tattoo on his chest makes momentary appearances. In his deep voice, he begins to speak Spanish while subtitles run below the screen. "I have a surprise for you. . . .

Last night at the bar, you asked me . . .
What performance art was;
I answered
It was pure presence,
in real time,
without artifice,
taking necessary risks."[1]

Gómez Peña's words resonate so eloquently with counterpublic practices and articulations. He demonstrates both through his body and performance how Latina/o bodies simultaneously serve as public and counterpublic enactments. Latina/o performance reveals how racial minorities must publicly enact survival, resistance, and empowering tactics that fluidly work as counterpublic enactments. Squires argues for a fluid understanding of public sphere and counterpublics, noting "even if access to public arenas is theoretically guaranteed to all, all will not necessarily be equal within those spaces."[2] She draws attention to how black public spheres are often misidentified, overlooked, and misrepresented.[3] The simultaneous nature of people of color's actions work within public life but also serve as counterpublics. We follow Squires's call for a fluid definition of counterpublic in order to not reduce counterpublics only to specificities of particular identities. We

build upon her articulations of counterpublics through performance theories that center themselves with the ways bodies, specifically Latina/o bodies, denote the complex fluidity of public/private, public/counterpublic, and disenfranchised/empowered. Our vehicle for exploring this complex fluidity is Latina/o vernacular discourse.

Drawing on existing work in Latina/o communication studies that employs a vernacular discourse perspective, Holling and Calafell[4] theorize three key aspects of Latina/o vernacular discourse (LVD): the tensions of identities, a decolonial aim, and the critic/al role. Building on their work, we theorize the performative aspects of LVD through a metatheoretical analysis of work that uses a performance-centered perspective to understand Latina/o vernaculars. More specifically, this work contributes to understanding the connection of performative LVD to public sphere and counterpublic theories, particularly as they relate to historically marginalized communities. We press scholars to acknowledge performing bodies in their everyday enactments as terms of studying social change. Too often the everyday acts of survival, resistance, and empowerment are overlooked for their powerful contributions as social movements. These "mundane" lived experiences are quite possibly the pivotal future of studying social change. They demand a departure from Eurocentric ways of knowing, logics, and registers and reveal the ability to exist in contradiction and ambiguity. Theorizing across the work of Latina/o vernaculars and performance illustrates some of the ways LVD performances disrupt the public sphere. These disruptions emerge in three dimensions: embodiments of resistance that disrupt the public/private divide, the role of performers as tricksters and cultural translators, and the use of the body in disrupting or queering temporality. We begin by explicating where LVD meets public and counterpublic theories.

The "Counter" Body: Latina/o Vernacular Discourse As/Is Counterpublics

Ono and Sloop theorize vernacular discourse as discourse emanating from historically marginalized communities.[5] Unlike Hauser, whose use of the vernacular is related to communities organizing around ideas,[6] Ono and Sloop ground the vernacular in identities. We are not suggesting here that ideas never grow out of identities or visa versa. But the distinction Ono and Sloop begin to draw out is the fact that the politics of the body necessitate marginalized communities to negotiate their own (vernacular) discourses. Felski refers to this distinction of ideas from identities in her articulation of "the feminist counter-ideology"[7] arguing "like the original bourgeois pub-

lic sphere constitutes a discursive space which defines itself in terms of a common identity; here is the shared experience of gender-based oppression which provides the mediating factor intended to unite all participants beyond their specific differences."[8] Marginalized identities unite discursively through identity not ideas. Embodied rhetoric derives from the materiality of the body and its negotiations in relation to hegemonic rhetorical discourses. Communities may organize around "ideas" as in Hauser's use of vernacular, but vernaculars of the body are carved out by marginalized bodies intrinsic to their difference. These embodied vernaculars create community built not solely on ideas but on their embodied differences.

These embodied rhetorics can happen everywhere and take multiple forms. Performance informs our understanding of everyday rhetorics.[9] The manner of dress, the politics of silence, mannerisms of speaking/listening, the politics of which bodies congregate, and where they meet are all performative examples of vernacular discourses. Feminists of color point to the fact that vernaculars are rhetorics of the body, specifically marginalized bodies. Drawing on the work of Anzaldúa[10] and Hill Collins,[11] Calafell argues for understanding the importance of oral or performative rhetorics by women of color as alternative forms of theorizing.[12] "Theories in the flesh" drive feminists of color toward a theoretical understanding of the everyday ways we theorize through experience, especially as related to the reverberations and everyday encounters with racism. Since theoretical articulations of white patriarchal discourse are the only reputable theorizing, Othered bodies become theoretically removed from historical definitions of "publics." Theories of the flesh or performative rhetorics of women of color denote a different picture of theorizing, a vernacular rhetoric, an embodied praxis.

This form of theorizing is not only a practice of survival but, we posit, a cornerstone to counterpublic articulations, understandings, and theorizing. This argument is similarly advanced by performance scholar Madison in her study of black women's oral history, personal narrative, and performance.[13] Calafell articulates the importance of understanding how power frames performances of resistance by women of color through Scott's framework of public and hidden transcripts,[14] which describe the performances that take place both in front of powerholders and behind the scenes.[15] These public transcripts or performances may appear to be complicit with powers of domination, but Scott asks us to think differently about the ways resistance and power function.[16] Scott challenges that resistive practices of subordinate groups are more complex, perhaps even deceptive. We challenge the conceptualization of "power" that sees resistance organized as the

powerless "publicly" resisting the powerful. LVDs are perfect examples of counterpublic practices that resist dominance through everyday acts of being. These counterpublic performances exist amongst the "public" and quietly (re)negotiate dominant-hegemonic relations inflicted on their bodies, displaying embodied practices that emanate social change from a nonnormative, nonelite public understanding.

What distinguishes LVD from other marginalized vernacular discourses is the profound correlations to performance and performing bodies. Holling's retrospective essay on the emergence of Latina/o communication studies points to the increasing number of works published from a performance studies perspective, demonstrating the important role performance should play in LVD and also counterpublic theorizing.[17] When studying acts of resistance that emerge from historically marginalized groups, performance offers researchers new ways to think about the body as/is rhetoric/al.[18] Performance offers Other perspectives to understanding rhetorics of the body in the study of resistance, particularly as emerging from historically marginalized communities that do not have the privilege of invisibility. In this chapter we work to connect Latina/o communication performance work explicitly to LVD in order to picture what performance studies offers counterpublic theorizing. In doing this, we place ourselves in conversation with public sphere and counterpublic theories.

Habermas theorizes that the public sphere is a space of political participation and deliberation.[19] Challenging Habermas's conceptualization of the public sphere, Fraser argues that marginalized people are excluded from *the* public sphere, instead forming subaltern counterpublics that "formulate oppositional interpretations of their identities, interests, and needs."[20] Fraser elaborates, "The view that women were excluded from the public sphere turns out to be ideological; it rests on a class and gender-biased notion of publicity, one which accepts at face value the bourgeois public's claim to be *the* public."[21] Fraser also notes the function of hegemony in this conception, as "the official public sphere . . . is the prime institutional site for the construction of the consent that defines the new, hegemonic mode of domination."[22] Fraser's critiques of Habermas's public/private divide point to how public sphere and counterpublic theories are theoretically grounded in a disembodied understanding of the politics of identities in relation to articulations of what constitutes "the" public. Integrating performance theory into this conversation calls us to see the natures of "publics," "counterpublics," and even social movement rhetorics in relation to the material realities of bodies organized within these groups. Certainly pub-

lics, counterpublics, and social movements rhetorically function around and within purposes emanating from identities. But these groups become reduced to specific "ideas."

Warner acknowledges the complexity of "the dialectic of embodiment" that subjects marginalized bodies to consumption or objectification, while the privileged are offered "a utopian self-abstraction," or the privilege to not need access to publicness but to simply be "the public sphere."[23] Warner offers us categorical explanations of counterpublics as "far more than the expression of subaltern culture"; he asks us to see the poetic functions of public discourse outside of stringent framings of "public discourse."[24] Warner provides us an avenue to explicate counterpublics as performative in nature. Brouwer's study of self-stigmatization in the case of HIV/AIDS tattoos demonstrates the ways counterpublics can be organized around ideas *and* intricate embodied ways of being.[25] Warner argues that within specific counterpublics, identities are not ignored because some counterpublics are sensitive to the discourses and ideologies of the individuals that constitute them.[26] In recognizing that counterpublics are constituted by the identities that manifest their policies and ideas, we begin to locate the intrinsic connection between LVDs and counterpublics. Warner's articulation that identities are always in service to negotiations of heternormative framings of the public sphere organizes how Latina/o vernaculars offer particularities to understand workings of counterpublics that press against white counterpublics. We press against Warner's claim that "minoritized subjects had few strategies open to them, but one was to carry their unrecuperated positivity into consumption."[27] LVD demonstrates that the embodied practices of resistance and strategies oppressed people have employed are acts of empowerment. Our chapter teases out how the "mundane" everyday enactments of Latina/o performances are strategic to both resist white dominant-hegemonic marginalization while at the same time empower Other enactments.

LVDs stand as examples of counterpublic discursive entities that "disclose relations of power that obliquely inform public discourse and reveal potentially emancipatory practice that participants nevertheless undertake."[28] LVDs serve as counterpublic discourses. However, this chapter stretches articulations of what is the "counter" in counterpublic by pushing counterpublic scholars to acknowledge that Latina/o *bodies* are always and already reduced to *only* counterpublic discourses. This framework of Latina/o bodies as counterpublic discourses speaks to Asen's claim that "social inequality is pervasive and adversely affects the lives of citizens simply because oth-

ers perceive them as belonging to a particular group. Such belonging, however, which oftentimes cannot be disavowed, is by itself an insufficient and sometimes unnecessary marker of counterpublic status."[29]

We are not suggesting that all bodies that are collapsed under specific identities believe or act similarly; however, are there histories of racialization and colonialism that interpellate these bodies into preexisting ideologies that locate them as counter to normative ideologies? Holling and Calafell gesture to Latina/o bodies as counter to dominant ideologies through their performances as decolonial in relation to the colonialism of Latin America and the United States.[30] For example, the genesis of Chicana/o and Mexican cultures is continually tied back to the narrative of Hernán Cortés and Malintzin Tenepal (the native woman who served as his translator). Through the birth of their mestizo child, Martin Cortés, a new race was both figuratively and literally born. What would ensue would continue elaborate racial charts marking the levels of Otherness in relationship to whiteness in how mixed-race people should be understood. Thus, the birth of mestiza/os created identities that were continually contrasted against and with whiteness.[31] We see this positing of Latina/o (colonized bodies) as less than white in the continued popularity of skin-lightening creams and the absence of dark-skinned Latina/os in the media. When they are present they are often referred to as black or African American, rather than Afro-Latina/o. Additionally, people of color historically have been not invited to public discourse or even to share the same spaces as those in power—whites.

Similarly, Brouwer suggests that we think of counterpublics as "the workings of marginal peoples."[32] Calafell defines vernacular texts and knowledges as "texts that may not be so *public* and that may take Other rhetorical forms."[33] LVDs are primary examples of the "workings of marginal peoples" betwixt the public and counterpublic spheres. LVD performatives may take place within the public sphere without intention of counterpublic movement but are always separated from the dominant public sphere, due to the politics of racialized marginalized bodies. This differentiates LVD performatives from other work on counterpublics focused on bodies, such as Brouwer's work on HIV/AIDS tattoos and HIV/AIDS zines.[34] The bodies in Brouwer's studies make the choice to be visible or out themselves, while most Latina/os do not have the choice or privilege of racial invisibility. Brouwer acknowledges this privilege: "Regarding zines, generally, White middle-class people who compromise the majority of zine creators might perceive themselves as marginalized and alternative, and so their zines might constitute counterpublics. However, such people generally bene-

fit from race and class privileges; failing to recognize this, they might fail to interrogate more tragic systems of domination that do not seem to involve them directly."[35]

Similar to Warner's critique of the public sphere,[36] marginalized bodies cannot simply disembody their difference in order to actively engage as citizens in the public sphere. As Asen explains, "representations grant social values and in turn, communicate and perpetuate social values."[37] For example, the Latina body is represented in particular ways in the majoritarian public sphere. In turn, these representations position the social values of Latina/o bodies as inferior in the public sphere.[38] LVD is one form of counterpublic discourse that points to the ways marginalized bodies work to resist and regain power, especially in regard to their understandings of identities from dominant social politics. These performances act similarly to Gregg's ego-function rhetoric as they are both continually in the process of creating and maintaining identities/egos.[39] However, whereas Gregg's ego-function rhetoric comes from a need for visibility or revision that may come from a position of deficit, the LVD performances are more dynamic, speaking to and revising already existing scripts and movements through the use of pastiche and cultural syncretism.

The emancipatory potential of counterpublics located within everyday acts makes it imperative to see the correlation of performance with counterpublic rhetorics. Foust lays a foundation of understanding performative acts of resistance as public movements of transgression.[40] She reveals the performative nature of the body as a pivotal tool within social movements' discourse. The aesthetic qualities of performance disrupt representational politics and jar connections between the politics of the body and discourse. Foust's argument outlines the aesthetic intricacies of transgression through a detailed analysis of different anarchist social movements.[41] Building on this work, we challenge scholars to view the aesthetic and disruptive power located in the performative acts of resistance embodied within the everyday. These are the performative qualities located within and through Latina/o vernacular performances.

Performance theory sees the body as a site of knowing and doing. This grounds rhetorical conceptualizations of counterpublic research in the materiality of the body. Centering the body as "counter" in the counterpublics exposes qualities of counterpublics that move beyond explanations of how they become counterpublics, or why there are counterpublics. Instead it becomes a matter of exploring the performative qualities of "counter" bodies in relation to normative framings of "the" public sphere. Approaching counterpublics from this perspective redirects our attention to how the

public sphere operationalizes race, sexuality, gender, class, and ability in and through the discursive framings of embodied discourses. Pezzullo has argued for examining cultural performances through the lens of counterpublics.[42] Wanzer builds on this work in his study of the Young Lords Garbage offensive.[43] Performance studies points us to the mundane aspects of our everyday lives as theoretically significant.[44] We challenge scholars to move the "counter" in counterpublics toward articulations of the everyday. We do not discount the importance of research grounded in the study of organized actions of dissent. But we do question the notion that "perhaps the most recognizable way in which counterpublics approach the state (at least in relatively democratic states) is in the form of protest groups or social movements."[45]

Latina/o communication research presses this theoretical significance by challenging scholars to understand how Latina/o bodies are continually reperforming both within and against dominant ideologies through disidentificatory performances.[46] An example of this includes Pedro Zamora's activist performance of his experience as a queer Latino living with AIDS on the *Real World: San Francisco*.[47] In this case, choosing to live an already surveilled life through the lens of hypersurveillence, Zamora disrupted the disjuncture between queerness and Latinidad while putting a face on AIDS. Our aim is to consider how performances of resistance from historically marginalized racial or ethnic groups, such as Latina/os, are more localized and manifest differently from dominant conceptions of resistance. Rather than focusing on collective group performances as counterpublics, we are concerned with how individuals in their everyday lived experiences can press us to think in new ways about counterpublic performances.

Counterpublic scholarship has ignored the everyday lived experiences and performances of culturally nuanced resistance of historically marginalized raced and colonized bodies in favor of more generalized (meaning white) focus on resistance. Squires argues: "Focusing on traditional political protest actions, such as boycotts or marches, may cause us to overlook important developments in inter- or intrapublic discourse as well as publicity."[48] Warner elaborates upon the assumption of reason and rationality as guiding the form of discourse in the public sphere, which fails to see the potential poetic discourses of Others. This echoes Fraser who argues that "participation means being able to speak 'in one's own voice,' thereby simultaneously constructing and expressing in one's cultural identity through idiom and style."[49] Additionally Deem asserts, "The abstract(ed) body of the bourgeois white male, imbued with rational speech, came to stand in for the representativeness of the political. Logics of abstraction account for the

invisibility of the male body and the simultaneous visibility of those groups (racial and ethnic minorities and women) traditionally associated with the body, affect, and desire."[50] Certainly, performance and the poetic go hand in hand, and this reciprocal relationship should not be undervalued in understanding performance of resistance. Furthermore, performance theories' intrinsic tie with the body impels us to acknowledge the everyday embodied acts of marginalized bodies, not simply public discursive accounts but as powerful vernacular discourses. In considering this, we narrow our focus to Latina/o vernaculars as they intersect with performance, and specifically Latina/o performativities. We explore three themes: challenging the public/private divide, tricking and translating the public sphere, and blurring temporalities. It is our hope that these themes will offer new insights for theories of counterpublics and resistance.

Challenging the Public and the Private

The first characteristic of a performance-centered LVD is an embodiment of resistance that disrupts the public/private divide. This argument aligns with feminist scholars, such as Fraser, who argue against the divide in public sphere scholarship. Many white male heterosexual middle-class able bodies can live their lives relatively unnoticed or not surveilled until they *choose* to participate in "actions of dissent." The lived realities of marked bodies of color demonstrate the blurring of these "public"/"private" spheres. hooks notes that these bodies are for dominant culture's consumption.[51] Similarly, Muñoz terms this the "burden of liveness" in that the bodies of people of color are called to "be live" for the purpose of entertaining elites: "This 'burden of liveness' is a cultural imperative within the majoritarian public sphere that denies subalterns access to larger channels of representation, while calling the minoritarian subject to the stage, performing her or his alterity as a consumable local spectacle."[52] We look to everyday movements of marginalized bodies as counterpublic acts of survival. Muñoz terms these survival methods "disidentifications."[53] Muñoz explains, "Disidentification is meant to be descriptive of the survival strategies the minority subject practices in order to negotiate a phobic majoritarian public sphere that continuously elides or punishes the existence of subjects who do not conform to the phantasm of normative citizenship."[54] He further argues that other times a conformist path is necessary to survive a hostile public sphere. Disidentification explicates how queer bodies of color are constantly negotiating the "permeable boundaries" of public and private spheres. Muñoz claims disidentification is a survival strategy that "works within and outside the dominant public sphere simultaneously."[55] Disidentification as a theory

of the body points to the intentional performances of marginalized bodies that function as "counter" doings within the dominant public sphere. Arrizón defines these survival actions as "queering mestizaje" as they "open a space for the articulations of bodies and desires that emanate from subjective experiences at the borderlines of race, gender, and sexuality."[56] Arrizón returns us to the body as politically charged; that it is not just our actions but within the Othered body itself that emanates counterpublic discourses. She expands understandings of "counter" public knowledge as not only survival methods but actions of agency. What their work teaches us is that LVD acts performatively because their knowings and doings begin within a body that is already and always marked as Other.

Many Latina/os do not have the privilege of invisibility because of their racial embodiments and racist ideologies associated with these embodiments.[57] Whiteness, as the hegemony, allows for the safety of cultural invisibility, creating the privilege of not having to claim a cultural identity. While there are certainly Latina/os that can pass and perform in ways consistent with whiteness, this is not an option available to everyone. Thus, it is important to consider how the Otherness of Latina/o bodies is subjected to surveillance and policing. Theoretical explanations of surveillance teach us how the politics of the body are always on display even when in "private" spaces. Our work urges counterpublic theory to account for the ways Othered bodies are always "public" or on display. Thus, the mundane or everyday lived experiences of these bodies are constantly operating in conjunction with public sphere framings.

We learn to reconceptualize resistance through these spaces. Small acts of resistance come through the politics of the body simply living within and through the public sphere. For example, Calafell examines how Mario, a Chicano transplant to North Carolina, performs against black and white racial discourses that negate his identity.[58] His performance transforms the space, affectively enabling the possibility for Chicana/o identifications as he disidentifies against the black/white dichotomy. Similarly, Chávez explores narratives of her family in Nebraska to consider their disidentificatory practices against the space's whiteness, practices that also go against dominant narratives of Latinidad.[59] Pineda's work highlights the intimate yet politically/publicly discussed narrative of the journey from Mexico to the United States that many migrants face through his critical examination of the work of the musical group *Los Lobos*.[60] Additionally, Calvente discusses her border crossing experiences as a Puerto Rican who is read through lenses of "illegality" when crossing the US/Mexico border.[61] Similar themes of creating space for Latina/o identities, points of connections and rearticu-

lation, are also seen in the work of Moreman[62] and McIntosh.[63] The negotiation of surveillance and public/private negotiations of intimacy and power is probably the most pronounced in Calafell's discussion of the required performances of citizenship needed to ensure one's ability to act as a responsible sponsor for immigration.[64] Calafell demonstrates how a narrative of desired US citizenship, heterosexuality, and "non-threatening" racial performances of intimacy are performed visually through photographs and in the actual immigration interview.[65] This Latina/o performative scholarship demonstrates how everyday performances of resistance embodied by Latina/o bodies disrupt normative understandings of the public/private divide.

Tricking and Translating the Public Sphere

The second characteristic of a performance-centered LVD is the role of the performer as a trickster or cultural translator. This characteristic can be traced to Chicana feminist theories, particularly informed by Anzaldúa.[66] A central component of Anzaldúa's conceptualization of mestiza identities is the ability to "continually walk out of one culture and into another" because the mestiza is "in all cultures, at the same time."[67] With a cultural lineage tied to the Spanish colonialism of Latin America, mestiza identities are based in mixed-race identities. Anzaldúa's mestiza performs as a product of multiple cultures, having a tolerance for ambiguity. This tolerance for ambiguity allows for the bridging position, which permits Chicana feminists to create spaces that connect with others across difference.[68] Through Chicanas the opportunity to act as bridges creates spaces of empowerment and agency. Augmenting this perspective, Muñoz argues, "The importance of such public and semipublic enactments of the hybrid self cannot be undervalued in relation to the formation of counterpublics that contest the hegemonic supremacy of the majoritarian public sphere."[69] These performances "offer the minoritarian subject a space to situate itself in history and thus seize social agency."[70] Calafell demonstrates such power in her examination of pop star Ricky Martin, who draws on both racial and sexual ambiguity as strategies that simultaneously grant him agency, empowerment, and protection.[71]

In examining trickster performances, we can understand how performances by people of color that may seem consistent with hegemonies may in fact be imbued with hidden transcripts or performative means of disidentification, such as excess, camp, or kitsch that work in resistance to these ideologies, operating as counterpublics. Thus, many people of color perform in a trickster position as an act of resistance and livelihood, such

as in the case of Ricky Martin prior to his coming out of the closet. It is within contradiction (even with the theme of the public/private) that possibility exists. Martin was viewed through the lens of hypersurvellience because of his celebrity. Martin embodied and performed the desired Latin Lover archetype through his movement, marketing, and music. He performed the desired Other or "dark" sexuality for mainstream consumption, while he also drew upon gay archetypes such as Dyer's sad gay young man in other promotional materials. As we argue in the previous section of this chapter, the public and private split is false in the case of LVD performances. Here, we see how Martin recognizes and performs within the constraints. For example, through the referencing of hegemonic archetypes and queering them subversively, Martin is able to create spaces of possibility within surveillance. In some ways Martin's performance "spectacle" could mirror Deem's argument about how women's transgressive practices "can dislodge constraints on female speech. By putting the male body on the line, both Bobbitt and SCUM render the male body visible and displace the logics of witnessing and testimony."[72] Through Martin's tongue in cheek hyperheterosexual performance, he is able to gesture toward the absurdity of heteronormativity, specifically the Latin lover image.

In his resistance to naming his sexuality and through his embodied performance of racial ambiguity, Martin disrupted dominant racial and sexual logics. He used the trickster position to challenge racist and homophobic discourses and create a space of safety and possibility for himself. These trickster performances often rely on creativity, which Anzaldúa argues is connected to resistance. She states, "For many of us the acts of writing, painting, performing, and filming are acts of deliberate and desperate determination to subvert the status quo. Creative acts are forms of political activism employing definite aesthetic strategies for resisting dominant cultural norms and are not merely aesthetic exercises."[73] This trickster position is similar to Muñoz's theorization of performances of disidentification, which simultaneously work on and against dominant ideologies.[74] This strategy of disidentification also mirrors key principles of vernacular discourse, pastiche and cultural syncretism, as in many cases elements are torn out of popular culture and reconstituted with different meanings for the rhetor.[75]

Within a LVD performance perspective the cultural translator or trickster plays a key role in educating others about Latina/o worldviews, working against hegemonic representations and archetypes, and bridging.[76] For example, part of a Chicana feminist project has been the reappropriation and rearticulation of cultural archetypes such as the Virgin of Guadalupe

and La Malinche, through which patriarchal definitions have contributed to the oppressive virgin/whore dichotomy.[77] This critical project manifests itself in LVD performances through the reexaminations and reimaginings of the stories of La Malinche/Malintzin Tenepal (translator, lover of Hernán Cortés, and symbolic mother of mestiza/os)[78] and her son Martín,[79] as well narratives that disrupt dominant discourses about Latina/o immigrants in performances by *Los Lobos*[80] and *El Vez*.[81]

Through these acts of reinterpretation or revision, performance-centered LVD creates spaces of possibility for a bridging position with other communities in which they are invited to partake in and with these discourses.[82] This bridging position can manifest itself in multiple forms of mestizaje, including performances by individuals who perform biculturality or racial hybridity.[83] When performed at the level of popular culture these bridging positions can manifest themselves through the lens of the trickster who plays with discourses of racial or sexual ambiguity.[84] The trickster relishes in ambiguity, which creates middle spaces that enable both resistance and connection, mirroring Anzaldúa's borderlands, where the mestiza lives.[85] They mirror what Madison terms a performance of possibilities centering on "the principles of transformation and transgression, dialogue and interrogation, as well as acceptance and imagination to build worlds that are *possible*."[86] Connecting Madison's work to LVD, Moreman and McIntosh expose possibilities that lay in wait through performance.[87] Their research uncovers the intersectional complexities between bodies and performance, specifically through the performative embodiment of queer mestiza performance. Within the liminal space between Latina drag queen performer and Latina audience members, performative possibilities lay in wait, "offering insights into how these negotiations intricately work through the body and show how these performances politically de-center hegemonic identity norms."[88] The possibilities of these performances manifest solely due to the politics of the Latina/o body.

The role of trickster or cultural translator as a key aspect of performative LVD offers us a mode by which to understand how these performances operate as counterpublics. Though initially the trickster theme may seem in contraction with the theme of the disruption of the private/public split, we embrace this potential contradiction as a space of possibility and invitation for readers to look closely at the cultural nuances and referents to consider the subversive potentials of trickster performances. An already highly surveilled body works to create spaces of possibility and resistance through disidentifications that both work on and against dominant discourses and serve as bridges, inviting connections across difference. The trickster's posi-

tionality operates in a manner similar to Scott's hidden transcripts. Tricksters' acts of resistance draw upon cultural nuances and signifiers that are understood within their communities[89] (i.e., Ricky Martin's coding of his queerness,[90] Gomez-Peña's tools and acts of exorcism,[91] or references used in Culture Clash's "Chicanos on the Storm"); while in their role as cultural translators they create spaces where connection across difference is possible. In this cultural translator position, performers work to counter oppressive ideologies about race, class, gender, sexuality, nationality, and ability, offering an Other view to audiences who they hope will accept the invitation for dialogue. Thus, the counterpublic offered by these performances is resistive, based in education *and* extends the possibility for alliance building. This potential for alliance building mirrors Squires's discussion of goals for the definition of counterpublic within her rethinking of the black public sphere. Whereas enclavement and satellite performances are more focused within or through the theme of retreat, the specificity Squires offers in defining counterpublics includes fostering resistance, creating alliances, and working to persuade "outsiders to change their views."[92]

Blurring Temporalities

A final important aspect of LVD performances is the queering of temporality, which blurs lines between past, present, and future. This queering or blurring of temporality works within Muñoz's "burden of liveness,"[93] which often forces postcolonial subjects to perform in the present for dominant cultures. Calafell describes queer temporality as relating to the backward glance, the desire in the present for the past that never was (i.e., a noncolonized past), which conversely affects the potentials for performances in the future.[94] Calafell writes:

> My intention is not to use this framework as if to suggest that those who employ a queer temporality have no history of their own, thus they must create history; rather I argue that dominant discourses do in fact include them in narratives, but in ways that marginalize them, do not privilege their experiences, or allow them to define those experiences. Thus, they employ disidentificatory strategies such as memory and queer temporality to challenge these constructions and power interests, offer counter narratives, and create communities based upon these feelings of difference and excess.[95]

This desire to "look back," to blur the line between the past, present, and future is a key aspect of LVD performances and is in many ways tied to his-

tories of colonialism, and the desire to perform against or reinterpret these histories.[96]

This "looking back" performance acts as a form of disidentification; as it "transports us across symbolic space, it also inserts us in a coterminous time where we witness a new formation within the present and the future."[97] The violence of colonialism written on the Latina/o body is a constant reminder of this history. Thus, the backward glance is not unusual as understandings of temporality are based in the legacy written on and through the feeling body. These legacies have the potential to be remade through performance. This backward glance manifests itself through rearticulation of key colonial figures, as in Calafell's performative pilgrimage in honor of Malintzin Tenépal,[98] or Calafell and Moreman's examination of the narrative of Martín Cortés,[99] the symbolic first mestizo, as they revisit his story to consider what implications it has for contemporary Chicana/os. The backward glance also manifests itself in the exorcism of the ills of colonialism or psychic trauma as seen in performances by Guillermo Gomez-Peña and Culture Clash.[100] These symbolic exorcisms allow Latina/o subjects to imagine a future imbued with possibilities. We also see the mixing of temporalities in the late Celia Cruz exhibit at the Smithsonian as her life is represented for audience members who engage her visually and aurally as she sings.[101] These performances mirror what Warner argues—that "counterpublics are spaces of circulation in which it is hoped that the poesis of scene making will be transformative, not replicative merely."[102] Furthermore, each of these performances considers how the past reverberates in the present and into the future, and gestures to how the backward glance might not simply be a symptom of postcolonial identities but in some cases is tied to diasporic subjectivities as individuals are removed from homelands.

In revisiting the past through queering temporality, there is also a move to revisit the meanings located in mestiza/o or hybrid identities.[103] For example, Calafell pushes understandings of Latina/o mestizaje by asking how we might also tie our mixed-race identities to the Moors in Spain as we consider the Arab influences that might be in the shadow of our Latina/o identities.[104] These kinds of connections have been erased by discourses of racial purity that drove elaborate racial categorizations after colonialism. They have also been ignored because of the use of strategic essentialism in social movement discourses, such as in the Chicana/o movement, which was driven by discourses of indigenism. However, it might benefit us to ask how these past neglected connections might enable new performances and coalitions in the present and the future. An example more traditionally centered in stage performance, Robert Lopez performs as a Chicano Elvis

Presley "translator," *El Vez*. He uses his hybrid/mestizo body to further juxtapose layers of cultural hybridity through his embodiment of a mix of Che Guevarra and Elvis Presley.[105] Not only does Lopez wear the cultural signifiers of each on his mestizo body but he also blurs the narratives of each in politically charged songs that change "Suspicious Minds" to "Immigration Time."[106] The juxtaposition of these symbols and their respective narratives on his mixed-race body and in his music further challenges colonial hegemonies about race and their contemporary manifestations in stereotype.

The reinterpretation of cultural archetypes continues to have meanings for Latina/o bodies across the past, present, and future in a sense blurring temporality. In addition, Latina/o vernacular performances have the possibility to play with racial hybridity against dominant racial logics, offering powerful counterpublics. In thinking about the blurring or queering of temporality we must remember, as Muñoz argues, "queerness is also a performative because it is not simply a being but a doing for and toward the future. Queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world."[107] This embodied hybridity and the blurring of temporality work as counterpublics against dominant "postracial" logics in the public sphere that insist we are living in a society that is free of racism and sexism. Hybridity and queer temporality demonstrate that the violence of colonialism must never be forgotten as it is written on the body.

Additionally, through the reinterpretation of mythic or archetypal colonial figures, LVD performances present new meanings that counter oppressive systems of representation, which in turn creates new possibilities for future generations. The backward glance adds another dimension to counterpublics by building upon traditional social movement studies focused on Chicana/o communities such as those written by Hammerback, Jensen, and Gutiérrez.[108] While these scholars consider the use of Aztec or indigenous imagery in the rhetoric of Rodolfo "Corky" Gonzales, which manifested in the rhetoric of Chicanismo, the effects of the postcolonial condition has not yet been fully explored. Additionally, their understandings of Aztlán, the Chicana/o homeland, are not framed through the lens of diaspora as more recently argued by Calafell.[109] Thus, by offering the queering of temporality or the backward glance as a central aspect of LVD performances we extend counterpublic and social movement studies to consider how colonialism may alter the form and content of resistance.

In a similar vein, work by Enck-Wanzer and Cisneros respectively pushes social movement studies to view resistance through a more performative, active, or processual frame.[110] Though each of these studies might not call

themselves LVD, they mirror properties we outline here as central to LVD, namely a performative element that undergirds embodied action and decolonial critique through hybridity. While the early studies of Chicana/o movement discourse certainly grounded themselves in the work of social movements, they also grounded themselves in many ways in identity formations that were static and sometimes essentialist because they were connected to specific historical movements. However, we might consider that more recent studies of Latina/o discourse appear to be driven by more dynamic performances of identities that are undergirded by a performance and performativity relationship. Furthermore, it could be that traditional social movement studies often focus on the ironically hegemonic voices of the movement, as in the case of Chicana/o movement rhetorics that focused on the discourses espoused by the straight male leaders. Within counterpublics we find more subaltern voices (such as those Chicanas in the movement who were silenced), and in the study of vernaculars we find those that happen everyday (i.e., murals, song, and performance). These LVD performances denote the queering of temporality and thus the blurring of lines between past, present, and future.

Conclusions

In this chapter we have demonstrated the ways LVD performances challenge counterpublic theories in new directions, asking us to consider how the bodies of people of color are always and already "counter" to dominant ideologies that govern the public sphere. Specifically, informed by Holling and Calafell's work,[111] we have considered how colonialism and everyday acts of performance offer Other dimensions to counterpublic theory. LVD performances disrupt the public-private divide, offer trickster and translator performances, and blur or queer temporalities. This work demands that scholars come to LVD on its own terms. Latina/os often dwell in spaces of contradiction, borderlands, and duality. We ask that scholars move from Eurocentric ways of knowing and understanding to take an Other perspective and logics.

We surveyed the small, but growing body of work in Latina/o communication studies that operates from a performance perspective. As this body of scholarship further develops, we are curious to see the forms it takes and how it might continue to enhance and nuance our understanding of counterpublic performances by "minority" groups. Counterpublics must be understood as an embodied process of the everyday. The "counter" body moves within and through "the" public sphere, tricking, blurring, and bridg-

ing counterpublics and publics alike. LVDs remake "the" public sphere each and everyday.

Gómez Peña stands before you in an iron, spiked headdress and shell-lined vest.[112] The lighting darkens his brown body against a cream backdrop. His intense eyes look from his right shoulder to you. He lifts his right hand and begins to open and snap close kitchen shears in front and around his face. A young girl begins to speak. She repeats the same line, but unlike prior performances, her words are not translated into English subtitles. As her voice lingers into silence, Gómez Peña brings the shears to his ear. He begins to open and close the shears around his left ear. We watch as his ear begins to fold under the pressure. He repeats this movement, while his eyes grimace in pain. You hear him groaning and feel a visceral response.

The young girl breaks the silence and repeats her words, again no translations offered. Gómez Peña slowly moves the shears to his nose. He snaps the shears closed at the base of his nose. The repeated pressure bulges the tip of his nose. We experience his pain through his twitching eyes, his labored breathing, his flinching neck and shoulders. The young girl's voice returns, saying something different now. She repeats this new line. Gómez Peña pauses and moves the shears to his tongue. His hand begins to move quickly as the young girl repeats the same words. The shears pinch his flesh as he grunts and strains. His face becomes disfigured as the shears bind his lips.

Silence

Gómez Peña slowly releases his lips and lowers his hand. The young girl speaks one last time and he lifts his head high and holds his shoulders broadly. As her voice trails off, he turns his face from the camera to his left shoulder. The performance ends, as it began, with his body on display. But his eyes do not meet yours.

"The Museum of Fetishized Identities" is visually abrasive. Gómez Peña's performance succinctly denotes how Latina/o bodies are simultaneously public and counterpublic. This performance stages that which is experienced by bodies of color on a daily basis. In turn, it moved me deeply. I engage with his pain and simultaneously feel convicted for his pain. I also deeply desire to know, "What is the young girl saying?" The translation frustration nags at me. I feel as though I am missing a critical piece of the puzzle. I feel cheated. I watch the video multiple times. The more I watch the more painful it is. My ears and tongue begin to sting as the shears clasp closed.

Eventually, I play the video with my eyes closed focusing on her voice only. There is nothing I can pick out or recognize. She is not speaking Spanish. I do not know what she is speaking. Gómez Peña demonstrates the public consumption of bodies of color and their negotiations within and through the hegemonic public. His performance bleeds into my lived experience of it. He tricks me with his blurring of "Brown" languages. And in the end, he stages the bridging Latina/o bodies conjure through the hegemonic public as counterpublics. His staged performance poignantly enacts the everyday lived realities of Latina/os, denoting the complex fluidity of public/private, public/counterpublic, and disenfranchised/empowered. Gómez Peña demonstrates how dominant discursives cannot fully consume, absorb, or appropriate the complex fluidity of embodied performances of "Others." I still wonder, what is she saying . . .

Notes

1. See Guillermo Gómez Peña, "Guillermo Gómez Peña in Performance," YouTube video, 2:53. posted September 6, 2009, accessed August 5, 2016, www.youtube.com/watch?v=TZMlbpoYnGI&list=FLIwymFG6Wb8r6oxwLvAu13Q.

2. Catherine R. Squires, "Rethinking the Black Public Sphere: An Alternative Vocabulary for Multiple Public Spheres," *Communication Theory* 12, no. 4 (2002): 450.

3. Ibid., 465.

4. Michelle A. Holling and Bernadette Marie Calafell, "Tracing the Emergence of Latina/o Vernaculars in Studies of Latin@ Communication," in *Latina/o Discourse in Vernacular Spaces: Somos de Una Voz?* ed. Michelle A. Holling and Bernadette M. Calafell (Lanham, MD: Lexington Press, 2011), 17–29.

5. Kent A. Ono and John M. Sloop. "The Critique of Vernacular Discourse," *Communication Monographs* 62, no. 1 (1995): 19–46.

6. Gerard Hauser, *Vernacular Voices: The Rhetoric of Publics and Public Spheres* (Columbia: University of South Carolina Press, 1999).

7. Rita Felski, *Beyond Feminist Aesthetics: Feminist Literature and Social Change* (Cambridge, MA: Harvard University Press, 1989), 166.

8. Ibid.

9. For more on what performance offers the study of rhetoric see E. Patrick Johnson, ed., *Dwight Conquergood: Performance, Ethnography, Praxis* (Ann Arbor: University of Michigan Press, 2013).

10. Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1987).

11. Patricia Hill Collins, *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (New York: Routledge, 1990).

12. Calafell, "Rhetorics of Possibility," in *Rhetorica in Motion: Feminist Rhetorical Methods and Methodologies*, ed. Eileen Schell and K. J. Rawson (Pittsburgh: University of Pittsburgh Press, 2010), 104–17.

13. D. Soyini Madison, "That Was My Occupation," *Text and Performance Quarterly* 13, no. 3 (1993): 213–32.

14. James C. Scott, *Domination and the Arts of Resistance: Hidden Transcripts* (New Haven, CT: Yale University Press, 1991).

15. Calafell, "Rhetorics of Possibility."

16. Scott, *Domination and the Arts of Resistance*.

17. Michelle Holling, "Retrospective on Latin@ Rhetorical-Performance Scholarship," *Communication Review* 11, no. 4 (2008): 293–322.

18. For examples of this work reference see Calafell, "Rhetorics of Possibility"; Michelle Holling and Bernadette Marie Calafell, "Identities on Stage and Staging Identities," *Text and Performance Quarterly* 27, no. 1 (2007): 58–83.

19. Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, trans. T. Burger and F. Lawrence (Cambridge: Massachusetts Institute of Technology Press, 1991).

20. Nancy Fraser, "Rethinking the Public Sphere," *Social Text* 25/26 (1990): 67.

21. Ibid., 61.

22. Ibid., 62.

23. Michael Warner, "The Mass Public and the Mass Subject," in *Habermas and the Public Sphere*, ed. Craig J. Calhoun (Cambridge: Massachusetts Institute of Technology Press, 1993), 384.

24. Michael Warner, *Publics and Counterpublics* (New York: Zone Books, 2002), 114.

25. Daniel Brouwer, "The Precarious Visibility Politics of Self-Stigmatization: The Case of HIV/AIDS Tattoos," *Text and Performance Quarterly* 18, no. 2 (1998): 114–36.

26. Michael Warner, "Publics and Counterpublics," *Public Culture* 14, no. 1 (2002): 49–90.

27. Warner, "The Mass Public and the Mass Subject," 384.

28. Robert Asen, "Seeking the 'Counter' in Counterpublics," *Communication Theory* 10, no. 4 (2000): 444.

29. Ibid, 432.

30. For further explanation see Holling and Calafell, "Tracing the Emergence," and Holling and Calafell, "Identities on Stage."

31. For further discussion of mestiza/o identities, colonialism, and present-day reverberations see Bernadette Marie Calafell and Shane Moreman, "Iterative Hesitancies and *Latinidad*: The Reverberances of Raciality," in *Handbook of Critical Intercultural Communication*, ed. Rona Halualani and Thomas K. Nakayama (Malden, MA: Wiley-Blackwell, 2010), 400–16.

32. Daniel C. Brouwer, "ACT-ing up in Congressional Hearings," in *Counter-*

publics and the State, ed. Robert Asen and Daniel C. Brouwer (Albany: State University of New York Press, 2001), 89.

33. Calafell, "Rhetorics of Possibility," 106 (our emphasis).

34. Brouwer, "The Precarious Visibility" and "Counterpublicity and Corporeality in HIV/AIDS Zines," *Critical Studies in Media Communication* 22, no. 5 (2005): 351–71.

35. Brouwer, "Counterpublicity and Corporeality," 364.

36. Warner, "Publics and Counterpublics."

37. Robert Asen, "Representing the State in South Central Los Angeles," in *Counterpublics and the State*, ed. Robert Asen and Daniel C. Brouwer (Albany: State University of New York Press, Albany, 2001), 139.

38. Angharad Valdivia, *A Latina in the Land of Hollywood* (Tucson: University of Arizona Press, 2000).

39. Richard Gregg, "The Ego-Function of the Rhetoric of Social Protest," in *Readings in the Rhetoric of Social Protest*, 3rd ed., ed. Charles E. Morris III and Stephen Howard Browne (State College, PA: Strata Publishing, 2013), 45–47.

40. Christina Foust, *Transgression as a Mode of Resistance: Rethinking Social Movement in an Era of Corporate Globalization* (Lanham, MD: Lexington Books, 2010).

41. Ibid.

42. Phaedra C. Pezzullo, "Resisting 'National Breast Cancer Awareness Month': The Rhetorics of Counterpublics and Their Cultural Performances," *Quarterly Journal of Speech* 89, no. 4 (2003): 345–65.

43. Darrel Enck-Wanzer, "Trashing the System: Social Movement, Intersectional Rhetoric, and Collective Agency in the Young Lords Organization's Garbage Offensive," *Quarterly Journal of Speech* 92, no. 2 (2006): 174–201.

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45. Robert Asen and Daniel Brouwer, "Reconfigurations of the Public Sphere," in *Counterpublics and the State*, ed. Robert Asen and Daniel C. Brouwer (Albany: State University of New York Press, 2001), 20.

46. José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis: University of Minnesota Press, 1999).

47. Ibid.

48. Squires, "Rethinking the Black Public Sphere," 447.

49. Fraser, "Rethinking the Public Sphere," 69.

50. Melissa D. Deem, "From Bobbitt to SCUM: Re-memberment, Scatological Rhetorics, and Feminist Strategies in the Contemporary United States," *Public Culture* 8, no. 3 (1998): 511–37.

51. bell hooks, "Eating the Other," in *Black Looks: Race and Representation* (Boston: South End Press, 1992), 29.

52. Muñoz, *Disidentifications*, 182.

53. Ibid.
54. Ibid., 4.
55. Ibid., 5.
56. Alicia Arrizón, *Queering Mestizaje: Transculturation and Performance* (Ann Arbor: University of Michigan, 2006), 183.
57. Jonathan Inda, "Performativity, Materiality, and the Racial Body," *Latino Studies Journal* 11, no. 3 (2000): 74–99.
58. Bernadette Calafell, "Disrupting the Dichotomy: Yo Soy Chicana/o in the New Latina/o South," *Communication Review* 7, no. 2 (2004): 175–204.
59. Karma Chávez, "Remapping Latinidad: A Performance Cartography of Latina/o Identity in Rural Nebraska," *Text and Performance Quarterly* 29, no. 2 (2009): 165–82.
60. Richard Pineda, "Will They See Me Coming? Do They Know I'm Running?" *Text and Performance Quarterly* 29, no. 2 (2009): 183–200.
61. Lisa Calvente, "'This Is One Line You Won't Have to Worry about Crossing': Crossing Borders and Becoming," in *Latina/o Discourse in Vernacular Spaces: Somos de Una Voz?* ed. Michelle A. Holling and Bernadette M. Calafell (Lanham, MD: Lexington Press, 2011): 185–201.
62. Shane T. Moreman, "Hybrid Performativity, South and North of the Border," in *Latina/o Communication Studies Today*, ed. Angharad Valdivia (New York: Peter Lang, 2008), 91–111; "Memoir as Performance," *Text and Performance Quarterly* 29, no. 4 (2009): 346–66.
63. Dawn Marie McIntosh, "Staging the Critical Functions of Identity: An Ethnography of Latina Drag Queens," master's thesis, California State University Fresno, 2007.
64. Bernadette Calafell, "Performing the Responsible Sponsor," in *Latina/o Communication Studies Today*, ed. Angharad Valdivia (New York: Peter Lang, 2008), 69–89.
65. Ibid.
66. Anzaldúa, *Borderlands*; Gloria Anzaldúa, "Haciendo caras: una entrada," in *The Gloria Anzaldúa Reader*, ed. Ana Louise Keating (Durham, NC: Duke University Press, 2009): 124–40.
67. Anzaldúa, *Borderlands*, 91.
68. Lisa A. Flores, "Creating Discursive Space through a Rhetoric of Difference: Chicana Feminists Craft a Homeland," *Quarterly Journal of Speech* 82 (1996): 142–56.
69. Muñoz, *Disidentifications*, 1.
70. Ibid. 2.
71. Calafell, *Latina/o Communication Studies* (New York: Peter Lang, 2007).
72. Deem, "From Bobbitt to SCUM," 515.
73. Anzaldúa, "Haciendo Caras," 135.
74. Muñoz, *Disidentifications*.
75. Ono and Sloop, "Critique of Vernacular Discourse," 19–46.
76. Work that exemplifies this role of the trickster or translator are as fol-

lows: Calafell, *Latina/o Communication Studies*; Calafell and Moreman, "Iterative Hesitancies"; Holling and Calafell, "Identities on Stage"; Moreman, "Hybrid Performativity," "Memoirs," and "Qualitative Interviews of Racial Fluctuations," *Communication Theory* 21, no. 2 (2011): 197–216; Shane Moreman and Dawn Marie McIntosh, "Brown Scriptings and Rescriptings," *Communication and Critical/Cultural Studies* 7, no. 2 (2010): 115–35; Pineda, "Will They See Me Coming"; and Shane T. Moreman and Bernadette Marie Calafell, "*Buscando Para Nuestros Hijos*: Utilizing *La Llorona* for Cultural Critique," *Journal of International and Intercultural Communication* 1, no. 4 (2008): 309–26.

77. Calafell, *Latina/o Communication Studies*.

78. Bernadette Marie Calafell, "Pro(re-)claiming Loss: A Performative Pilgrimage in Search of Malintzin Tenépal," *Text and Performance Quarterly* 25, no. 1 (2005): 43-56.

79. Calafell and Moreman, "Iterative Hesitancies."

80. Pineda, "Will They See Me Coming."

81. Calafell, *Latina/o Communication Studies*.

82. Works that demonstrates this bridged position and spaces of possibilities are as follows: Calafell, *Latina/o Communication Studies*; Calafell and Moreman, "Iterative Hesitancies"; Moreman and McIntosh, "Brown Scriptings and Rescriptings"; Holling and Calafell, "Identities on Stage"; Moreman "Hybrid Performativity," "Memoirs," and "Qualitative Interviews;" and Pineda, "Will They See Me Coming."

83. Works that denote our framing of performing biculturality or racial hybridity are as follows: Holling and Calafell, "Identities on Stage"; Moreman, "Memoirs" and "Qualitative Interviews."

84. For further examples of tricksters see: Calafell, *Latina/o Communication Studies*; Holling and Calafell, "Identities on Stage"; Moreman, "Hybrid Performativity"; and McIntosh, "Staging the Critical Functions."

85. Anzaldùa, *Borderlands*.

86. Soyini Madison, "Performance, Personal Narratives, and the Politics of Possibility," in *The Future of Performance Studies: Visions and Revisions*, ed. Sheron J. Dailey (Annandale, VA: National Communication Association, 1998), 278.

87. Moreman and McIntosh, "Brown Scriptings and Rescriptings."

88. Ibid., 130.

89. Scott, *Domination and the Arts of Resistance*.

90. Calafell, *Latina/o Communication Studies*; see Squires, "Rethinking the Black Public Sphere," for a discussion of how public and hidden transcripts work in conjunction with enclavement in the black public sphere.

91. Holling and Calafell, "Identities on Stage."

92. Squires, "Rethinking the Black Public Sphere," 460.

93. Muñoz, *Disidentifications*.

94. Calafell, "Pro(re)claiming Loss."

95. Ibid., 52.
96. Calafell, "Rhetorics of Possibility."
97. Muñoz, *Disidentifications*, 198.
98. Calafell, "Pro(re)claiming Loss."
99. Calafell and Moreman, "Iterative Hesitancies."
100. Holling and Calafell, "Identities on Stage."
101. Ramon Rivera-Servera, "Exhibiting Voice/ Narrating Migration," *Text and Performance Quarterly* 29, no. 2 (2009): 131–48.
102. Warner, "Publics and Counterpublics," 88.
103. For work that establishes the move to revisit the meanings in mestiza/o or hybrid identities, see Calafell, "Performing the Responsible Sponsor" and "Love, Loss, and Immigration," in *Border Rhetorics: Citizenship and Identity on the U.S. Mexico Frontier*, ed. Robert DeChaine (Tuscaloosa: University of Alabama Press, 2012), 151–62; and Calafell and Moreman, "Iterative Hesitancies."
104. Calafell, "Performing Responsible Sponsor" and "Love, Loss, and Immigration."
105. Calafell, *Latina/o Communication Studies*.
106. Ibid.
107. José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 1.
108. John C. Hammerback, Richard J. Jensen, and José Angel Gutiérrez, *A War of Words: Chicano Protest in the 1960s and 1970s* (Westport, CT: Greenwood Press, 1985).
109. Calafell, "Disrupting the Dichotomy."
110. Enck-Wanzer, "Trashing the System"; and Josue David Cisneros, "(Re) Bordering the Civic Imaginary: Rhetoric, Hybridity, and Citizenship in *La Gran Marcha*," *Quarterly Journal of Speech* 97, no. 1 (2011): 26–49.
111. Holling and Calafell, "Tracing the Emergence."
112. Guillermo Gòmez Peña, "Museum of Fetishized Identities 'Guillermo Gómez-Peña,'" YouTube video, 1:30, January 25, 2008, accessed August 5, 2016, www.youtube.com/watch?v=UHWKXdeC6Vg&list=FLIwymFG6Wb8r60xwLvAu13Q.