"The Spectacular Imaginings of Chicana Feminism in Georgina Escobar's *Sweep"*
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> Chicano is a science fiction state of being. We exist between cultures, and our existence creates new cultures….As mestizos we have no sense of cultural purity. Mariachis on Mars? Seems natural to me. Even when I try to write mainstream, or even nonfiction, it's seen as fantastic. In a sense it is, but to me the fantastical is normal.
>
> — "Chicanonautica Manifesto" by Ernest Hogan[1]

I first had the opportunity to encounter Georgina Escobar's Latin@futurist play entitled *Sweep: A Strange Imagining* in my participation with the play selection committee for the Latinx[2] Theater Commons' 2015 Carnaval of New Latina/o Work. As a new play development project of the Latinx Theater Commons, the festival received roughly ninety entries from a nationwide call to Latina/o playwrights. *Sweep* stood out in sharp relief from all the entries. Of the ninety scripts considered, it was the only work that enfolded an imaginative mixing of differential temporalities, indeed, it's propelled by the engine of time travel, not memory (certainly another kind of time travel), but an *actual* idea of transtemporal movement. *Sweep* was also one of a handful of plays that not only passed but aced the Bechdel test: its two twenty-something female lead characters, whom the playwright states should be cast with women of color, are consumed by their mission to save humanity from itself, and, in this, eradicate misogyny, all while tracking across time with enchanted brooms. I admired the play's weirdness, its utterly unexpected conceptual framework: *Sweep* audaciously treaded into new imaginative terrain for Latina/o theater. Yet within the fantastical idea of time-travel and altered dimensions, it also pondered questions pertinent to Latina and woman of color feminist projects, to the consciousness of borderland subjectivity, and explored the contours of opposition to hegemonic power. In this, without directly invoking racial identity nor turning to the expected mise-en-scène's or narrative tropologies that often characterize Latina/o theater, *Sweep* felt

emphatically brown. Indeed, while our committee never fully iterated the stale aesthetic question, "what is a Latina/o play?" in our deliberations, when we turned our attention to *Sweep's* quasi sci-fi, fantastical thesis, it circled just below the surface of our discussions.

For the national limelight of a Latina/o play festival, I advocated for this uncommon play's inclusion. Dramaturgically, topically, and aesthetically, *Sweep's* sci-fi-esque premise dares Latina/o cultural producers to think differently about Latina/o theater's form and, more specifically, about what we envision as Latina feminism's theatrical imaginary by seizing upon the representational economies of a speculative aesthetic tactic. Escobar's play is a work that I position as a theatrical example of the Latina/o speculative arts, crafted to approach social critique from wholly new directions. Reading this tactic is the focus of my examination today.

While the genealogy of this genre falls outside the purview of this short consideration, tracing important shifts in the genre's development aids in elucidating moves made by both the Latina/o speculative arts and Escobar's Latina feminist theatricality.

Speculative fiction, offers Brian W. Shaffer, "often poses a 'What if?' question that challenges assumptions of empirical experience or reality."[3] It "includes all of the characteristics of science fiction, but often has a broader scope, including alternate histories, magic realism, [and] contemporary fantasy."[4] The Speculative Literature Foundation also explains that spec-fic, as it is often called, is a "catch-all term meant to inclusively span the breadth of fantastic literature…from hard science fiction to epic fantasy to ghost stories to horror to folk and fairy tales to slipstream to magical realism to modern myth-making—and more."[5] The genre is omnivorous and capacious.

Shaffer explains that speculative fiction "grows out of the centuries-long tradition of the 'fantastic voyage' in the tradition of *Gilgamesh,* Homer's *Odyssey,* and other mythological travelogues."[6] Second, spec-fic also features a strong "utopian tradition dating back to Athens' Golden Age and Plato's Republic."[7] In the interanimations between these two dominant tropes,

spec-fic often inspects the progression of human knowledge and the betterment or the detriment of humanity. The Industrial Revolution inspired a new shift: voyage narratives infused extraordinary imaginings with science, extending the scope of adventures to space travel, or famously and foundationally, Jules Verne speculated the means to reach earth's center and 20,000 leagues under the sea.[8] In the late nineteenth century, H. G. Wells crafted "scientific romance" stories that "seriously speculated about the possible implications—often moral—of …[scientific] technologies."[9] With this, spec-fic cultivated a philosophical tradition as other writers followed Wells's cogitations.

In the early twentieth century, speculative fiction experienced a hey-day when serialized adventures were disseminated through the vogue of pulp magazines.[10] In 1926 Hugo Gernsback began publishing *Amazing Stories*, the first magazine dedicated solely to science fiction.[11] Gernsback believed the genre could function as teaching tool, as Shaffer explains, as "a way to promote the future as a utopian world built on science and technology—rather than just an escapist genre of literature."[12] In 1948, Robert Heinlein coined the term "speculative fiction," a name that sought to de-emphasize science in order to capture a profusion of speculative imaginings that were broadening the genre.[15] Spec-fic experienced both a "golden age" and a "New Wave," and in the1980s, like literature generally, it took a postmodern turn, in which it offered a radical questioning of reality.[16] Postmodern spec-fic explored "ruptures and dislocations—fragmented societies, racially mixed characters and cyborgs…sublime technologies, virtual…realities, and a stylistic playfulness."[17] Today, most definitively, a central feature of the speculative arts is an effort to present an alternative reality.[18] *Sweep* takes up this tenet.

While Shaffer's historiography of spec-fic attempts to make a case for its gender and racial inclusivity since the 1960s, in her essay "The Altermundos of Latin@futurism," Chicana/o Studies scholar Cathryn Merla-Watson challenges this claim, arguing persuasively that "[c]ontemporary

speculative production in the U.S. and beyond…remains firmly entrenched within a largely white, middle-class, cisgender male purview."[19] Moreover, she asserts, "[a]n overwhelming majority of sci-fi and fantasy films and popular novels rely on familiar colonialist, racist tropes."[20]

While mainstream spec-fic has often used the tropes of the genre I've just outlined to justify and entrench hegemonic figurations about the "Other," thereby employing the genre to project power in fabulist regalia, in contrast, Latina/o cultural producers have been utilizing the genre's mechanics of alterity to describe their lives in the clutches of hegemonic forces. As Mexican sci-fi author Samuel Manickam avers, "from the perspective of the pre-Columbian civilization of the Aztecs, 'the Spaniards who rode in on strange four-legged beasts and donned…shiny armor and wielded fire-throwing weapons might as well have come from another planet.'"[21]

In a special dossier about the Latina/o speculative arts curated for the journal *Aztlán,* Merla-Watson, writing with Ben Olguin, explain that cultural productions of the Latina/o speculative arts "bring into view the creative and resilient ways in which Latin@ cultural producers since…the 1970s have continued to repurpose and blend genres of sci-fi and fantasy to defamiliarize the ways in which the past continues to haunt the present and future."[22] Merla-Watson also centers Junot Díaz's 2007 novel *The Brief and Wondrous Life of Oscar Wao* to describe a renaissance of speculative imagining now enveloping contemporary Latina/o cultural production. As she argues,

> This brilliant speculative novel marshals and combines elements of sci-fi, fantasy, horror, and myriad popular cultural references to portray the brutality of the US-sponsored dictatorship of Rafael Trujillo…and its haunting legacies. It…demonstrates how Latin@futurism may function as incisive social critique. Díaz's novel is a literary coup d'état for its sheer narrative ingenuity….Importantly, too, it contributed to launching the 'speculative turn' within Latin@ studies.[26]

The speculative turn also encompasses the province of theater. Indeed, Merla-Watson offers that Luis Valdez's iconic 1967 play *Los Vendidos (The Sellouts),* featuring the cyborg character of

Honest Sancho, is an early prime example. She also notes the work of Guillermo Gómez-Peña, José Torres-Tama's sci-fi, noir performances, along with plays by José Rivera *[Marisol,* for example] and plays by Cherríe Moraga—most notably, I would cite Moraga's authoritarian dystopic work *The Hungry Woman: A Mexican Medea*.[27]

"Perhaps most saliently," offer Merla-Watson and Olguin, "the Latin@ speculative arts remind us that we cannot imagine our collective futures without reckoning with the hoary ghosts of colonialism and modernity that continue to exert force through globalization and neoliberal capitalism."[28] This type of redress, often executed through the methodologies of disidentification, is the project at the heart of Escobar's interrogation of Christianity and patriarchy in *Sweep.*

"CHICANO IS A SCIENCE FICTION STATE OF BEING."

For the second half of this short essay, to consider the speculative imaginings of Georgina Escobar's *Sweep,* I will be working from both the playtext as well as the play's world premiere production staged this past February at Aurora Theater in Lawrenceville, Georgia. It's important to note that the altermundo Escobar fashions in *Sweep* is demanding and complex. Not only does the play's theatricality siphon tropes from graphic novels for its staging, but *Sweep* also strives to enunciate a feminist intervention of the mythotext of Adam and Eve. To be sure, due to time, I leave unaddressed select storylines of the play.

Each of the play's three main acts is set in a distinct historical era. The first act takes place in the biblical Garden of Eden with the characters of Eve and Adam. In act two, *Sweep* travels forward in time to ancient Judea, more specifically, to the residence of John the Baptist and his wife Hessa, in the hours immediately before John sets out to baptize Jesus in the Jordan River. And finally, the play lands in modern-day 2012, at the moment of Superstorm Sandy's apocalyptic lashing of the East Coast. Here the play locates itself in the home of Theresa and her boyfriend Ralph, young Brooklyn hipsters. As this list of locales exhibits, the play moves across thousands

of years, visiting upon important historical flashpoints. Most particularly, the play's time-travelling arc chases the figure of Eve.

As the play's speculative logic asserts, after being cast out of the Garden of Eden, Eve and Adam manifest, literally transmigrate, into the figures of John the Baptist and Hessa and also Theresa and Ralph. To instantiate this thesis, the same set of actors portray all three couples.

The time-travelling chase after Eve is instigated by the play's protagonist sisters Luna and Siri who are supernatural-esque, transcendent "agents" or what the play's world calls "sweepers of the universe." In these jobs the sisters are low-ranking civil servants of a sort in a complex reconception of Christianity. For example, as sweepers, replete with brooms—which they use as transport for time travel, as divining rods, and as weapons—the siblings complete assignments given to them by a suprahuman council, the "League of Reactivation Defenders," their unseen bosses. If you condense this ubergroup's title into the expediency of an acronym, as the play does, the league becomes the "L.O.R.D"—(L-period-O-period-R-period-D-period). Here, the play ludically and subversively undermines Christianity's monotheistic thesis; it asks us to imagine the deity differently in a search to interrogate power. Furthermore, the League of Reactivation Defenders works for the "Galactic Overachiever Department" or, again condensing the title to acronym, G-O-D, or G.O.D. These refigurations animate the play's feminist critique of Christianity by radically defamiliarizing the institutionality of it. Theses acronyms evince Christianity's hierarchies and bureaucracies in the illuminating optic of a "What If?" question. The League seeks to prevent the "activation" of humans' full awareness. If "activated," humans would gain a higher plane of consciousness. By positioning religion as a suprahuman council of figures bent on deterring higher consciousness, regulating and suppressing, the play's thesis positions Christianity as an oppressive, subordinating hegemonic force.

In the play's order of things, young "sweepers" such as Luna and Siri have one job to do: when the L.O.R.D. and G.O.D. identify problematic figures they charge "sweepers" to "sweep" or kill off these figures. In other words, Luna and Siri are broom-riding, time-traveling, hit-women assassins.

With the animation of this alternate reality, the play's central conflict builds around Luna and Siri's failure to complete the assignment to travel back in time and eliminate Judeo-Christianity's Adam and Eve. As Siri explains to her audience: "We don't really want Adam and Eve...they were a capital 'M' mistake."[29] The League of Reactivation Defenders have determined that Eve and Adam must be "rubbed out" in order to eliminate their defective DNA codes. As Siri offers, "Humanity—down this path...will drive themselves towards overpopulation and absolute depletion of nature."[30]

As the hit-women sisters find out, accomplishing this paradigm-shifting intervention to reshape the human condition is no easy task. Because they have failed to complete their "hit," we first encounter them in a space outside of time and history, a marginal site that the play calls the "gutter." Escobar takes cues from one of spec-fic's prominent nesting grounds, the graphic novel, for this conception. Much like the blank margins that surround a page of text, the gutter is a space of containment, stasis, and emptiness. The sisters have, in the parlance of crime fiction, been assigned desk duty. But I offer that the gutter situates the low-ranking sisters in what we might think of as nepantla. This marginalized locality is crucial for what it does is situate the sisters in a subordinate position against a hegemonic dominant. They have been sidelined to a place *ni de aqui, ni de alla.* To think in the ideas of Chicana philosopher Gloria Anzaldúa, the sisters occupy an in-between space, a discreet terrain of both frustrations and possibilities for transformation. Or, as scholar AnaLouise Keating describes nepantla, a "chaotic threshold."[31] Without invoking raciality as the leading point of entry, Escobar's play, in a vernacular of speculation that mines

borderlands theory, nevertheless creates a form of allegory for the story of women of color, marginalization, and power. To further tease out the equivalencies: Luna and Siri have been charged to hold up the dominant's ideology and act on its behalf. When they fail to do so, they are punished.

The sisters beg the L.O.R.D. for a "do-over" on their missed marks, and the League grants their request. However, Luna is in the midst of a change of heart about taking out Eve for the League's needs, of being a pawn to their power. Luna is going through the revelatory process of *con-cien-ti-za-ción*, Chicana theorist Ana Castillo's idea of acquiring a critical consciousness that learns to inspect power and its numerous valences.[33]

When Luna and Siri arrive in Eden to take out the Biblical first couple, they learn history/myth got it all wrong: in a self-serving bid for power, they observe it was Adam who tasted the fruit of knowledge, and further, when things must be called to account, he allows Eve to get pinned for his misdeed, effectively impugning every woman in Judeo-Christian history. In this, the play reimagines a primal scene of the Judeo-Christian tradition. Taking matters into her own hands, and pointedly disobeying the orthodoxy of the L.O.R.D., Luna decides Eve needs exculpation not termination.

Luna has been ideologically courted by a rebel figure called a Wayfoot. This character has defected from the League of Reactivation Defenders: he no longer believes in impeding human progress; instead, he seeks humanity's full activation. Throughout the play, Wayfoot attempts to recruit Luna to this position, to "decolonize" her thinking, by arguing that the League of Reactivation Defenders promulgate a warped ideology. When it comes to power, offers Wayfoot, "Restricting potential is what [the L.O.R.D.] do[es] best."[34] His ideas confirm Luna's growing critical consciousness. As she tells him, "I just think maybe there's something about Every-woman's potential that has been stalled or afflicted." Wayfoot confirms, "They won't ever let her

rise to her Full [potential].” “Why not?” asks Luna. “Because it’s not in their interest,” he replies.[35] In figurations such as these, the play’s alternate reality bares its feminist teeth.

The story between Luna and Wayfoot indexes and stages the acquisition of differential consciousness. Wayfoot exposes the hegemonic power structure that entraps Luna. He offers that joining his fight will lift up the veil of control that holds the L.O.R.D. in power, allow humankind freedom, and release Luna from her servitude. In these ideas, the spec-fic play engenders a parable of liberatory political actions.

As the play’s chase progresses, Luna discards the ideology of the L.O.R.D. and also attempts to shift Siri’s consciousness. She proposes that eliminating Eve is the wrong action, instead, they should pursue revolution not destruction. As she argues to her sister:

> What if I told you that...Well, that maybe we were sent here for other reasons. Maybe we are being dropped in on different transmigrations [of Adam and Eve] because....maybe the League, the L.O.R.D, The G.O.D—all of it is—well—corrupt and that they are so adamant about us taking their creation down….And what if Eve is one of us?[36]

Just as Luna senses something unjust in her world, so too does Eve. Like Luna, Eve also undergoes a change of consciousness. When Eve is ejected from Eden, she seeks to appeal her sentence of painful menstruation for a crime she didn’t commit. She is transported into an in-between gutter dimension, what the play calls cheekily the “Gutter Court of Bureaucratic Anomalies.” However, a deep, unyielding patriarchy governs this kangaroo court. In its absurd clarity, this trial trope exposes the appalling logic of patriarchy’s core conceits. For example, the judge turns out to be none other than Adam. When Eve asks how he could serve as her judge, considering he is the perpetrator, he replies it’s because “I’m basically everything you’re not.”[37] Denying his guilt, Adam claims he obeyed Eden’s rules. Of course, Eve protests, and her argument presses even further, interrogating patriarchy’s imposition as a result of Adam’s immoral actions:

Well here’s the thing. I have a feeling that this whole thing that you did has somehow

> taken root in people's heads. Men's heads. I hate separating the sexes in order to make a point about the unity of the sexes, it's bad law, *but*...what about our *original* agreement. Whereas you, and I are absolutely, unaltered and unequivocally *equal* with differences for sure, but *equal*. Forever. In our mistakes, and in our gains.[41]

The play, vis-à-vis Eve, desires to speculate the human condition before Christianity's induction of patriarchy, before Adam's betrayal:

> All I'm saying is that you know very well how this thing went down….All I'm saying is don't screw humanity over….We were a balance. The moment you pinned this apple crap on me, you disturbed that balance, don't you see that?[42]

Eve's plea for gender equality, her argument that patriarchal Christian orthodoxy has placed a stranglehold on human social relations falls on deaf ears. Adam remains glad and gloating of the patriarchal reality he has created for himself because, as this scene demonstrates, it places him and all men in positions of power. In scenes such as this, imaginative speculation activates a defamilarization of stalemated considerations of patriarchy's logic, enabling Escobar to launch new representational frames to describe the ferocity of women's oppression imparted by Christian stricture. In the tropes of the speculative arts, we gain an opportunity to hear the challenges differently.

In Adam and Eve's third and final transmigration through time, they are transported to Brooklyn. It's October 29th of 2012, the day Superstorm Sandy's devastation hits. The play positions Sandy's uncanny ferocity as Biblical apocalypse. Eve is now Theresa, a struggling writer, who cannot afford the luxury of pursuing her writing full time. Instead, she writes when her job as a housekeeper allows her to do so. She's exhausted, as she describes, "I'm tired. I'm thirty-one and I'm tired. Like I've-lived-through-stupidity-for-millions-of years: tired. Tired of things that are based on fear. Like history. And sin—"[43] Theresa remains unaware of her transmigratory manifestations through millennia, yet as a stand-in for all women, her fatigue signals how the long burden of patriarchy, its accreted weight, impedes women. Adam, now Theresa's boyfriend Ralph, on the other hand, feels no such trauma. In fact, he's doing rather well. Here the play uses broad

strokes to suggest Adam's accretion of male privilege through time. For example, while Theresa is the writer, Ralph—with no manuscript, much less idea in hand—obtains a book contract, literally, fantastically, sent to him out of nowhere.

This third transmigration dramatizes a show-down where the story, arriving to contemporary time, must offer a speculation about Eve and Adam's fate. On the one hand, the play turns its attention to an interrogation of technology. As Theresa observes the storm's preternatural ferocity, she worries about the effects of climate change, offering a sort of threnody that inspects and links together things such as excessive plastic production, the suicides of iPhone factory workers in China, and the internet's darker implications. As she reflects to Ralph, "We are killing our spirit. And the Universe."[44] In contrast, Ralph has seized technology: he spends his time fascinated by his 3D printer. "3D printing is the future," he sermonizes, it "is making it accessible for everyone who wants to change the future to have a say in that! Isn't it exciting?"[45] Terrifyingly to Theresa, Ralph has printed out a gun. She warns him, "3D printing is like reproducing." But, as she adds, it's an irresponsible way of making, a short cut where the maker sheds accountability. She begs Ralph, "You can do something about this manufacturing and informational revolution instead of just pluggin' in and cashing in."[46] In this difference of standpoints between Eve and Adam's navigation of a world filled by scientific advance, the play proffers anxiety about technology, and in that, a critique that interrogates its deep entwinement in human life.

Of course, as go Eve and Adam, so go Luna and Siri. The sisters arrive to Theresa and Ralph's apartment, but the couple cannot hear nor see them as they could in both Eden and Judea. There's too much noise in the twenty-first century for humans to perceive metaphysical realms. Siri readies to kill their targets: they must be decapitated to thoroughly eliminate their codes and

this is the perfect chance. Luna argues that if humans are given more time, they will realign. Each sister in her own way, achieved through radically different actions, pursues a utopian vision.

Gradually, Theresa and Ralph become aware that there are strangers in their apartment. They are frightened, yet in the panic, Theresa comes to the realization of her origin as Eve—she has connected the dots. This consciousness, Luna asserts, signals that Eve's DNA codes have achieved a realignment. Meanwhile, Ralph draws his plastic gun and shoots Luna—only the hand of a man can kill a sweeper, thus she dies. In this chaotic climax, an apple tree crashes through a window and kills Theresa and Ralph. Nature finishes the job for Luna and Siri.

In the play's denouement, we find Siri once again marginalized to the gutter. However, her consciousness has shifted; she believes her sister's oppositional ideas, "I get it," she says, "Humanity will fix itself…I see it."[47] We find Luna with the character of Wayfoot. The two are headed forward—into an entirely new play with even bigger revolutionary plans. With this horizon line sited, the play ends on a note of pensive hope.

Writing in 2017, social activist Naomi Klein observes that the point of dystopian cultural production "is not to act as a temporal GPS, showing us where we are inevitably headed, the point is to warn us, to wake us—so that, seeing where this perilous road leads, we can decide to swerve."[48] Klein also outlines crucial distinctions between the claxon of dystopic narratives and the horizons located by spectacular utopic imaginings, eloquently arguing that while we need to veer from perilous roads, more importantly, we must also pave ourselves wholly new ones. We must conjure transcendent dreams. Or as Cherríe Moraga put it in a 1993 poem, we must dream of other planets.

I also offer that *Sweep* attempts to work in a two-handed fashion, dramatizing the dystopic endgame of patriarchy, while also crafting a utopic vision that speculates how to confound hegemonic power's matrices by picturing something altogether new. To do so, *Sweep* disidentifies

with the genre of spec-fic in strategic, interventionist manners that also—even in the clutches of fabulation—activate the vision of a decolonial imaginary. *Sweep's* theatrical imaginary, its world-making, does not succeed completely: its internal logic is often inscrutable. Notably, the play frustrated local reviewers in Lawrenceville. Yet my reading today has sought to elucidate how, despite its rough spots, it nevertheless dramatizes a specifically Latina/o *manera de ser* (way of being). Escobar's speculative theatrical imaginary places pressure on Latina/o theater's form and shape, offering innovative, unexpected ideas and approaches to describe longstanding hegemonies and, in this, its flawed transcendence charts new directions.

Endnotes

[1] Ernest Hogan, "Chicanonautica Manifesto," *Aztlán: A Journal of Chicano Studies* 40, no. 2 (2015): 131-134, 131.

[2] There is consensus on the pronunciation as 'lat-een-ecks,' although I'm still listening for definitive evidence on where the stress should fall (I hear it both on the penultimate and the final syllable).

[3] Gerald R. Lucas, "Speculative Fiction," *The Encyclopedia of Twentieth-Century Fiction.* Shaffer, Brian W. Blackwell Publishing, 2011. Blackwell Reference Online. http://www.literatureencyclopedia.com/.

[4] Lucas, "Speculative Fiction."

[5] "FAQ," *Speculative Literature Foundation,* http://speculativeliterature.org/.

[6] Lucas, "Speculative Fiction."

[7] Ibid.

[8] Ibid.

[9] Ibid.

[10] Ibid.

[11] Ibid.

[12] Ibid.

[15] Ibid.

[16] Ibid.

[17] Ibid.

[18] Ibid.

[19] Cathryn Josefina Merla-Watson, "The Altermundos of Latin@futurism," *Alluvium,* Vol. 6, No. 1 (2017): n. pag., March 15 2017, https://doi.org/10.7766/alluvium.v6.1.03.

[20] Ibid.

[21] Quoted in Merla-Watson, "Altermundos." Samuel Manickam, "Apocalyptic Visions in Contemporary Mexican Science Fiction," *Chasqui*, 40(2) (2012): 95-106, 97.

[22] Cathryn Josefina Merla-Watson and B. V. Olguín, "Introduction: ¡Latin@futurism Ahora! Recovering, Remapping, and Recentering the Chican@ and Latin@ Speculative Arts," *Aztlán: A Journal of Chicano Studies* 40:2 Fall 2015, 135.

[26] Merla-Watson, "Altermundos."

[27] Ibid.

[28] Merla-Watson and Olguín, "Introduction," 135.

[29] Escobar, Georgina. *Sweep: A Strange Imagining*. PDF. January 2017.

[30] Ibid., 10.

[31] AnaLouise Keating, *Transformation Now! Toward a Post-Oppositional Politics of Change* (Urbana: University of Illinois Press, 2013), 12.

[33] Ana Castillo, *Massacre of the Dreamers: Essays on Xicanisma* (Albuquerque: University of New Mexico Press, 1994), 9.

[34] Escobar, *Sweep,* 8.

[35] Ibid., 69.

[36] Ibid., 45.

[37] Ibid., 50.

[41] Ibid., 51.

[42] Ibid., 53.

[43] Ibid., 61.

[44] Ibid., 60.

[45] Ibid., 57.

[46] Ibid., 61.

[47] Ibid., 88.

[48] Naomi Klein, *No Is Not Enough: Resisting Trump's Shock Politics and Winning the World We Need* (Chicago, IL: Haymarket Books, 2017).