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And so this is my kind of the results of my recent work.

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This is a Latinx rising it's an apology Latinx science, fiction and fantasy.

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And basically that came out of my dissipation where I was like, there is There's no real there's no resource for people interested in this topic.

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So I said, Well, I just need to make an anthology.

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So people have have it no after me. And then speculative picture for dreamers that came a bit later.

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And basically came out of realizing how much alright young adult writers there are and in into genre.

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So I sort of kind of with that energy a bit. And then this is my academic study on on the topic.

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Yeah, Basically, I needed these that the anthologies in order to do my academic study, so that there's a weird like loop kind of like, very subjective kind of thing going on.

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So it's It makes it fun for me you know like it keeps me on my toes, and you know.

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So today i'm talking about the space alien and I think to start as a as a way to kind of like, be some encouragement is to think about all the different aliens that you read about or seen

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Tv film novels, short stories. And maybe if you want to see him like just whatever random space alien has come into your mind.

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Yeah, next slide. Okay, a lot of them. Yeah, that those are the like traditional gray aliens.

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Yeah, yeah, those are good Balkans yeah Yeah, we're doing Roswell new Mexico talk later on today, yeah, like the kin going in the cantina.

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But that's see, you just see the whole pan up link Yeah, yeah, and there's tons more right.

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This is just like these are the ones Actually, you mentioned a lot of the ones we sort of think about.

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But the So they can take all kinds of forms the space alien really is a multitude. And I that's that's basically what i'm arguing.

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Okay. as humans began to peer through telescopes at the stars, and planets are longing for knowledge.

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That space grew, and our imaginations began to populate.

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The universe. And yet, even with the infant possible depictions space a lance, I've been constricted by the European and American systems of race and migration control, because this being is from somewhere else, and is in some way

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distinct from us Terrans. issues of human race and migration were attached very early to this figure.

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The space station really is a slippery position So throughout the centuries various groups of people come into that position the earliest really in Europe.

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At least, were connected space aliens to the Chinese.

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The aristocracy and and then the invading space alien in particular, appears in political discourse.

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So in 1882 the Senator Senator of California, John Miller, and a speech promoting the Chinese Exclusion Act.

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Describe Chinese immigrants as inhabitants from another planet.

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The political response connect with such dehumanization, but unsurprisingly extreme.

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The 7 Poverty Law Center reports that in the 2,003 speech one white supremacist writer describes immigrants as foreign colonizers like space aliens.

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The metaphor of of immigrants as space aliens points to the belief that immigrants are racially other, culturally different, and that they're not just immigrants, but taking over the same time the

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white supremacist speaker in this case fear that they are the racial outsiders, the aliens, and are being replaced.

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And of course, that that kind of rhetoric is becoming more common.

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Because of the fraud history of Science Fiction.

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We need new ways of thinking about spacingly. so scholarly thinking about space alien has responded overwhelmingly.

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And by by framing the space alien as the ultimate other.

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And we just we do it automatically for patricia. Monk describes the space alien as a quote the art type of alterity system kind of like make it very clear.

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And laguen's essay on this on this topic, The framework of the other is used to critique certain words of science fiction that are using the space alien and very various racist or sexist waves

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This concept of the other is useful as an approach to critiques science fiction that cloaks its negative depictions.

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However, this general framework has limitations. simply because it's a binary construction, but more importantly really it centers the white mainstream as the South.

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And so you can only get so far in this this dialogue.

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I propose it, framing the the space alien as a multitude rather than the other, gives us a more accurate view of this cultural figure and a broader understanding of its potential.

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So I have a very like loose description of the space ailing.

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It's not a definition, but the space a land is being from somewhere else in the universe, is a multitude existing on a field of possibilities with many constructions and functions, and which resides at the intersection of

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various discourses. i'm not gonna go through all of that.

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But because I Wanna show you 3 case studies from the from the Latin X files.

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Alright. So imagine an infinite i'm gonna stay with this idea a little bit before getting into the examples.

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So imagine an infinite forest aboard his kind of forest, you know, so infinite past working paths, roads, trails to approach the forest with the self of a binary is to basically see a kind of main road and then like the road less

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traveled and and sort of like study the forest through that approach?

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And of course it's not wrong Well, how could it be wrong it's infinite. but there's there's a kind of it in some ways more accurate if you sort of from the beginning.

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Say there are multiple ways through the forest, and maybe infinite ways through the forest.

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And this basically will encourage us to. then look at what paths we can actually see

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And then we can look at patterns beyond the kind of binary larger relationships and intersections.

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Again it's not the third that the first approach is wrong but it's just that The second approach encourages a kind of broader view of this infinite forest. which of course, can be a little bit scary possibly as you

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go deeper into the forest. So in this talk in the first case study looking at the work of lalochrist.

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I'll show the value of this encouragement and you know you could reduce his work to a kind of othering path, but it really doesn't do justice to his work in the second case study on Gloria

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enzledo, we find a different situation, one basically, where this kind of philosophical approach matches her to philosophical approach.

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And then, in the third case study, I look at a cultural phenomenon of the Tucocabra and show how the logic of the Jupiter is similar to enzymes will do with fission but a lot

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more ambiguous and and and there is a kind of solidarity that's formed.

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But it's not exactly like a happy harmony kind of solidarity, and can be kind of horrific

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Okay.

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The graphic artist, and like political cartoonist, and he has a kind of these various approaches.

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Yeah, he he didn't come up with these like the names of them.

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But looking at like his, the whole of his work. I kind of came up with these different approaches to thinking about the the space alien.

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He writes he, he draws a space alien, really quite a lot.

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So you know, thinking about the beginning where i'm talking about this correlation, that for a very long time centuries between various races there is immigrant groups and space aliens he's responding to that first by

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rejecting the idea that chicago's are Latinos are invading.

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Yeah. and then the second one is reversing it and so actually it's the opposite.

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There's a threat that the thread is coming from the other side, and then the third one is to really focus on a kind of sympathetic view of the Space island.

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Fourth is to reappropriate. take back that invading space, a 1 million for other purposes uses facing land for solidarity, and and the the last one is graphic cosplay which is more

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about a medium than like a a aesthetic or political strategy.

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So that one alright. So this the first one here i'm from Earth.



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Please don't arrest me I was at a pro immigrant rally, and this kid drew this through this poster.

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There's a lot going on here, we we if you will at the end. If you want to come back to it, we can do that.

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But basically this is a very clear example of that first one so that there's not level upgrades.

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And you know we're not yeah from earth

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Okay, So this is that second one. So this is from

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Laos magazine poco magazine and This is a giving proof photographic proof that Governor Pete Wilson, who is very anti-immigrant, is actually a spacingly and

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he's he's you know this is like a blow up blew up space.

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They land all and but you know this is like in the in the in the early nineties, when there was this kind of phenomena in like the national enquirer of outing politicians as

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aliens So it's it's playing with that whole little genre.

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Okay, So this is the second one. Yeah, the thread is coming from the other side.

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So this is an example of the sympathetic alien spock is kind of overwhelmingly seen as a pretty positive character.

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This is a set of the border it's just been beaten up by you know, ins or ice agent.

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Now and in the quote you can tell. You know he would.

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He would just beat up someone, because or mexican there's you know, this is violence at border very normal.

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But what I think is interesting about it. is box look here he's kind of pissed off.

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It's a very sympathetic figure, but he's also like kind of has a sarcastic kind of look

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And the same. Look is here, with etc. you know he's in the cuddly slide, and this is also post you know 9 11.

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So we're doing with a whole different kind of immigration scene, where there is a connection between terrorism and immigrants in the popular imagination.

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But again he's got he has a sympathetic figure. but he's got that same kind of like circuit.

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Yeah. ironic. Look

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Here we get to the reappropriation one. So here we have.

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You know Mexican sombreros crossing the border. Yeah, they're they're like invading.

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And there's the you know this is the independence day poster exploding, you know.

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Stuff, and this is very like a a violent kind of scene.

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So you know. How does he do that well I mean it's it's reappropriating that kind of imagery because he's not exploding the government or the white house in the in the original poster but

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taco bell you know, which is already a kind of like appropriation, though, like Mexican food, and basically it's like an American hamburger.

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You know in the disguise of Mexican

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So. So this one is reappropriating that figure, the the invading space alien connected to immigration and using it for an entirely different purpose. Yeah.

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Not threatening the nation, but but sort of threatening the cultural appropriation that goes on, and that is, you know, consistent with the general threat.

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And so here we have the a kind of space alien solidarity.

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That's for okay here, We're getting beyond the Lao is is Chicago, but he writes and draws a lot about just general hop culture latino issues.

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So I don't get it the government denies I exist Hollywood vilifies me businesses exploit me for profit.

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You think I was Latino? you sort of immediately get the point.

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But the main thing is he's talking about being latino so really a larger, which is a huge enormous like collection of people.

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Yeah, but they can all be brought together under this idea under these, like 3 different ideas.

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So this is a kind of like in in a similar vein.

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So it's star wars. the brown menace every hysteria has its beginning.

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Come to the brown side and we're not we're not just talking about you know the Mexican border or or Chicago issues.

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We have Ricky Martin Jennifer Lopez.

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What do we can? you know Chicanos or 2.

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D 2 yup and the mexican travel though they're located here in the middle, and so it's it's collecting these different pop culture latino characters, and putting them into one one kind of

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film where Latinos are the good guys, the bad guys, the heroes, the billions, and all of that space alien solidarity.

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This is, an example of that graphic calls play basically calls play in graphic form.

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And this is like this is straight out of the out of the poster.

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Basically they just put their heads on on the bodies and it's a kind of mash-up of the X files.

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Here are the mix files, and independent state. and you know part part of the idea is this is just a kind of affirmation that these are our characters like they're not for one particular group of people

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This one is there again, this one There's a Lot going on here. but this is Laura Molina is a more alien.

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And she had a relationship with the the the guy who did rocket here.

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I can't remember the name that dave somebody and she!

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She drew a whole series of paintings called the Neck and Dave Series and part of the idea is It's sort of like trying to reverse kind of the the gender sex dynamics and the rocketeer a little

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bit. And so she in this, in this painting it's basically her her face and his face.

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Yeah, but they're on the kind of like traditional one Korean woman alien, which is a sex object and and Star Trek, or whatever and and the man who is who is naked, and the whole series he's not good

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not No, completely. I could bye. she is at home, you know.

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This is her home, and so she is in a in a yeah, you know position of power to a certain degree.

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He has to wear the the helmet is spaceship is over there.

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It's also based on that particular calendar image from Mexico. of an X as tech warrior are holding a woman.

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So there's there's a lot of different things going on here.

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But basically at the end of the day it's like these are these are our characters.

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We can do what we walk with them. So

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Attending to this multiplicity of responses, it gives us a better view about representation.

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So if if we say representation matters, that can be kind of like, it can kind of put you in a little box, because the reality is it really?

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It's not just that it matters but it's like how and in what way you know what context and like Are you willing to have all of those discussions?

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Because it's complicated and also what can you what part of the community right? There's there's all kinds of different responses from different parts of the community.

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So I think this multiplicity of you could reduce loud Alcreas to, you know, thinking about the space alien as the immigrant other.

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But then, you miss all these other things going on or at least you're not encouraged to find them

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Alright. So case this is just a weird alien video or painting.

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So the space alien is is more than an allegory for immigration.

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So in the Latin next files there's you know chapters on, you know, space alien as a horror figure the space alien as an enlightened figure which fits a little more into this one so we're

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looking at Gloria Anzel Dua, and how she activates that multiplicity.

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And really she was. she glory hands will do a it's very well known as a latina cultural theorist.

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She's read everywhere around the world. for her her riding and borderlands. but she was really into space aliens really into science fiction, and



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So in this bridge called my back from 1982 gloria, and i'll do over calls her sense of being different as a child quote the whole time growing up, I felt that I was not of this Earth an

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alien from another planet. i've been dropped on my mother's lap.

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But for what purpose end quote and her search for that purpose. Ansel Doa employed the space alien as a central metaphor throughout your entire career.

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Really like like the metaphor of the borderland

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And, like her central metaphors, she emphasizes the multiplicity of meetings of those terms, so she would get really frustrated.

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When people would use the borderland, and it really rigid sense, and she, for her at least, borderland, could mean all kinds of different things, economic, political, spiritual,

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So one alien ends will do. It turns to a number of times.

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Is that the alien from the film alien from 1,979 in March of 1980.

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She underwent an operation, and because of an infection.

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And a month later she wrote this poem which is not in borderland, but it's called the alien and the Alien comes out of the person undergoing surgery so the aliens create the kind of reaction of heart and the

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narrator, However, the narrator also expresses a feeling that she has not done everything possible to embrace the alien insider.

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And one version she says, quote: What if I had loved The alien?

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Looked at in the face, said, Yes, you're a part of me I cannot deny you.

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I cannot turn my back on you end. Quote. The narrator survives only by extracting that threat from herself, but in giving voice to the alien, if only briefly, however, Ansel do a shows off the high stakes at play and the search for

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the of the alien, that it's a measure of one's ability to be inclusive to embrace that which is unknown or threatening to one's own ego and this pump gives a sense of those personal

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limits. the personal heart is expressed by the space alien.

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Also open up into this political experience. So she says in an interview the movie. Alien effect affected me greatly, because I really identified with but the alien, which is really Weird?

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Right. No people don't normally identify what they have in the film.

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It seemed like they were taking all the things. they fear and hate about themselves, projecting them onto the monster just like we did with blacks, and like people do with queers.

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I think That's how the soul is that's Why, they that's what they did with women sexuality, and with women, even though Ansel do is stepping toward taking the point of view of the stay salient she's still

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emphasizing the horrific aspect. at the specific specific example she gives, or about being rejected.

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And so the space align remains in the position of objection.

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Nevertheless, her stitching of various identities and experiences forges a very basic expression of solidarity.

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And so do also uses the alien and it's a classic sense of being strange and foreign.

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At least from the human point of view. as she writes in borderlands.

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Well, we queers come from all colors, all classes, all races, all time.

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Periods are roles to link people with each other.

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Blacks would choose with Indians, with Asians with whites with extraterrestrials in group.

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It's. So the extent of the unifying potential queerness is being shown. the dimension of the space alien, that is, people of different races.

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Cetera can come together through queerness, you know, even even spacing land.

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So this particular Utopian formation of queerness points to kind of her next step.

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This fuller version of what what I see is her kind of forming that purpose of the alien and the final chapter.

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Borderlands. Enceladus develops more fully this This purpose she states an alien consciousness, is presently in the making and out of curiosity.

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Has anyone heard that phrase before? Okay. So consciousness here seems to be like an individual matter, individual consciousness, but also a kind of young end.

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Collective consciousness. She, you know, Enzledo, was very much influence, but by all kinds of writers Nietzsche young

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And she describes the basic form of this future consciousness as one that is tolerant of empty embraces.

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Multiplicity rather than thinking dualistically to write quote.

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She has a plural personality. she operates in a plural pluralistic mode.

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Nothing is thrust out. the good, the bad in the ugly, nothing rejected, nothing abandoned.

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Input So put another way that the alien consciousness is radically inclusive and close, more inclusive than we typically can imagine.

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Accepting of all aspects of one's self and society. that the the alien consciousness contains multitudes.

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The alien consciousness, however, is not just the action of embracing the alien, but becoming alien.

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That, after all, is her vision of herself being dropped on her mother's lap, and so do as a particular formulation.

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Is a creative repurposing of Josevascon cello.

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Speculate philosophy of lava raza cosmica.

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So and Laura Kozmika.

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This from 1925. He has this theory that in the future all the races will kind of come together and form this new mixed race kind of superior being.

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And it was very much influenced by philosophy I don't know how i'm if you know about the philosophy, but it's a quasi religious movement which basically held that there were these kind of rubbed

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races. So what they call them from space that's where we're basically we humans are of alien origin. And so ancel do its original concept concept of the alien consciousness.

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Basically is a form of consciousness of Laurasa Kozmika.

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Okay, So that's the the cosmic race and it's an evolved human. The alien consciousness isn't evolved form of consciousness.

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Okay, that's consolidated views on race. we're really influential and early chicago civil rights and but there are a lot of problems with it so it's very much like essentializes indigenous groups and

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blacks in particular. even though it's trying to be sort of like kind of cosmically multicultural And so the attempts to avoid some of these shortcomings by making a virtue of the approach rather than than

01:56:34.000 --> 01:56:43.000

the conclusion. she writes code opposite to the theory of the pure Arian, and to the policy of racial purity that white Americans practices.

01:56:43.000 --> 01:56:50.000

His theory is one of inclusivity end quote. Then she goes further.

01:56:50.000 --> 01:57:00.000

She kind of takes a little bit further beyond this race, based notion, and you can see that in her focus it's not on race, but unconsciousness.

01:57:00.000 --> 01:57:04.000

Brans will do. A Loreza cost me.

01:57:04.000 --> 01:57:07.000

Kat can produce the alien consciousness, so you know.

01:57:07.000 --> 01:57:18.000

So she unfolds it into her own theory. But there are other ways to form that consciousness as well, and this really can be seen by the other names that she gives to it.

01:57:18.000 --> 01:57:23.000

Quote Unaling consciousness is presently in the making a new mistake.

01:57:23.000 --> 01:57:29.000

Consciousness. When a consciencia they move here, it is a consciousness of the border lands.

01:57:29.000 --> 01:57:44.000

So mixed race women, the borderlands, the this kind of evolve consciousness, can be formed wherever, like different groups or entities, are intertwined.

01:57:44.000 --> 01:57:53.000

Anzel Doo offers a couple of depictions of this alien consciousness in borderlands.

01:57:53.000 --> 01:58:03.000

And so one don't give in to anita as a kind of post apocalyptic situation very much La Rosa calls make a very kind of literal depiction.

01:58:03.000 --> 01:58:10.000

And the second one is called interface. So here very briefly, kind of talk about interface.

01:58:10.000 --> 01:58:21.000

It's a love story, involving a space alien layer, and the and the the narrator human narrator from Texas, who they live in New York.

01:58:21.000 --> 01:58:29.000

The poem describes the development of their romantic relationship and laylist transformation from an invisible alien into something new.

01:58:29.000 --> 01:58:36.000

This alien consciousness. the narrative begins with the human and alien on opposite sides of the dimensional border.



01:58:36.000 --> 01:58:45.000

The narrator inhabits the physical world. Layla inhabits the nominal world, or pulsing color, pure, sound, bodyless

01:58:45.000 --> 01:58:50.000

And they're living in these 2 realms but they meet at the interface.

01:58:50.000 --> 01:58:57.000

The development of the alien consciousness begins with the alien being president in the world, yet intangible and merely invisible.

01:58:57.000 --> 01:59:03.000

That is, their relationship develops. Leila takes on more like physical matter.

01:59:03.000 --> 01:59:10.000

She kind of leaves traces of physicality like you know, an endension in the bed

01:59:10.000 --> 01:59:17.000

And then eventually becomes like fog. As the alien is embraced by the narrator, she becomes visible.

01:59:17.000 --> 01:59:31.000

Historical, and comes out of the clause does it work eventually. Leila takes full physical and human form through this quasi burthing scene. So i'll i'll read that my roommate thought I was having an

01:59:31.000 --> 01:59:37.000

affair. I was radiant, she said. Leila had begun to swell.

01:59:37.000 --> 01:59:39.000

I started hurting a little when I started cramping.

01:59:39.000 --> 01:59:42.000

She pushed out her finger, his forearm shoulder.

01:59:42.000 --> 01:59:50.000

Then she stood before me, fragile skin sinews, tender as baby birds, and as transparent.

01:59:50.000 --> 02:00:03.000

This part of the poem has a narrator take the alien into herself and the embrace of motherhood in a way that fulfills the potential of giving voice to the monstrous aliens from from the film from the that first poem

02:00:03.000 --> 02:00:10.000

that she wrote as well as contrasting with the horrifying earth scenes from the film.

02:00:10.000 --> 02:00:14.000

So this is this scene is is her tipping point.

02:00:14.000 --> 02:00:19.000

So the new layer is something completely new she is not just nominal.

02:00:19.000 --> 02:00:33.000

She's not just physical. She is The interface so Leila is is not really an exile sort of human alien hybrid like based on race or genetics.

02:00:33.000 --> 02:00:43.000

And It's not really an alien mind and a human body, which is the other kind of like you know topic, for, like the mixing.

02:00:43.000 --> 02:00:47.000

So as leila makes clear that there's no really no mind body, that's distinction.

02:00:47.000 --> 02:00:59.000

So she can change matter at will. And so Leila really is an embody consciousness, a kind of non dualistic alternative to the traditional human alien hybrid.

02:00:59.000 --> 02:01:05.000

Something totally new, formed by queer love rather than racial mixing.

02:01:05.000 --> 02:01:14.000

So this is the purpose in my mind. The like hidden and and so do is staying at thrown on her mother's lap.

02:01:14.000 --> 02:01:20.000

Humans have often projected the best of humanity onto the fictional space area.

02:01:20.000 --> 02:01:29.000

As an expression of the alien consciousness, the space alien becomes a means to imagine the better world than our actual world.

02:01:29.000 --> 02:01:40.000

So with depression. Space sailing is in this sense a really Utopian leaning figure.

02:01:40.000 --> 02:01:47.000

And you know, and that way we can say that it helps play a role in forming the alien consciousness.

02:01:47.000 --> 02:01:51.000

The figure of the spacing alien is a new hope for humanity.

02:01:51.000 --> 02:01:59.000

But there is another

02:01:59.000 --> 02:02:08.000

You. you have a better.

02:02:08.000 --> 02:02:17.000

So Lori also do his concept of the alien consciousness is vital for envisioning a future for Latinx communities.

02:02:17.000 --> 02:02:31.000

But there's an alternate consciousness in the making like conscienceia, tropicabra, which gives counterbalance to the Utopian sensibility of the alien consciousness which focuses on present-day threats to latinx communities

02:02:31.000 --> 02:02:42.000

rather than future trial, like on cmca 2 pakara is ironic, comedic, horrific, and it retains its multiplicity.

02:02:42.000 --> 02:02:56.000

It's unending state of ambiguity never coalescing into a coherent narrative. the Jupiter phenomena started in 1995 in Puerto Rico beginning with Reports of you

02:02:56.000 --> 02:03:05.000

know death, deaths of farm animals, and the mysterious nature of the Tupacabra created this dialogue immediately.

02:03:05.000 --> 02:03:10.000

There. There was an interchange between various interpretations about what it is.

02:03:10.000 --> 02:03:18.000

Why was significant, you know there was a naturalist kind of explanation that it was a mongoose or snake.

02:03:18.000 --> 02:03:31.000

There's the crypto zoologist explanation. No, that's it's encrypted others claimed the creature was a devil or the demon or or a demon with this was very popular while

02:03:31.000 --> 02:03:44.000

others considered the whole thing a joke. then very permanently there is the the kind of science fiction account that the creature was a medical experiment from a secret American military base.

02:03:44.000 --> 02:03:49.000

And now don't get, and so out of this dialogue.

02:03:49.000 --> 02:04:03.000

This is what I see as forming Lacon Cia, 2 Pakara in which Porterto Rico has 2 constructs, and then confronts a new cultural figure after becoming a media

02:04:03.000 --> 02:04:06.000

phenomenon The creature crossed borders.

02:04:06.000 --> 02:04:11.000

It left the island hand to the Us. Mexico, Latin America, and every the whole world.

02:04:11.000 --> 02:04:28.000

At this point the Populism as Well, as the Spanish language name marked it as a Latinx creature, and the initial migration wasn't part of a result of the the Internet very early Internet kind of

02:04:28.000 --> 02:04:32.000

stuff. Yeah, it So it it was on Spanish language television as well.

02:04:32.000 --> 02:04:48.000

There was a There's a show called Christina. kind of like, you know, the Oprah and so it really got out there, and Latinx world, and that that was in March 1996.

02:04:48.000 --> 02:04:57.000

So very soon after that it had the That's the phenomenon of the Tupelcover happens really rapidly to the point that it did.

02:04:57.000 --> 02:05:01.000

Immediately becomes full board, and people think of it as folklore.

02:05:01.000 --> 02:05:12.000

But if anything, it was science fiction more than anything the original siding very clearly was influenced by the film species. I don't know if you've seen species.

02:05:12.000 --> 02:05:27.000

But there's alien looks like that essentially Okay. So it found fertile ground and struggling rural communities.

02:05:27.000 --> 02:05:37.000

Eventually it turned into this like dog, like figure, you know, a common in and Texas and the American Southwest.

02:05:37.000 --> 02:05:42.000

The tuba cover is a mystery that mystery encourages people to offer interpretations.

02:05:42.000 --> 02:05:53.000

Even if the the evidence is not good. So this figure of ended up, also called for allegory from Academia.

02:05:53.000 --> 02:06:13.000

You know it there's this mysterious creature and people want to understand it, and if there's no good evidence for what it what it is, then people turn to allegory or to people, think why is this creature exists like it

02:06:13.000 --> 02:06:19.000

has to have some sort of like reason for me, or metaphorical power.

02:06:19.000 --> 02:06:30.000

And so one writer talks about the 2 pacabra as a post co-war glimpse of the face of American Imperialism. Hmm!

02:06:30.000 --> 02:06:36.000

Another one the 2 Pacaro. This emerges as a sophisticated epistemic product, rendering visible.

02:06:36.000 --> 02:06:43.000

The invisible economic policies whose deadly effects were being felt in vulnerable communities.

02:06:43.000 --> 02:07:00.000

It was connected to drug use in the the novel the curse of the Chupacava by Brudolfoonaya drug drug use and and poverty, and so doesn't matter whether any of these

02:07:00.000 --> 02:07:07.000

are true or not. The the idea is that the this figure, this kind of ambiguous figure, calls us to interpret.

02:07:07.000 --> 02:07:25.000

It calls us to wonder what it means. so that element got in really again really early in an x files show a l Onendo Heeta. I don't know if anyone has seen that one it's a pretty good

02:07:25.000 --> 02:07:40.000

one you haven't. Yeah, the yeah so there's a undocumented immigrant, and he's some sort of yellow stuff attaches to, him and he turned into like a monster and the entire show is

02:07:40.000 --> 02:07:44.000

about people disagreeing about what it is. so is it.

02:07:44.000 --> 02:07:48.000

Aliens is a fungus. is it the government?

02:07:48.000 --> 02:07:53.000

Is it? just like human jealousy at 1 point There's like a love triangle.

02:07:53.000 --> 02:08:06.000

So is it just jealousy there's also multiple narrators throughout the entire show, which is really unique for television, which is meant to be a bit more.

02:08:06.000 --> 02:08:12.000

It's it's wants this to be entertained and having multiple narrators.

02:08:12.000 --> 02:08:27.000

It's a little bit disorienting and actually at some point you can't tell who's telling the story. So that aspect of the the tropicabra comes in really early this is 1997 and at that

02:08:27.000 --> 02:08:38.000

point. Also it's connected to the border to the us Mexico border, and to Folklore. So one of the the Mexican characters talks about the Tropicabra is like an old folk. tale.

02:08:38.000 --> 02:08:42.000

But he actually was born like a year and a half earlier.

02:08:42.000 --> 02:08:52.000



And that so the last sort of description Molder and Scully, they're reporting to Scanner and Scott says frankly, i'm confused by this story.

02:08:52.000 --> 02:08:58.000

Molder says I don't blame you scully says we can't expect it ourselves.

02:08:58.000 --> 02:09:03.000

The 2 pacaba almost always appears with a bit of humor.

02:09:03.000 --> 02:09:09.000

I made all the blood and fear. There was a number of B movie kind of like horror films.

02:09:09.000 --> 02:09:15.000

I i'm not going to go through all of those basically they?

02:09:15.000 --> 02:09:18.000

At the end of the day they did the same thing.

02:09:18.000 --> 02:09:22.000

They correlated the Jupiter with the undocumented immigrant.

02:09:22.000 --> 02:09:29.000

Okay, and 2,006. The Tuplecamer returned to Puerto Rico.

02:09:29.000 --> 02:09:34.000

With the poem Puerto rico's Supercaras by Tato Lavigne.

02:09:34.000 --> 02:09:44.000

This point expresses the great capacity of the Chupacabra to bring a disparate community together, not only the island, but for reacons in the Us.

02:09:44.000 --> 02:09:49.000

And not under a national flag, but through a dialogue.

02:09:49.000 --> 02:10:01.000

So the poem is explicitly Structured as a dialogue of a group of Puerto ricans called the Milky Way Council of Strange Phenomena, and They're giving a report from one of

02:10:01.000 --> 02:10:11.000

Jupiter's minimum and they begin with their official statement. They They confirm the 2 pacabra is extraterrestrial.

02:10:11.000 --> 02:10:18.000

In this case birthed from an exploding comment

02:10:18.000 --> 02:10:22.000

Are you on a spheric flying saucer?

02:10:22.000 --> 02:10:27.000

Radio signals linked out of See those Synchhole Observatory.

02:10:27.000 --> 02:10:43.000

A comment exploded, giving birth to an extraterrestrial, and the rest of the poem each stands, is a different members like idea about what the 2 ofocabulary is. and it begins with them, and initially

02:10:43.000 --> 02:10:49.000

disagreeing with the person who's going before and then they give their okay.

02:10:49.000 --> 02:10:53.000

So it's. It really is is kind of like continual dialectic.

02:10:53.000 --> 02:11:02.000

The 2 Pacabra, true to its origins as a killer, is described by a number of people as a as a threat.

02:11:02.000 --> 02:11:10.000

So the the FBI agent there's a chemical he's connected to like chemical residues, environmental pollution.

02:11:10.000 --> 02:11:24.000

The threats can be cultural. 1 point the 2 pacar is connected to a Disney character or to like a drink that they're they're trying that they're trying to sell at other times the troop of

02:11:24.000 --> 02:11:32.000

camera is more of a light hearted expression, like up the frustration on the island for political frustration.

02:11:32.000 --> 02:11:37.000

Connecticut, connecting the 2 pacara to the the coke.

02:11:37.000 --> 02:11:41.000

The cookie is the frog that you hear every everywhere.

02:11:41.000 --> 02:11:53.000

And and puerto rico so Then there are the views that the tuple covers no thread at all, and that's expressed by a skeptic and the group and then one person connects

02:11:53.000 --> 02:12:01.000

the 2 Pocahara to Al Qaeda, which is basically like a help. Puerto Rican hillbilly.

02:12:01.000 --> 02:12:08.000

So as this this image indicates, there was some affection for the Theu Pacifica here.

02:12:08.000 --> 02:12:20.000

This sort of conflicted figure that is feared and loved comes to a head with the final image of the Tuppacabra as the spirit of Tonyo Biscletta.

02:12:20.000 --> 02:12:26.000

This was an infamous outlaw, and in Puerto Rico, who committed really horrible crimes.

02:12:26.000 --> 02:12:38.000

Kind of it's kind of like a bonnie and client kind of figure, you know, like exploited by the media loved by the public to a certain degree feared by the public and and becomes legend he rode on a

02:12:38.000 --> 02:12:50.000

bicycle and so the 2 per capita, tony of busy clutter is condensing, and that they're both causing beloved dangers that are very uniquely, puerto

02:12:50.000 --> 02:12:55.000

rico as an added element to this connection.

02:12:55.000 --> 02:13:02.000

He was caught and killed in 1995 the same year of the tropic cover was born.

02:13:02.000 --> 02:13:11.000

It's like the the spirit of antonio basic passed into the Tuplecara Alright, The final stands of

02:13:11.000 --> 02:13:20.000

This poem contains an idea about that's the significance of the 2 poverty. for the for the poet.

02:13:20.000 --> 02:13:30.000

The text says, see! What we have realized is that Puerto Rico is 100 by 35,000.

02:13:30.000 --> 02:13:38.000

So the way that the the island is typically talked about in terms of size is is a 100 by 35 miles. Yeah.

02:13:38.000 --> 02:13:50.000

So he adds on a 1,000 to Depth and that's indicating that Puerto Rico has this deep cultural wellspring.

02:13:50.000 --> 02:13:53.000

And Puerto Rico is not a static culture.

02:13:53.000 --> 02:14:00.000

From its depths. new and weird cultural elements are constantly being born.

02:14:00.000 --> 02:14:11.000

And the the text, and historians to Pacabra folk tales breeding creatively nostrils, metal or hills.

02:14:11.000 --> 02:14:22.000

And yeah, they keep it. keeps going. these kind of figures? Tropic comments are constantly being born in, and Puerto Rico. the

02:14:22.000 --> 02:14:25.000

What's the the garb? Oh, yeah so during the hurricane?

02:14:25.000 --> 02:14:37.000

The gargoye became this weird figure roaming the countryside

02:14:37.000 --> 02:14:51.000

Okay. So with these invented descriptions, Laviera points to the fact that there are actually many opinions about the 2 Pakava, and that the 2 Pocaha offers a forum to express various political filical cultural

02:14:51.000 --> 02:14:55.000

perspectives of being in Puerto Rican that are not Nationalist.

02:14:55.000 --> 02:15:01.000

The 2. Pacarva takes the experiences and mythologies, and multiplies them.

02:15:01.000 --> 02:15:05.000

The 2 vocabulary can provide a common ground, one that is not well.

02:15:05.000 --> 02:15:09.000

Warren for traditional, and this is the power of that figure.

02:15:09.000 --> 02:15:18.000

Ultimately, like the alien consciousness. This is a figure of solidarity, but by means of an intense disagreement.

02:15:18.000 --> 02:15:31.000

But it's a conversation Yeah, and that's something the 2 po camera is a dramatic demonstration of the multitude of the stay salient multi multitude that is never really unified.

02:15:31.000 --> 02:15:35.000

That's a 2 per hour journey from its birthplace to the rest of the world.

02:15:35.000 --> 02:15:45.000

It left a lot of debt. goats. and it's wake and it left a trail of multiple interpretations and a dialogue about what it is.

02:15:45.000 --> 02:15:49.000

So what does remain when we W? What remains? What do we get?

02:15:49.000 --> 02:16:04.000

Strange dialogues, jokes, localized cultural expressions, laconicity at Chupagara, which is this: enter interchange of science science, fiction, popular culture, and let any of them and so that those are the

02:16:04.000 --> 02:16:11.000

3 case studies that I kind of wanted to go through how much time do we have?

02:16:11.000 --> 02:16:26.000

Well, we're at time for lunch. but so however, I don't give up people in experts, that's I've one other case study I can just point out really quickly.

02:16:26.000 --> 02:16:36.000

I think that so. I think allegory is really important When talking about space aliens.

02:16:36.000 --> 02:16:58.000

I think we very, very naturally go to that way of thinking. and in my mind, if we're going to do that, then the best thing to do is to pay attention to what's actually in the text and sort of bring out the

02:16:58.000 --> 02:17:09.000

multiple possible allegorical readings. And I think that then you can sort of take those different readings and and and compare them.

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And for example, in one story what I talk about in the book, it's very clearly about like contemporary Puerto Rican migration.

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All the language. Everything is about that but it's also about colonialism.

02:17:24.000 --> 02:17:41.000

Which alien narratives off to North. So, being able to fit these different things together and juxtapose them, I think, makes it really rich, and you end up seeing a lot more going on in the story and you know Tolkien

02:17:41.000 --> 02:17:55.000

has this this thing where He's like he gets really like you know, frustrated when people try to, you know, put one allegory on to the Lord of the rings, or whatever that's world war one or whatever

02:17:55.000 --> 02:18:05.000

which I think you know as a writer that would be really frustrating, you know, if people want to kind of reduce your work to one thing so.

02:18:05.000 --> 02:18:12.000

But but at the same time, like you're not gonna stop people from reading your work allegorically, like that's built into our brains.

02:18:12.000 --> 02:18:22.000

So for my my position is to multiply it like don't don't stop like keep going.

02:18:22.000 --> 02:18:28.000

Keep looking at what's actually there. because you might find something that you did initially think of.

02:18:28.000 --> 02:18:32.000

Yeah, you might come to a basically a narrative thinking that it's gonna be something.

02:18:32.000 --> 02:18:40.000



But it actually turns out to be something else so that's the kind of last statement I want to make about multiplicity.

02:18:40.000 --> 02:18:45.000

It's it's it's not that this other way is is worse.

02:18:45.000 --> 02:18:56.000

It's just that it encourages encourages you to go in a particular direction which I find really fruitful and my work incredible.