Extractivist Imaginaries:
Heteropatriarchal Environments and Queered Interdependence

by

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Dedication

Para Jamira, siempre te recuerdo, amiga linda y brillante.

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Abstract

Extractivist Imaginaries: Heteropatriarchal Environments and Queered Interdependence analyzes Peruvian and Bolivian novels from the 1940s to the 2010s that represent environments of extractivism - large-scale agricultural and coca production, industrial fishing, and mining. Beginning in the nationalist period of the 1940s, I trace the development of what I term extractivist imaginaries, or representations of national prosperity and advancement derived from extractivist projects. This project intervenes in the fields of literary and environmental studies through examining the role of narratives and cultural imaginaries in the political, social, and material designs of extractivism. In studying cultural representations of extractivism, I analyze how social norms and hierarchies of heteropatriarchy, racialization, and disability form a basis for the justification of the extraction of one group's labor, land, and lives for the benefit of another. Additionally, the narratives that I examine not only portray the hierarchical divisions upon which extractivism is grounded, but also the possibilities for disrupting extractive practices through queer and crip imaginaries of interconnected care and empathetic interdependence.

In Chapter One I analyze the 1940s novels *El mundo es ancho y ajeno*, by Ciro Alegrîa, and *La niña de sus ojos*, by Antonio Díaz Villamil, both of which present extractivist imaginaries that elaborate promising dreams of advancement to indigenous communities if they engage in a process of masculinization, strengthening, and national integration that

enhances their extractivist efficiency. Through reconfigurations of the indigenous communities' traditions, material structures, and social norms, the novels' mestizo protagonists erect heteropatriarchal environments. Within these environments, subjects with gender and ability privilege experience prosperity by extracting labor from human and non-human nature that is categorized as feminized and disabled.

In Chapter Two I turn to the 1970s novels *Redoble por Rancas*, by Manuel Scorza and *El zorro de arriba y el zorro de abajo*, by José María Argueda, in which the nationalist dreams of prosperity gained through extractivist projects falter. Rather than undergoing the promised transformation, indigenous subjects encounter a disabling environment created by an international copper mining corporation in the rural mountainsides and an international fishing corporation in the urban ports. Within this disabling environment, feminized, racialized, and disabled characters experience poverty, hunger, destitution, and death.

In Chapter Three I consider two novels published in the 2010s: *Iris*, by Edmundo Paz Soldán and *98 segundos sin sombra*, by Giovanna Rivero, both of which diverge from the 1940s imaginaries of nationalist prosperity and 1970s realistic representations of extractivist debilitation to present illustrations of speculative fiction. While the extractivist imaginary of nationalist progress is still presented in these novels as one viewpoint within the narrative, supernatural forces of magic, extraterrestrials, and divinities overpower the social norms and hierarchies upon which extractivist imaginaries are constructed. Through relationships with these supernatural powers, queer and crip characters in these novels counteract structures of division and extraction, creating networks of connection, empathetic exchange, and interdependence.

Introduction - Renouncing the Nationalist Aim of Independence: The Sabotage of the Queer and the Crip

Hay millones de hectáreas para madera que están ociosas,
otros millones de hectáreas que las comunidades y asociaciones no
han cultivado ni cultivarán… Así pues, hay muchos recursos sin
uso que no son transables, que no reciben inversión y
que no generan trabajo…[1]
- *Alan García, 2007*

Qué quiero comentarles… con las disculpas a nuestros hermanos
indígenas de algunas regiones, como viven de la pesca y la caza,
no quieren dedicarse a otros proyectos productivos… A veces me siento
impotente, no sé qué hay que hacer, a ver si nos pueden ayudar,
he visto niñas, parece que tienen 13, 14, 15 años, con sus bebés, son
muy pocas, felizmente. A eso debemos dedicarnos. [2]
Evo Morales, 2013

In these epigraphs, Alan García - the previous president of Peru - and Evo Morales - the current president of Bolivia - elaborate imaginative illustrations of the Amazonian rainforest. García illuminates luscious landscapes whose potential is wasted through the

[1] This quotation is taken from "El síndrome del perro del hortelano," which was published in *El comercio* in 2007. Translation: "There are millions of hectares for wood that are idle, another millions of hectares that communities or associations have not cultivated nor will cultivate… So, there are many useless resources that cannot be traded, do not receive investment, and do not generate work."

[2] This quotation is taken from the "Informe de la Gestión 2013 el Presidente Evo Morales Ayma al pueblo boliviano" p. 13 – 14. Translation: "What I want to tell you… with the pardon of our indigenous brothers of some regions, is how they live off fishing and hunting and do not want to dedicate themselves to productive projects… Sometimes I feel impotent, I don't know what there is to do, let us see if we can help, I have seen girls that appear to be 13, 14, or 15 years old with their babies. There are not too many, thankfully. To this, we should dedicate ourselves."

willful languidness of the Amazonian native peoples. Morales depicts indolent indigenous men who remain wedded to outdated occupations and guileless young girls who promiscuously squander their potential. Although not directly named, an ideal national population is positioned as a contrast against which these indigenous subjects are judged. While proper national citizens usher in advancement, productivity, and development, the Amazonian residents meander through life, spoiling the possibilities of prosperity that the national citizens deserve. In this way, García and Morales portray the Amazonian residents as antagonists to the nation. Due to their laggard and licentious lifestyle, they retard rather than advance the progress of the national community. In conjuring such images, state leaders craft a division within the national community: on the one hand, allegiant citizens who embrace productive extractivist projects, and on the other, subverters of the national project who interfere with proper citizens' ability to obtain their rightfully deserved prosperity, derived from natural resource extraction in national territories.

While natural resource extraction in Latin America has become a particularly popular topic given the dramatic increase in extractivist development since the mid-1990s,[3] extractivism has shaped the Latin American landscape since European colonization. Because the acquisition of metals from the subsoil was a primary aim of the Spanish conquest (Seed 57), the social and geographical infrastructure of the Peruvian and Bolivian territories became configured according to this goal. In addition to the oppressive structures contrived to acquire indigenous labor for extracting the minerals from the mines, the agricultural system was also re-organized to provide the required food, animals,

[3] Since 1994, Latin America has been the largest recipient in the region of investments in mining exploration. In 2003, the region received about 10% of worldwide exploration investments and by 2009, that number increase to about 30% (Lust 2).

and wood for the continued operation of the mines (Kay 60). In time, plantations became developed in order to supply the European market with agricultural products such as sugar and cotton (ibid). As historian Eduardo Galeano notes, "Desde el descubrimiento hasta nuestros días, todo se ha transmutado siempre en capital europeo o, más tarde, norteamericano, y como tal se ha acumulado y se acumula en los lejanos centros de poder. Todo: la tierra, sus frutos y sus profundidades ricas en minerales, los hombres y los recursos humanos." ["From the discovery until today, everything has always been transfigured into European or, later, North American capital, and as such, it has accumulated and accumulated in the distant centers of power. Everything: the earth, its fruits and its depths that are rich in minerals, men and human resources"] (15). In these ways, extractivism became central to the development of the geographical territory and material infrastructures of the continent.

Before these territorial and material configurations of colonial extractivism could be implemented, however, they had to be designed and imagined. As postcolonial scholar Edward Said writes about territorial struggles, "The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who now plans its future - these issues were reflected, contested, and even for a time decided in narrative" (xii). Narratives and cultural imaginaries provided the vision which could bring to life the material structures of colonial extractivism.[4] After nations achieved independence in the 19th century, narratives were

[4] In his book *The Lettered City*, Ángel Rama explains that landscape and social organization of new Latin American cities would first be imagined by a group of intellectuals that Rama calls the *letrados*. He writes, "The transference of an idealized social order into the physical reality of the newly founded cities required the previous cultural elaboration of rationalizing symbolic languages" (4).

essential in disseminating beliefs in a future national prosperity that could be brought about through the exportation of agricultural and mineral resources.[5] While this nineteenth-century project of modernization promoted economic liberalization and integration into the global capitalist market, by the mid-twentieth century nationalist fervor had intensified throughout Latin America. Historian Kevin Young connects this rise of revolutionary nationalism in Latin America to a surge in resource nationalism, or "the quest to assert national control over natural resource wealth and overcome dependence on foreign enterprise" (16). In every period, literary representations have been integral to facilitating extractivism's physical implementation. This study explores several such representations and the extractivist imaginaries to which they gave shape, through close readings of novels written by Peruvian and Bolivan authors at critical historical junctures, beginning in the mid-twentieth century. In the following sections I situate my study by introducing key terms that unite the narratives I have selected and my analysis of them: extractivist imaginaries, heteropatriarchal and disabiling environments, and queered interdependence.

I. Promises of Prosperity: Extractivist Imaginaries

Se hacen promesas - hacer la casa, agua, desagüe -
no ha cumplido. Te engañas no más.
[They make promises - construct housing, water pipes,
Drains - but they have not fulfilled those promises.
They cheat you, that's all.]
- *Martín*

[5] Literary critic Ericka Beckman describes the role of nineteenth century novels in producing export reverie, or "the identification of an untapped agricultural or mineral resource followed by an ecstatic prediction of the wealth and happiness that export commodity would bring" (5).

In the summer of 2016, I accompanied my Quechua professor Adela Carlos Ríos to her hometown of Espinar, Peru, where her cousin Martín shared the above quote with us. As we sat in Martín's home without running water or electricity and heard him speak of the illness he suffers from daily because of nearby mine's contamination, I considered the contradictions between the promises of extractivism and the material manifestations. Governments and corporations present extractivism as appealing, providing future benefits and opportunities for the communities; in so doing they erase the violence of contamination, illness, and dispossession that come in its wake. This project critically analyzes these extractivist promises, or what I call extractivist imaginaries. Extractivist imaginaries present depictions of national prosperity and advancement derived from extractivist projects. These imaginaries are multi-faceted. First, they articulate a notion that historian Benedict Anderson calls an "imagined community," elaborating a political community of people as an integrated whole. Second, they represent the benefits that extractivism brings as universal to all those belonging to the nation. The opening epigraphs by García and Morales provide examples of the rhetoric of extractivist imaginaries. Extractivism in the Amazon, they imagine, will provide job opportunities, investment, and prosperity for the nation. Likewise, those who challenge these projects, they suggest, sabotage the welfare of the national community.

Rather than offering a comparative analysis of the extractivist histories or literatures from Peru and Bolivia, in this project I have assembled a series of narratives case studies that enable me to examine how an extractivist imaginary is depicted within a particular regional context, at different historical moments. I study a Peruvian novel and a Bolivian novel from the 1940s (Chapter One), two Peruvian novels from the 1970s

(Chapter Two), and two Bolivian novels from the 2010s (Chapter Three). I focus on the literary form of novel because of the well-documented role it has played in complementing nationalist and imperialist goals. While Anderson connects the popularity of the novel with the rise of modern nationalism, essayist Marthe Robert, in *Origins of the Novel*, correlates the novel form with the spread of imperialism, as well as imperialist narrative structures. She writes, "Similar in many respects to the imperialistic society from which it sprang… it is irresistibly drawn towards the universal and the absolute, towards generalization of events and ideas" (4). This universalizing form resonates with the objectives of extractivist imaginaries to assimilate all national citizens into a trajectory of progress as a result of extractivist development.

In the first narrative case study, I examine how extractivist imaginaries are presented within the historical context of the rise of nationalism in mid-twentieth-century Peru and Bolivia. In both countries, nationalist sentiments began to boom in the wake of lost wars that were attributed to the failure of widespread nationalist devotion. National development needed to be achieved not only through the cultural assimilation of the indigenous populations within the nation, but also through the economic prosperity that could be gained through securing the profits of extractivist projects. The 1941 Peruvian novel *El mundo es ancho y ajeno* by Ciro Alegría and the 1948 Bolivian novel *La niña de sus ojos* by Antonio Díaz Villamil each portray nationalist extractivist imaginaries in which widespread prosperity is produced through the conversion of the land into extractivist agricultural plots and the indigenous campesinos into efficient agricultural laborers. In these narratives, the promise offered through extractivism is fulfilled - the lives of the national community are improved.

In the second chapter, I narrow the analytical lens of my study to focus specifically on the regional context of Peru in the 1970s. Throughout this historical period, Peru and Bolivia experienced different trajectories in relation to extractivism. While Bolivia's extractivist history was heavily influenced by the National Revolution of 1952,[6] Peru's history was shaped by rising international capitalist intervention and the proliferation of internationalist extractivist projects in the country's coastal plains, as well as in the rural mountainsides. Rather than centering the socio-political and economic differences that characterize these distinct national contexts, however, my interest is in probing figurative and thematic similarities in how extractivism and its effects are represented novelistically, across those contexts. The 1970 Peruvian novel *Redoble por Rancas* by Manuel Scorza and the 1971 Peruvian novel *El zorro de arriba y el zorro de abajo* by José María Arguedas both portray the failure of the promises of the extractivist imaginary. In both novels we find portrayals of the dispossession of indigenous land in the rural countryside and the poverty, sickness, and death suffered by urban migrants on the coasts. In these representations, the international extractivist projects of mining and fishing do not bring prosperity and advancement, but rather destitution and debilitation.

The third critical site in my project shifts to Bolivia in the 2010s, where extractivism had been promoted as a crucial instrument of national development under the leadership of the leftist president Evo Morales. In the final chapter I show how an extractivist imaginary is illustrated in novels by Bolivan authors published during this historical period of state-controlled extractivism, or what Latin American environmental scholar Eduardo

[6] For more information on the relationship between extractivism and the 1952 National Revolution in Bolivia, see Kevin Young's book, *Blood of the Earth: Resource Nationalism, Revolution, and Empire in Bolivia*.

Gudynas has termed neo-extractivism.[7] In *Iris* by Edmundo Paz Soldán and *98 segundos sin sombra* by Giovanna Rivero, both published in 2014, the extractivist imaginary of universal improvement appears as only one viewpoint within a diversity of perspectives. In *Iris*, the narrative of uniform advancement is portrayed as the official history of the colonized island Iris. In *98 segundos sin sombra*, the universalizing norms are enforced by the protagonists' parents. While the narrative form of the novels I analyze in the 20th century—i.e., omniscient narration—aimed to establish a generalized truth about all events and information, the 2014 novels incorporate diverse narrative strategies that challenge such all-encompassing generalizations. In these works, the authors question the representation of the national community as a universalized identity that benefits from extractivism, both in content and form.

II. Improvement and Heteropatriarchal Environments

The extractivist imaginaries that Alegría and Díaz Villamil portray in their 1940s novels demonstrate the transformation of indigenous campesinos from passive and unproductive subjects to capacitated and efficient citizens. In order to achieve national development during this period, the indigenous populations of Peru and Bolivia needed to be not only assimilated to the national identity, but also transformed into productive laborers. In his history of labor in early- and mid-twentieth century Peru, Paulo Drinot describes the state goal to "improve" indigenous laborers "through the disciplinary

[7] According to his 2010 article "Diez tesis urgentes sobre el nuevo extractivismo," twenty-first century Latin American leftist leaders have brought extractivist agendas back under the control of the state, claiming that the extractivist state will redistribute the wealth to the people and increase national development.

inculcation of specific values and habits, but also, and perhaps primarily, through the governmental management of their immediate and mediate environment - work, nutrition, housing, and health" (10). While Drinot's research focuses on the state policies in urban areas of Peru, the novels *El mundo es ancho y ajeno* and *La niña de sus ojos* demonstrate a similar preoccupation with the management of rural indigenous communities. In these novels, the protagonists establish environments of improvement in which the campesinos' bodies, labor, and land is managed to produce the highest level of extractivist efficiency.

This process of managing life for improvement begins with the environment where life is first created and subsequently maintained: the family. Marxist feminist theorist Silvia Federici describes how (re)producing life for capitalist labor requires the expropriation of women's uncompensated labor in the home - birthing and raising children, cooking, cleaning, and healing.[8] Because capitalist development depends on this home labor, nationalist economic projects benefit from the establishment of the heterosexual family unit in which the husband/father maintains patriarchal control over and extracts labor from the wife/mother and children. The use of narrative in promoting heterosexual reproduction, family productivity, and national development is analyzed in the century prior by literary critic Doris Sommer. She describes how nineteenth century novels "fueled a desire for domestic happiness that runs over into national prosperity" (7). I argue that extractivist imaginaries of the early 20th century also promoted patriarchal control of the family, as a critical dimension of achieving the goals of national development.

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[8] Federici describes the appropriation of women's labor through capitalism as "a social system of production that does not recognize the production and reproduction of the worker as a social-economic activity, and a source of capital accumulation, but mystifies it instead as a natural resource or a personal service, while profiting from the wageless condition of the labor involved" (8).

I use the term heteropatriarchal environments to describe the domestic, private, or familial sphere in which women's bodies, labor, and sexuality are regulated in order to increase economic efficiency at a national level. Heteropatriarchal environments aim to capacitate and improve subjects through presenting an imaginary of ideal national citizens who abide by heteropatriarchal norms and therefore contribute to national development. These heteropatriarchal norms impose the following rules: people are divided into two genders, male and female; the male gender is superior to the female gender; sexual relations occur between one male person and one female person who are married; and the man manages the household and the woman is responsible for uncompensated household labor. In the 1940s novels *El mundo es ancho y ajeno* and *La niña de sus ojos*, the authors portray the assimilation of indigenous communities to modernization processes in tandem with reorganization of the towns to more efficiently extract women's household labor and men's agricultural labor. These heteropatriarchal divisions can function as instruments for establishing other segregations and can likewise help to solidify what Native Studies scholar Andrea Smith describes as "naturalizing hierarchy" (72).[9] Through naturalizing hierarchical structures, various scales of inferiority and superiority can be instituted, which can then be employed to justify the extraction of labor from one group for the benefit of another. Within extractivist imaginaries, feminized, racialized, or disabled human and non-human subjects can be portrayed as extractable. Thus, heteropatriarchy and the

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[9] Smith writes, "In order to colonize peoples whose societies are not based on social hierarchy, colonizers must first naturalize hierarchy through instituting patriarchy…Just as patriarchs rule the family, the elites of the nation-state rule their citizens. Any liberation struggle that does not challenge heteronormativity cannot substantially challenge colonialism or white supremacy" (72).

intersecting social hierarchies of racialization and disability are integral to the strategy of extractivism.

III. Debilitation and Disabling Environments

While the imaginaries illustrated by Morales and García depict the substantial benefits of productivity, advancement, and development offered by extractivism, walking through extractivist zones provides a very different picture. In summer 2016 when I traveled to the community of Espinar, Peru and spoke with Adela's cousin Martín, I had the opportunity to see the aftermath of extractivist development. In May 2012, Espinar was the site of large-scale protests in which community members demanded improved environmental standards and development funds from the Tintaya copper mine (Boyd 4). The Tintaya mine, originally owned by the Swiss company Xstrata is now owned by the multi-national company Glencore, which published a video on their website that states: "Our presence supports employment, enterprise, infrastructure and education. We invest in hospitals, schools, and improvements in basic services such as water supply and sanitation."[10] In contrast to the enterprise, improvements, and prosperity that Glencore promised, the streets of Espinar were filled with "se vende" ["for sale"] signs. Four years after state repression had squelched any hope of community-driven negotiations with the mining company, the residents were attempting to escape the town. As I walked through the streets, I saw "se vende" ["for sale"] signs covering the houses. Trucks with the words "agua impotable" ["undrinkable water"] drove through the mountainous territory, stopping

[10] This video is available on Glencore's website under the tab "Community and Human Rights." https://www.glencore.com/sustainability/community-and-human-rights

occasionally to empty their contents into dried up streams, where my Quechua teacher Adela told me that she used to swim and fish as a child.

In speaking with the family of Adela, I gained a deeper understanding of the contrast between the national extractivist imaginary and reality in Espinar. Adela's sister-in-law Susana explained,

> Dicen – nosotros damos beneficios sociales, apoyo, hay desarrollo en Espinar. Pero no es así. ¿Qué desarrollo hay en Espinar? No hay nada. Por primer lugar, no hay agua potable. Hospital, no tenemos. No hay especialistas. No se hacen operaciones. Nos mandan a Sicuani, Arequipa, o Cusco. No hay seguridad en Espinar."
>
> [They say - we will provide social benefits, support, there is development in Espinar. But it's not true. What development is there in Espinar? There is nothing. Firstly, there is no drinking water. There is no hospital. There are no specialists. There are no operations done here. They send us to Sicuani, Arequipa, or Cusco. There is no security in Espinar.]

As Susana's statement and the previously noted words by Martín about the extractivist false promises demonstrate, the communities living in extractivist zones are not only denied the promises that the state and companies claim but are also forced to experience sickness, contamination, and loss of water. As Adela's brother Alvaro explained after being asked about the economic benefits of the mining corporations, "Somos ricos de metal en el cuerpo." ["We are rich in metal in the body."] He further lamented about how the crops do not grow, the animals become sick, the food prices have risen, and the water is

contaminated, and concluded with questioning why anyone would choose to stay in Espinar.

When I asked José de Echave, founder of CooperAcción - a Peruvian organization that works to support communities affected by mining - about the exile of the community members from Espinar, he explained that the aim of the mining companies is to "limpiar el territorio de la presencia de las comunidades" ["clean the presence of the communities from the territory."] This tactic, which CooperAccíon activist Julia Cuadros describes as a system of "colonización, imposición y conquista," ["colonization, imposition, and conquest"] intends to eradicate the populations from the extractivist zones in order to have uncontested access to the land and resources. In Espinar, this eventual eradication is indicated by the "se vende" signs populating the streets. As the contamination spreads, the community experiences a loss of food, water, and health creating a disabling environment from which many attempt to escape. In using the term disabling environment, I am drawing on the work of disability scholars who define disability as a social construction that is produced in the material world through "architectural barriers, exclusionary institutions and the unequal distribution and access to resources" (Garland-Thomson "Integrating Disability" 591). In analyzing the production of these environments through state and corporate violence, I am following Jasbir Puar's conceptualization of debilitation as a result of "capitalist exploitation and imperialist expansion," as well as Jina Kim's theorization of crip-of-color critique in which disability is shifted "from *noun*—a minority identity to be claimed—to *verb*: the state-sanctioned disablement of racialized and impoverished communities via resource deprivation" (Puar xvi, Kim 2). Throughout my analysis of

twentieth and twenty-first century Andean novels, I examine the ways in which narrators describe disabling environments that intersect with heteropatriarchal environments.

IV. Queered Interdependence

In Scorza's *Redoble por Rancas* (1970), the indigenous community of Rancas experiences a disabling environment when the U.S. Cerro de Pasco copper mining corporation constructs a fence that separates the residents from their food sources and restricts their mobility. Throughout this novel, Scorza displays the spread of this disabling environment as the correlate of a diminishing heteropatriarchal environment. As the men lose control over their wives, children, and land, they become disabled. This contrast, which is rooted in the revolutionary nationalism that Scorza espouses, centers a masculine perspective and ignores the ways in which heteropatriarchal environments operate as disabling environments for anyone who does not hold a heterosexual male position. Throughout my dissertation, I consider the possibilities for challenging both disabling environments of debilitation and heteropatriarchal environments of improvement.

According to nationalist extractivist imaginaries of improvement, the configuration and regulation of the heteropatriarchal family unit allows laborers to be enhanced to contribute efficiently to national development, which enables the nation to obtain economic vitality and independence. The relationship between this desired independence and extractivism has been contested throughout modern Latin American history. While leftist thinkers in the dependency school of the twentieth century criticized extractivism as a curse that brought about poverty and economic dependency on foreign countries, conservative economists and politicians praised extractivism as an opportunity for

economic growth and development. The crucial question forwarded in these debates, which continue today despite the embrace of extractivism by many leftist leaders, is whether natural resource extraction provides the opportunity for national economic growth and thus national independence, or, on the contrary, it creates a loss of control over economic growth and thus national dependency on a volatile global economy. In these arguments, both opponents and proponents of extractivism take independence to be the self-evident goal. Rather than interrogate the well-studied arguments of dependency theory and the various debates it has generated, a central goal of this project to consider processes of extractivism through the lens of disability studies. In other words, rather than arguing for or against extractivism as a path toward independence, I mean to question the very appeal to independence as a self-evident good and goal.

The intersection of disability, queer, and critical race scholarship challenges precisely this self-evidence. Feminist disability scholar Martha Fineman, for example, describes the idea of autonomy as a myth because it denies how dependency is a universal characteristic shared by all people who inevitably have to receive caretaking from someone at various times throughout their lives. In addition to dependency on human care, I would like to supplement Fineman's theory by including the shared human condition of dependency upon non-human nature. In acknowledging these dependencies on human care and the natural world, the idea of achieving independence can be understood as an impossible aim. To claim to have obtained independence would require making invisible—what I will refer to in this study as invisibilizing—the essential contributions of household labor and natural resources that sustain humans' lives. As disability justice scholar-activist Mia Mingus proposes, "Whose oppression and exploitation must exist for your

'independence'?" While independence is often associated with masculinity,[11] uncovering the hidden labor within the heteropatriarchal family unit reveals that this independence is only possible because of the extraction of women's labor. Expanding beyond the family unit, the independence of "developed" nations is only possible because of their invisibilized dependence upon human labor and natural resources extracted from "underdeveloped" countries. In this way, achieving "independence" often signifies gaining enough power to conceal one's dependence upon human and non-human nature through forms of oppression and extraction.

Rather than forwarding this problematically impossible aim of achieving independence, my research explores ways that narratives have portrayed the possibilities of transitioning from relationships of extraction to those of reciprocity and interdependence. In contrast to independence, a focus on dependence acknowledges the vulnerability to danger and death that is inherent in all human life. Despite this shared vulnerability, humans experience varying degrees of exposure to vulnerability based on how material environments are constructed within oppressive systems.[12] When a body enters a material environment that is hostile, the body's vulnerabilities are exposed; for example, when a person using a wheelchair approaches stairs, or a black or brown

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[11] Feminist disability theorist Barbara Hillyer writes, "Basic to working out relationships among women in connection with disability or handicap are social expectations around dependence and independence. Both professional and popular literature define dependence as a problem… This reasoning is based on the dichotomy between masculine independence and feminine dependence as if only the polarized extremes were possible or desirable. The dichotomy is strongly reinforced by the cult of the body that at least implies that adequate adults will be strong and 'fit,' especially in physical but also almost incidentally in emotional terms." (1)

[12] Garland-Thomson explains that this vulnerability is "a potentiality that is realized when bodies encounter a hostile environment" ("Misfits" 600).

immigrant is pulled over by the police. Ableism creates environments in which people with disabilities are vulnerable to experiences of inaccessibility, neglect, and debilitation. Racism, colonialism, and white nationalism establish environments in which racialized people experience what critical race theorist Ruth Wilson Gilmore has explained as "vulnerabilities to premature death" (78). A critical analysis of independence and dependence recognizes the ways in which systems of domination produce environments that are meant to be hostile to certain bodies, those deemed outsiders or "misfits,"[13] and in which they therefore experience heightened vulnerability or dependency.

This outsider status can be understood as the basis of a queer or crip positionality that makes visible the normative structures upon which environments are built. I use the word queered in the concept "queered interdependence" to highlight the ways in which structures of dependence are often most evident to those whose bodies experience vulnerabilities within the normative environments of the heteropatriarchal nation and family. As feminist scholar Cathy Cohen writes in her critique of individualism, "Because of my multiple identities, which locate me and other "queer" people of color at the margins in this country, my material advancement, my physical protection and my emotional well-being are constantly threatened" (450). Cohen describes the potential for a radical coalition among these subjects not on the basis of a shared identity, but on account of having experienced "regulation that systematically marginalize[s] and oppress[es] those subjects thereby defined as deviant and "other'" (439). Disability theorist Alison Kafer also describes the possibilities for creating affinities between those who have been labeled

[13] Here I am referencing Rosemarie Garland-Thomson's use of misfits to describe people who experience misfitting between their bodies and the environments they encounter in her article "Misfits: A Feminist Materialist Disability Concept."

“defective, deviant, and sick” and experienced discrimination based on how their “bodies, minds, desires, and practices differ from the unmarked norm” (17). Through this misfit, queer, or crip positionality, these coalitions are well-positioned not only to recognize dependence, but also to engage in radical practices of interdependence. Mingus describes an intentional practice of interdependence, one that “moves us away from the myth of independence, and towards relationships where we are all valued and have things to offer” (“Access Intimacy” 6). Through establishing these connections of interdependence, what possibilities are opened for creating new environments in which dependence is visible and acknowledged and environments are built for sustaining, nourishing, and caring for bodies?

The concept of queered interdependence is useful in considering such possibilities because it challenges the way that hierarchies of normalcy create distances among humans and between human and non-human nature. In her book *Feminist Accountability: Disrupting Violence and Transforming Power*, feminist scholar Ann Russo explains the ways that white supremacy, capitalism, and imperialism require “distancing, numbing, and disconnection from those defined as ‘other,’ particularly in the context of oppression and violence” (61). Ecofeminist Val Plumwood describes this distancing effect in relationships within the context of environmental injustices. Using the concept of remoteness, she theorizes how environmental degradation in one area will not immediately be felt by the humans responsible for that violence who live in another area. She writes, “remoteness disturbs feedback and disrupts connections and balances between decisions and their consequences that are important for learning and for maintaining motivation, responsibility and correctiveness” (*Environmental Culture* 72). As a result of this distancing

and remoteness, subjects can "ignore, deny, overlook, justify, and/or rationalize domination of people in our communities," as well as non-human nature (A. Russo 63). Challenging oppressive systems must therefore involve an element of re-establishing empathetic connection and feeling. In considering the ways that queered interdependence is portrayed in these texts, I aim to explore how countering extractivist with creative imaginaries generates possibilities for reducing the proliferating inequalities in vulnerabilities to debilitation and death.

V. Chapter Outlines

In Chapter One, "Imagining Improvement: The National Fortification of Masculinized Extractivist Bodies in Ciro Alegría's *El mundo es ancho y ajeno* and Antonio Díaz Villamil's *La niña de sus ojos* (1948)," I examine the 1941 Peruvian novel *El mundo es ancho y ajeno* (*The World is Wide and Alien*) and the 1948 Bolivian novel *La niña de sus ojos (Apple of her Eye)*, which promote rural agricultural extractivism as the crucial element for achieving indigenous incorporation into the nation, and economic independence from imperialism. In these novels' imaginaries, extractivism is represented as a motor of improvement and progress. The rural indigenous communities depicted as weak, vulnerable, ignorant, and naive require the transformation necessitated by extractivist projects to reach their potential for strength and self-sufficiency. In *El mundo es ancho y ajeno*, this potential is reached through the erection of a heteropatriarchal environment by the management of a mestizo character named Benito Castro who is highly regarded for his masculinity. In *La niña de sus ojos*, a mestiza female school teacher named Domy establishes a heteropatriarchal environment through teaching the indigenous community how to follow

strict social, hygienic, and behavioral norms. Despite the apparently successful cultivation of these environments, crip, queer, and bewitched characters, exercise power in defiance of the social norms that characterize them as subordinate, abnormal, and incapacitated. Through their relationships with nature, they demonstrate a queered interdependence that provides them with power that the heteropatriarchal environments attempt to capture and control.

In Chapter Two, "Imagining Debilitation: Global Extractivisms and Material Structures of Feminization in Manuel Scorza's *Redoble por Rancas* (1970) and José María Argueda's *El zorro de arriba y el zorro de abajo* (1971)," I turn to the 1970 Peruvian novel *Redoble por Rancas* (*Drums for Rancas*) and the 1971 Peruvian novel *El zorro de arriba y el zorro de abajo* (*The Fox from Above and the Fox from Below*), which depict the urban fishing industry and the rural mining sector, respectively, during the rise of globalization and the expansion of international extractivist designs. In *Redoble por Rancas*, the insatiable fence of the U.S. Cerro de Pasco mining company devours everything in its path, removing indigenous communities from their lands. In *El zorro de arriba y el zorro de abajo*, the capitalist and fishing industry owner Braschi is depicted as a powerful eagle flying throughout the world, unable to be located yet controlling the destiny of all of the residents of the fishing port. In these imaginaries, extractivism is a force that debilitates national subjects and renders them feminized in the face of the masculinized dominance of international capital. In both novels, the indigenous residents in the rural area as well as the urban port experience disabling environments. Throughout these 1970s narratives readers encounter a shift from the nationalist assimilation and unification discourses of the 1940s, to division and segregation produced through material structures such as railroads,

fences, walls, and neighborhoods. Even within these environments of debilitation and division, several characters demonstrate defiance for their socially assigned roles and categorizations, thus unveiling the artificial and unstable basis of the hierarchization between subjects.

In Chapter Three, "Imagining Subversion: Visionary Imaginaries and Queered Nature-Human Interdependence in Edmundo Paz Soldán's *Iris* (2014) and Giovanna Rivero's *98 segundos sin sombra* (2014)," I analyze the 2014 Bolivian novel *Iris*, which portrays a futuristic mining dystopia and the 2014 Bolivian novel *98 segundos sin sombra* (*98 Seconds without Shadow*), which describes the experiences of a sixteen-year-old girl living in a coca-producing zone. These twenty-first-century narratives blend the extractivist imaginaries of nationalist normalization with representations of disposability and debilitation. As previously mentioned, in these texts the universalizing and normalizing logic does not hold authoritative power within the narration but rather serves as one dominant perspective that is unsettled, even challenges, by other narrative elements. In *Iris*, the colonizing state's official history - which presents an extractivist imaginary - is opposed by characters' interactions with the supernatural nature-god Xlött. In *98 segundos sin sombra*, the normalizing regulations of the protagonist's school teachers and parents are contested through extraterrestrial interactions and voodoo magic. In both novels, characters establish a coalitional politics among human and non-human nature that appear deviant within the normalizing hierarchies. Through imaginaries of supernatural and magical practices, these queer and crip characters elaborate futures of meaningful and empathetic connection, care, and interdependence.

In the conclusion, "Undermining Extractivist Hierarchies: Mujeres Creando's Visionary Imaginaries in Urban Space," I return to the ways in which the extractivist imaginaries I explore throughout the dissertation depict hierarchies that distinguish between those who experience prosperity from extractivism and those who undergo debilitation. In particular, I underscore how science fiction narratives analyzed in the preceding chapter resist these hierarchies through elaborating visionary imaginaries in which these hierarchies are usurped and disregarded. I then turn to briefly consider how such anti-extractivist, visionary imaginaries are integral to the disruption of hierarchies today, not in the pages of novels but on city streets of La Paz, Bolivia. In this closing exploration of the work of the anarcha-feminist collective Mujeres Creando, I reflect on how their *acciones callejeras* [street actions] of graffiti, demonstrations, and performances, and care work, offer visionary imaginaries for a world in which extractivist logics are combatted by a politics of radical coalition and queered interdependence. While these visionary imaginaries in action take place within a markedly different context than the twentieth and twenty-first century novels I study exploring this embodied work provides the possibilities to consider how queered interdependence can be enacted and how alternative imaginaries can leave the pages of the novel and spill into the streets.

Chapter 1 - Imagining Improvement: The National Fortification of Masculinized Bodies in Ciro Alegría's *El mundo es ancho y ajeno* (1941) and Antonio Díaz Villamil's *La niña de ojos* (1948)

El problema está en hacer del indio un miembro útil en la colectividad boliviana… a que cumpla su misión étnica, a que sea obrero de la faena campestre, de la labranza manual
- Bautista Saavedra (1919)[14]

The industrial development of Indoamerica will be accelerated, the production of an agriculture… will be intensified, many of its products will be absorbed reciprocally between the Indoamerican countries. - Víctor Raúl Haya de la Torre (1940)[15]

Bautista Saavedra - the president and possessor of Bolivian state power during the early twentieth century - issued this first quote about indigenous agricultural production. Víctor Raúl Haya de la Torre - the founder of a revolutionary party designed to overturn Peruvian state power - declared the second statement. Despite these men's contrasting political positions with regard to state power and differing geographical locations in Andean countries, both political leaders proclaimed the necessity to increase agricultural production in the nations' rural countryside. Adopting these policies of fomenting agricultural production in rural indigenous communities would allow the nations to reduce their reliance on foreign agricultural imports and therefore increase national economic

[14] Cited in Soruco page 189, translation: "The problem is making the Indian a useful member in the Bolivian community… to fulfill his ethnic mission to be a rural laborer of farm work."
[15] Cited in Alexander page 309.

independence. In order to disseminate the desire for this nationalist goal, political and cultural intellectuals developed imaginaries that promoted the cultural and economic integration of indigenous communities into the nation. This chapter focuses on the 1941 Peruvian novel *El mundo es ancho y ajeno*, written by Ciro Alegría, who was a member of the revolutionary party of Víctor Raúl Haya de la Torre, *Alianza Popular Revolucionaria Americana* (APRA), and was imprisoned for his political activities on behalf of the party while writing the novel's manuscript. I then analyze the 1948 Bolivian novel *La niña de sus ojos* by Antonio Díaz Villamil, who played an important role in the Bolivian government as a professor of geography, minister for the state's department of education, and designer of the Bolivian state's geography curriculum. In order to promote nationalist economic independence through agricultural extractivism,[16] Alegría and Villamil elaborated extractivist imaginaries that portray the burgeoning prosperity that occurs once indigenous communities are reconfigured to increase agricultural outputs.

Many scholars mark the beginning of the twentieth century in Latin American history as a moment of surging nationalist fervor in which prominent discourses described

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[16] While the use of the term extractivism is commonly applied to the removal of metals and oils, Latin American scholars of extractivism include agricultural production within extractive processes when, as Alberto Acosta writes, "the activities remove large quantities of natural resources that are not processed (or processed to a limited degree)" (62). Eduardo Gudynas, Juan Grigera and Laura Álvarez include agro-business and monoculture within their definitions of extractivism because these practices consist of turning resources from the ground into commodities, which are then exported to other regions outside of the area of production. Edward Gudynas writes, "Las exportaciones de minerales y petróleo mantienen un ritmo creciente, y los gobiernos insisten en concebirlas como los motores del crecimiento económico… han generado una versión de agricultura basada en monocultivos y orientada a la exportación, que termina resultando ser una nueva de extractivismo. ["Minerals and petroleum exports are growing at an ever-increasing pace and governments insist on conceiving them as the engines of economic growth… they have generated a monoculture-based, export-oriented agriculture that has become a new form of extractivism"] (187).

colonial structures as backward and denounced imperial intervention by the United States as prejudicial to national growth. In Peru and Bolivia, nationalist sentiments began to boom in the wake of lost wars that were attributed to the lack of widespread nationalist devotion. Following Chile's conquest of Peruvian and Bolivian territories as a result of the War of the Pacific (1879-1884), the devastating defeat was represented in Peru as a provocation to promote modernizing practices and a sense of national belonging into the rural indigenous populations.[17] While the defeat in the War of the Pacific unleashed fewer political tremors in Bolivia than in Peru, the loss of the Chaco War (1932 - 1935) was similarly ascribed to the lack of indigenous identification with the nation; the education and mobilization of indigenous men "for the defense of the patria" became a publicized national concern (Larson 43).

Literary critics of this period have analyzed the ways in which twentieth-century literary works have functioned as a response to these nationalist calls within the Andes to create a unique and unifying national culture and as an instrument for the political and cultural integration of indigenous people. Within the 1940s nationalist novels analyzed in this chapter, indigenous assimilation into the national citizenry is promoted through the transformation of indigenous people into agricultural laborers who contribute to the nation's economic prosperity. In both novels, this transformation into productive national

[17] On July 29, 1888, Manuel González Prada said about the war - "Con las muchedumbres libres aunque indisciplinadas de la Revolución, Francia marchó a la victoria; con los ejércitos de indios disciplinados i sin libertad, el Perú irá siempre a la derrota. Si del indio hicimos un siervo ¿qué patria defenderá? Como el siervo de la Edad media, sólo combatirá por el señor feudal." ["With the free but undisciplined crowds of the Revolution, France marched to victory; with armies of disciplined and unfree Indians, Peru will always be defeated. If we have made the Indian a servant, what country will he defend? Like a servant of the Middle Ages, he will only fight for the feudal lord."] (P. Fuentes 131).

citizens is executed in indigenous communities by characters who have knowledge of indigenous culture and language, but who also experienced educational development and advancement within a Eurocentric, urban environment. These protagonists organize the communities for efficient agricultural extraction through discouraging traditional beliefs and practices regarding nature spirits, as well as restructuring housing, hygienic standards, and agricultural practices. Through these reconfigurations, the protagonists develop heteropatriarchal environments of improvement that facilitate the management of the indigenous communities' bodies, labor, and land and result in the implementation of efficient agricultural extractivism.

According to the extractivist imaginaries elaborated in these 1940s novels, progress toward extractivism provides indigenous subjects with the opportunity to assimilate to the nation and advance along a trajectory of capacitation. In using the word capacitation, I am drawing on its use within disability studies[18] to note a process of increasing able-bodiness, as well as the Spanish term *capacitación*, which translates to training. Capacitation in the context of my study thus refers to educational practices aimed enhancing the body's capability and productivity. The rural communities who succeed at efficiently producing agriculture can transition from feminine to masculine, disabled to self-sufficient, queer to normal, sick to healthy, spiritual to logical, lazy to productive, stagnant to forward-moving, and entwined with nature to driven by reason. As this trajectory demonstrates, extractivism draws upon intersecting designs of colonization, heteropatriarchy, and

[18] Jasbir Puar references capacitation as opposing debilitation: "Biopolitics deployed through its neoliberal guises is a capacitation machine; biopolitics seeks capacitation for some as a liberal rationale (in some cases) or foil for the debilitation of many others" (xviii).

ableism to impose conditions of deficiency that must be improved through intervention. As a result of this transformation, the extractivist imaginaries promise that the reformed subjects will benefit from national integration and experience prosperity and progress.

Following the theories of literary critic Mikhail Bakhtin about the novel as a literary form unable to be contained under a single authoritative voice, I argue that these novels both construct extractivist imaginaries and unravel them. While the dominant, overarching narrative depicts the aforementioned extractivist imaginary of progression to capacitation, upon a careful reading of the texts from the perspective of the crip, queer, bewitched, and feminized characters, it is possible to excavate details that contradict and crack open the foundations of these imaginaries. Rather than implementing a model of design that provides universal improvement and benefit for all community members, the protagonists actualize extractivist structures that appropriate - or extract - labor from certain human and non-human subjects to the advantage of others. The characters who cannot be categorized along the trajectory from incapacitation to capacitation - who are disabled, yet powerful; weak, yet productive; or feminine, yet influential - sabotage and shatter the progressive trajectory. Using a methodology of critical discourse analysis, I argue that these novels illustrate extractivist imaginaries of progress and capacitation, while also simultaneously undermining them through exposing the imaginary foundations upon which they are built and the hierarchical conditions of inequality upon which this extractivism is based.

The Promising Seeds of Extractivist Abundance in *El mundo es ancho y ajeno*

Alegría's novel *El mundo es ancho y ajeno* opens with the musings of Rosendo Maqui - the mayor of the indigenous community of Rumi - who ponders the secrets of the huacas - or nature gods. The narrator compares Maqui's spiritual and physical connection with nature as similar to that of his relationship with his wife. Over the course of the novel, however, Maqui's intimacy with nature becomes challenged through the exploits of the greedy elite landowner, Don Alvaro Amenábar, who conspires to seize Rumi's land and force the community members to labor in his copper mines. Although Maqui attempts to hire lawyers and plead with judges against Amenábar's expropriation, he and the community are ultimately deceived in court and unable to maintain control over their lands. Rather than being subjected to the harsh labor conditions in the mines, the community migrates to Yanañahui, where the harsher terrain reduces the success of their agricultural production and livestock raising. One day, when Maqui follows his animals into the more fertile pastures of their territory, he is arrested by Amenábar's guards and eventually dies in prison. The community experiences successive poverty and attrition until one day Maqui's adopted son Benito Castro returns to the community after many years of living in Lima, where he learns Spanish and rises to the rank of a captain in the army. Through his endeavors to rid the community of their beliefs in nature and ancestral spirits, erect new housing structures, and reorganize the agricultural production, Benito transforms the community from destitute and disintegrated to productive and prosperous.

In the final two chapters of his novel, Alegría illustrates this image of an ideal rural community only to subsequently portray its destruction. When Benito and the community resist Amenábar's second attempt to appropriate their land when they are living in

Yanañahui, the state army arrives from Lima and massacres the community. As a revolutionary writer, Alegría employs this narrative method of dangling the conditions of revolutionary possibility in front of the readers' eyes, only to then remind them that this future is still on the horizon because the state has not yet been overturned. For the political leaders of APRA, this idyllic scene of agricultural production in the rural areas was indeed an essential feature of the revolutionary project to rid Peru of imperialism. In the first National Congress of the party in 1931, the party leaders outlined a plan for addressing the nation's indigenous populations, which included the following objective -

> 10. introduciremos el cooperativismo agrario entre los proletarios indígenas de tierras
>
> [10. We will introduce agricultural cooperativism among indigenous proletarians] (Alexander 357)

Other policies forwarded that were labeled as "favorables al indio" included

> La expropiación de tierras ocias, varios proyectos de irrigación, la promulgación de un código de agricultura, el fomento de las estaciones experimentales agropecuarias, la organización seguro agrícola integral y otras medidas beneficiosas para el agricultor.
>
> [The expropriation of vacant lands, some irrigation projects, the promulgation of an agricultural code, the promotion of experimental agriculture and livestock stations, the secure organization of integral agricultural and other beneficial measures for the farmer.] (Alexander 358)

These projects were promoted as providing benefits to the indigenous populations; however, the primary focus of these policies involved developing and industrializing the

agricultural production in the rural areas. Creating this efficient system of agricultural production was particularly important to APRA's political goal of anti-imperialism because, as Haya de la Torre wrote, "Political defense is fundamentally linked to economic defense" (Alexander 309).[19] In order to battle against the economic control of the United States over Peruvian markets, Peru needed to increase its agricultural production in order to be self-sufficient and not rely on importing food (ibid). These extractivist goals to control agricultural production for economic and political defense became represented, signified, and disseminated through extractivist imaginaries like Alegría's novel, which portrayed this rural agricultural production as undoubtedly beneficial to all national subjects.

Section 1 - Rumi's Fatal Feminization

Four years after the publication of *El mundo es ancho y ajeno*, in a speech on the need to implement revolutionary politics that aid indigenous communities, Haya de la Torre made the following statement referencing the community of Rumi in Alegría's novel,

[19] In describing the political and philosophical influences on Ciro Alegría, I am focusing specifically on Víctor Raúl Haya de Torre because of Alegría's political affiliation with Haya de la Torre's political party APRA. While there is a possibility that Alegría could have been influenced by the political ideology of José Carlos Mariátegui because Mariátegui gave a series of 17 lectures at Haya's Prada Popular University in 1923, the Marxist leaders split paths in 1928 due to significant differences in political ideology (Helleiner and Rosales 677, 681). While Haya de la Torres understood the labor of indigenous people as being an essential economic component in Indoamerican economic nationalism, Mariátegui saw the indigenous people as a source of socialist values based on his understanding of the agrarian communalism and obedience to social duty present within Inkan society (Helleiner and Rosales 683). I argue that Alegría's text more closely aligns with Haya de la Torre's anti-imperialist nationalism because the novel describes the transformation and improvement of the indigenous community by a middle-class mestizo, which is the subject that Haya de la Torre described as the agents of revolutionary nationalism, rather than the indigenous subjects, who Haya de la Torre explained would require the guidance of the middle-classes to engage in anti-imperialist struggles.

"The novelist Ciro Alegría has written in El mundo es ancho y ajeno… The Ayllu is in danger. The community of Rumi is in danger." This representation of the indigenous community as threatened is crucial to the extractivist imaginary that Alegría elaborates throughout his narration. While other readers have emphasized Alegría's depiction of the indigenous community of Rumi as a utopic space and a model of national formation,[20] I am interested in exploring how Alegría illustrates this idyllic community as in jeopardy and therefore in need of transformation. The challenges confronting the community are so perilous because the indigenous subjects are portrayed as incapacitated, ignorant, weak, and unable to defend themselves. In one of the initial scenes of the community, the omniscient narrator depicts the residents' relationship with a magician who frequently visits the community and swindles them out of their money. In describing the magician's deceptions, the narrator muses, "El mundo es de los vivos y la culpa recae sobre los que se dejan engañar." ["The world belongs to those who are quick-witted and the fault falls on those who let themselves be deceived"] (70-1). While the magician's duplicity is portrayed as innocuous, the deceivability and consequent vulnerability of the community become fatal when Amenábar enacts his plan to capture the community's land through paying off the judge and intimidating the trial witnesses into testifying on his behalf. The narrator notes the community's fatal lack of understanding regarding the court proceedings, "Ni Rosendo ni ninguno de los que habían escuchado la sentencia, entendieron muy bien sus

[20] The literary critic Misha Kokotovic writes that the indigenous community "serves as a model for the utopian objectives of an alternative nationalist project" (43), while Kokotovic's counterpart Antonio Cornejo Polar asserts that the community formation is the "orden ideal" and that the novel affirms "la superioridad cualitativa de la comunidad sobre los demás sistemas que realiza la sociedad nacional en sus diversas configuraciones" ["the qualitative superiority of the community over other systems that the national society carries out in its various configurations"] ("Preface," *El mundo es ancho y ajeno* xxi).

disposiciones, enredadas en una terminología judicial." ["Neither Rosendo nor any of those who had heard the sentence understood very well its provisions because they were entangled in judicial terminology"] (158). As a result of this ignorance and weakness, the community is placed in in grave danger of dispossession, poverty, and misery.

After the exodus from their original lands to Yanañahui, the community faces new hardships. In the barren territory, the community faces hunger and devastation: "La chacra de papas se encontraba casi arrasada" and "todos los asnos murieron y las vacas y los caballos trataban empecinadamente de volverse." ["The potato field was basically devastated" and "all the donkeys died and the cows and horses were stubbornly trying to return to the old fields"] (202). One of the community members Porfirio attributes these miserable conditions to the deceivability of the community: "Po costumbre, dejaron que triunfara el engaño." ["They have the habit of letting deceit get the better of them"] (367). The habits to which Porfirio refers are the community's traditional beliefs in two nature spirits, one connected to the lake and one residing near the ancestral homes built on the land. In the opinions of Porfirio and Benito, if the community members can dispense with their beliefs in the lake spirit and the ancestral spirit, their living conditions could dramatically improve. Due to these beliefs, the lake is not able to be exploited as a source of irrigation for crops and the ancestral houses are not able to be destroyed to build new living quarters. As a result, the community is preventing itself from achieving prosperity.

Through these descriptions of the community as irrational, ignorant, deceivable, and incapacitated, Alegría's extractivist imaginary overlays the rural indigenous subjectivities with mappings of feminization, disability, and similarity to nature, or "nature-ness." I use the word "feminization" to describe the process of distinguishing and marking as

"different" those whose subjectivity is labeled as at odds with the proper masculine subject. This definition corresponds to the way that cultural critic Rey Chow describes femininity as "a category…[that] include[s]… fictional constructs that may not be 'women' but that occupy a passive position in regard to the controlling symbolic" (19). This distinction between feminine and masculine, and the assignation of inferiority and passivity to femininity in contrast to masculinity, demonstrate Alegría's use of heteropatriarchal norms in creating an idealized national community that efficiently engages in extractivism.

The hysteria around threats of emasculation was very prevalent in national discourses during the period when Alegría was writing the novel. Following Chile's conquest of Peruvian and Bolivian territories as a result of the War of the Pacific (1879-1884), the devastating defeat was represented in Peru as a provocation to instill modernization, manliness and a sense of national belonging in the rural indigenous populations. This national transfiguration through modernization and virility was promoted by several of Peru's early-twentieth-century lettered elite such as Manuel González Prada, who portrayed the Chilean soldiers as possessing more virility and ferocity than their indigenous counterparts in Peru. According to Ana Peluffo's analysis of Prada's post-war discourses, "in order for the body of the nation to become healthy again, men had to leave behind lachrymose excess in a culture that had begun to place sentimental traits on the side of femininity and racial otherness" (86). To counter this sentimentality coupled with femininity and indigeneity,[21] Prada, as well as Haya de la Torre, proposed the

[21] Ana Peluffo writes, "In Prada's anti-utopian vision of the nation, Indians occupy a cultural place that share many of its sentimental traits with creole women. He envisions both groups as dependent beings who are an obstacle to the advent of modernity on account of their sentimentality, lack of education, passivity, and excessive loyalty to the church" (89).

dissemination of masculinized science and rationality. While Prada esteemed the "culto divino a la razón" ["the divine worship of reason"], Haya de la Torre demanded that "the organization of the anti-imperialist party [be established] on strictly scientific bases" (Alexander 173). The aforementioned descriptions of the indigenous community of Rumi as deceivable, ignorant and irrational clearly express a similar fear of the danger of national emasculation resulting from indigenous vulnerability and the need to establish heteropatriarchal environments.

This emasculation of the community marks them as not only feminized in relation to the controlling symbolic, but also disabled. Representations of the indigenous subjects as inadequate and inferior because they are stagnant in their development employ an ableist logic that valorizes forward-moving progression. Additionally, the condemnation of the community's vulnerability creates a dichotomy in which disability and (inter)dependence are ascribed with failure, whereas self-sufficiency and bodily strength are attributed with success. These feminized and disabled characteristics also intersect with how the narrator approximates the indigenous subjects to nature. Creating an opposition between nature on one side and reason on the other, the extractivist imaginary depicts the community as believing in nature spirits and therefore thinking irrationally, which thus separates them from the human sphere of reason. Environmental theorist Val Plumwood describes this approximation with nature deployed in systems of colonialism, racism, and sexism as demarking certain subjects as "a lesser form of humanity lacking the full measure of rationality and culture" (*Feminism and the Mastery of Nature* 4). Through these representations of deficiency, Alegría's narrative posits a position of inferiority and immaturity from which the community must advance in order to accomplish its full

potential of productivity and prosperity. In this way, the promises of extractivism acquire importance and urgency. Without deficiency or weakness, there is no need for progress. Only when these detriments have been exposed can extractivism's promises of prosperity be elaborated.

Section 2 - The Disguise of Labor Extraction: Transformation, Capacitation, Improvement

The capture and death of Rosendo Maqui by Amenábar represents the end of Rumi's leadership by a well-intentioned but misguided and feminized man, and an opening for a rational, virile, proactive man to take command. The man who will take this role of saving Rumi from degradation into poverty is Benito Castro, a mestizo who was treated by Rosendo Maqui as a son before being exiled from the community. According to the narrator, following the War of the Pacific, the mother of Benito was raped by a soldier fighting for land. When his stepfather abused him, Benito reacted by killing his father and then was rejected by his mother and taken in by Rosendo Maqui. Through his adopted kinship with Maqui, Benito becomes the heir to the leadership of the community; but he is of a new generation, knowledgeable about the world and committed to progress. After Benito is exiled from the town he travels throughout Peru, holding various positions from working on haciendas to holding leadership roles in the army. After becoming trained in military strategy in the army, he finally decides to return to his community of Rumi.

One of the most prominent characteristics of Benito upon returning to the community is his command over people and nature. Upon first arriving in Rumi, the space where his community was dispossessed, he exerts force over the guards and orders them

to leave the premises and explain where his community has gone. Once he arrives at the community, the narrator portrays the admiration of the community for him: "lo miraban con cierta admiración. Estaba muy cambiado. Su cara denotaba madurez y seguridad y su cuerpo, una tranquila fortaleza… Esta manera de saludar estrechando la mano, palmeando la espalda… Benito ha vuelto otro." ["They looked at him with admiration. He had greatly changed. His face showed maturity and security and his body was a calm fortress… His way of greeting by shaking hands and patting the back… Benito has returned another man"] (359- 60). Through depicting this esteem for his difference, the narrator represents the community's desire for the transformation that Benito offers. Shortly afterwards, Benito goes hunting with his gun and his success is admired by the community - "Nadie, nunca, había cobrado tantas en una sola vez." ["No one, ever, had caught so many at one time"] (368). As a result of his commanding confrontation with the guards and his successful capturing of food for the community's needs, Benito fulfills what the community has been lacking - the strength to defend themselves and the productive efficiency to have a comfortable life that meets their needs.

Employing his capacities for command, control and initiative, Benito begins to implement changes in the feminized, disabled community upon recognizing the deficiencies. In a conversation about the community's inability to prosper, Porfirio explains to Benito,

> Hace muchos años, yo me di cuenta de que la pampa se podía desaguar muy bien haciendo unos canales y también ahondando el cauce de desagüe de la laguna con unos cuantos tiros de dinamita. Así aprovecharía hasta una parte de tierra cubierta por el agua de la laguna. Chauqui y otros sacaron la vieja

> historia de la mujer que salió a oponerse y otros cuentos. Los demás, po costumbre, dejaron que triunfara el engaño.
>
> [Many years ago, I realized that the pampa could be drained with a few shots of dynamite, making channels and also deepening the drainage channel of the lagoon. This would allow us to have every piece of land covered by the water from the lagoon. Chauqui and others brought up the old story of the woman who comes out of the lake and other stories. The others, as per usual, let deception get the best of them.] (367)

Benito responds by calling this refusal to explode the lake because of the lake spirit a "tontería" ["nonsense"] and also condemns as stupid the community's belief in the spirit called "el chacho" that resides where deceased ancestors' houses are built. In response to the extended inaction of the community, Benito reacts with abrupt force. The narrator explains, "No se podía esperar tanto si la vida era miserable… Benito Castro deseaba abatir la superstición y realizar las tareas que esbozaron con Porfirio" ["One did not have the possibility of waiting if life was miserable… Benito Castro wanted to reduce superstition and carry out the tasks that he sketched out with Porfirio"] (369). Without consulting the community, Benito and Porfirio use dynamite to explode the lake so that the crops can be irrigated. Rumors begin to spread that the spirit of the lake never issued a cry in response to Benito's destruction and that the spirit is nothing more than superstition. Next, Benito begins destroying the ancestral houses, tearing the stones apart. The narrator describes the scene, "En seguida entraron hasta el centro de las ruinas y comenzaron a demolerlas. Las nuevas casas tendrían habitaciones más amplias." ["They immediately entered the center of the ruins and began to demolish them. The new houses would have larger rooms"] (371).

As he demolishes the ancient stone houses, he insults the chacho spirit, taunting the spirit to reveal itself if it really exists.

Through this destruction Benito accomplishes tasks of improvement and progress elaborated in the extractivist imaginary. If the community members can be dissuaded from believing in the existence of the nature spirits, they can become not only more rational, but also more self-sufficient and productive through increasing the amount of agriculture they harvest. Additionally, erecting new houses with larger rooms in a more temperate climate will provide them with ideal living conditions for raising more children. Within these new houses, the mothers and wives will birth and raise children, cook, clean, and care for the family, which will create a heteropatriarchal environment that will contribute to the future development of the community and the nation. The narrator describes the results of these transformations and the promising future of the community, stating, "De veras, después de dos años de tenaz labor, el pueblicito se levantó allá, fuerte y cómodo, y la pampa estuvo llena de hermosas siembras." ["Truthfully, after two years of tenacious labor, the little town rose up, strong and comfortable, and the fields were filled with beautifully planted seeds"] (373). This image of "hermosas siembras" depicts the future abundance awaiting the community. Through the transformations born of extractivism, the community and the nation within which it now belongs will be able to harvest the future benefits of progress and prosperity.

In order to accomplish this transformation, Benito implemented changes to the community's structure to more effectively manage the lives of both human and non-human subjects. Similar to the structures of state power aimed at improving indigenous laborers

within the urban areas during the 1930s and 1940s,[22] the management executed by Benito in the rural countryside emphasizes re-structuring and managing the familial and community lives of agricultural laborers in order to increase production efficiency. Not only the human lives, but also the non-human natural lives become subjected to a biopolitical regulation of capacitation. Drawing on Foucault's use of "governmentality," Timothy Luke describes the regulation of nature as "environmentality," or the "continuous attempt to reinvent the forces of Nature in the economic exploitation of advanced technologies, linking structures in Nature to the rational management of its energies" (58). In addition to rationally managing nature's energies, Benito denies nature any power or use outside of human benefit; it is solely to be dominated by the possessors of reason. Through transforming *natura naturans* - a supernatural power - to *natura naturata* - a physical object,[23] Benito demonstrates to the men of the community how to regain their masculinity through establishing control over nature, which should be inferiorized in relation to their power.

As Plumwood describes in an aforementioned quote, this establishment of control applies not only to nature, but also to any human subject represented in proximity to nature. The correlation that Alegria's narrative draws between nature and women is first alluded to in the opening chapter of the novel when Rosendo Maqui questions whether he

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[22] Paulo Drinot writes, "By the early 20th century, social reformers viewed the state as the entity to be called upon to address the labor question both by protecting labor from pernicious influences and by improving the conditions that labor faced, in the workplace and in the community, and that made it susceptible to those influences. In so doing, an expanded social role was created for the state (7-8).

[23] According to Rupert Sheldrake, "When the founders of mechanistic science expelled souls from nature, leaving only passive matter of motion, they placed all active powers in God. Nature was only *natura naturata*. The invisible productive power, *natura naturans*, was divine rather than physical, supernatural rather than natural" (61).

has more love for the land or for women. After admiring the land, nature, and hills, he expresses his desires to "entender sus secretos físicos y espirituales" ["understand her physical and spiritual secrets"] and muses,"Es la tierra mejor que la mujer?" ["Is the land better than women?"] (15). Later, as Maqui is considering the body and hips of a female herder, the narrator states, "Ella, en buenas cuentas, era la vida que llegaba a multiplicarse y perennizarse, porque la mujer tiene el destino de la tierra." ["She, in all accounts, was the life that multiplied and sustained itself, because women possess the destiny of the earth"] (40). In these depictions, the land and the herder fulfill a role of producing or reproducing for the benefit of the others. The fertile land produces food to be consumed and the body of the herder reproduces children so that the community can persist into the future.

Through both these processes of "multiplying," the community is able to accomplish its goals of sustaining itself into the future and gaining prosperity. The ancient notion of the feminized space of *chora* provides a valuable representation for analyzing this (re)production. Attributing *chora* with "feminine" qualities, Plato describes its exhibition of emptiness, absence, passivity, and penetrability, and its lack of self-identity, self-possession, and agency. Compared to a womb, *chora* is depicted as a receptacle that nurtures the creations which the masculine forms intend to produce, without leaving any of its trace on the creations. This deleting of the trace of women's role in economic (re)production has been analyzed extensively by Italian feminist Silvia Federici, who discusses the appropriation of women's labor through capitalism as "a social system of production that does not recognize the production and reproduction of the worker as a social-economic activity, and a source of capital accumulation, but mystifies it instead as a natural resource or a personal service, while profiting from the wageless condition of the

labor involved" (8). In this way, a heteropatriarchal environment is created in how women's labor becomes erased and appropriated for the benefits of the capitalist system and wageworkers.

While Federici takes for granted that natural resources are appropriated for human benefit, environmental critic Jason Moore expands the critique of reproductive labor to include non-human natures. He examines how the labor of nature is appropriated through capitalist processes and describes how capitalist production is made possible through the "unpaid work of extra-human natures" (17). This unpaid work of nature is first established by stripping nature of its power and spirit and then designating its labor as available for annexing by the possessors of reason. Through women's approximation to nature, they are also designated as a free source of labor for rational men. In this way, nature and the gendered, racialized, disabled bodies represented in congruence with nature experience the appropriation - or extraction - of their labor. Thus, to the contrary of the extractivist imaginary's depiction of a transition from nature to reason, an analysis of the labor appropriation in the novel reveals that reason extracts from nature, and those designated as capacitated extract from those who are, or become, incapacitated. While the extractivist imaginary promises a future of transformation to superiority as a result of extractivism, excavating the erased voices of women and nature in the novel uncovers that extractivism does not produce universal benefits; it rather creates structures in which benefits are extracted from some and captured by others.

Section 3 - The Queer Threat of Human-Nature Inter-dependence

Me quieres asustar, vieja estúpida… La mujeruca
encovada parecía un harapo. Sólo sus ojos, muy abiertos,
en medio de la cara terrosa, eran altivos y malignos.
[You want to scare me, you stupid old woman. The woman appeared to
be shrouded like a rag. Only her eyes, wide open,
in the middle of her earthy face, were arrogant and evil.]
- *Álvaro Amenábar (309)*

In the above quotation, the gamonal Amenábar insults Nasha Surco, whom the narrator describes in the following way: "La fama la señalaba curandera. La leyenda, bruja fina." ["Fame designated her a healer. Legend, cast her a skilled witch"] (304). Although Amenábar and Benito are depicted on opposite sides of the battle of good versus evil, both protagonists attack Nasha Surco. Their dual disdain for her could be related to their seemingly similar objective to restructure the community. Both men aim to gain control over the community and transform it according to their aims. While Amenábar desires to exploit the labor of the residents in the copper mines, Benito aims to implement agricultural extractivism. Both men declare their heteropatriarchal power through proclaiming their immunity to Nasha's power.

When community members call Benito to a trial and accuse him of disrespecting the lake and betraying the community for the sake of progress, Benito responds: "Si quería el progreso era porque estimaba que solamente con el progreso el indio podía desarrollarse y librarse de la esclavitud. ¿Por qué se salvó don Alvaro Amenábar de la brujerías de Nasha Suro? Solamente porque no le tuvo miedo. Eso era el progreso." ["If I wanted progress, it was because I believed that only with progress could the Indian develop and free himself from slavery. Why was Don Alvaro Amenábar saved from the witchcraft of Nasha Suro? Only because he was not afraid of it. That was progress"] (372). In his speech to the

assembly of men, Benito designates progress as the solution to the community's vulnerability and ignorance that led to the community's dispossession, malnourishment, and disintegration. In this equation, the community's belief in and fear of the power of Nasha and the nature spirits leads to their destruction.

Nasha poses such a threat to both the protagonist and the antagonist because she does not fit into her assigned heteropatriarchal role of feminized weakness elaborated in the extractivist imaginary. The narrator describes her appearance in the following way, "El rebozo le cubría la cabeza impidiendo ver las greñas encanecidas y enredadas. La única nota ocre de su indumentaria era la faz rugosa, en realidad tan ajada y mugrienta que parecía una tela sucia. Los ojos opacos brillaban de cuando en cuando con un extraño fulgor… Menuda y encorvada, vivía sola en una pequeña casa de estrecha puerta y ninguna ventana." ["The shawl covered her head, preventing anyone from seeing her mop of gray and tangled hair. The only ochre note of her attire was her rugged face, actually so worn and grimy that it looked like a dirty cloth. Her opaque eyes gleamed from time to time with a strange radiance… Small and stooped, she lived alone in a small house with a narrow door and no window"] (304). In these depictions, the narrator designates Nasha as racialized, disabled, old, dirty, and unmarried. According to the trajectory of the extractivist imaginary, these characteristics would demark Nasha as weak and incapacitated; however, to the contrary, Nasha is one of the characters possessing the greatest amount of power throughout the novel.

While no other person in the community is able to challenge Amenábar, Nasha succeeds in walking into his house unnoticed, stealing a portrait of him and casting a curse. The narrator describes her presence in the house as a shadow that not even Amenábar's

fierce guard dogs could detect. When the curse is discovered, she terrifies not only Amenábar's wife and children, but also his soldiers, described as killers. Frightened by Nasha, the "matones" ["killers"] ordered to arrest her "desmontaron desganamente y vacilaban" ["hesitantly dismounted and couldn't decide"] and grabbed her fearfully (309). Although Nasha is arrested, her power over the villagers and Amenábar's fearsome soldiers is palpable. Nasha's character serves as a compelling contradiction to the designation of incapacitated as inferior, on the one hand, and the affirmation of capacitation as superiority, on the other hand. She is small and stooped, yet invokes fear and terror; crippled, yet the healer and caregiver for the entire community.

The narrator's designation of Nasha as a "bruja," or witch, is interesting given the history of witches within Peru. The term witch was not something native to the indigenous people of Peru, but rather was imposed by Spanish colonizers upon women with knowledge of herbs and connections to nature.[24] According to Peruvian colonial historian Irene Silverblatt, the "devotion displayed by these people toward the hills, trees, stones, the sun, the moon, rivers and springs" signaled the presence of the devil and his witches to the arriving Spanish colonizers (170). Throughout his novel, Alegría appears to be using a similar categorization as the Spanish colonizers. Nasha's "knowledge of the curative properties of plants" demarks her as a bruja, or a superstitious, evil woman, who encourages and provokes their beliefs in the powers of nature. Additionally, Nasha's power in indigenous healing and medicine symbolizes traditional power and autonomy, and thus opposition to colonizing rule. As Silverblatt explains, "The Spanish decreed that witchcraft

[24] Silverblatt writes, "Our condemned witch may conform to one expectation of her inquisitors - knowledge of the curative properties of plants was sufficient evidence of witchcraft" (181).

and idolatry were indistinguishable; thus, witchcraft, maintenance of ancient traditions, and conscious political resistance became increasingly intertwined for colonial Indians" (195). Through her connection with nature, Nasha becomes "bewitched" or designated as outside the realm of normal. This bewitching also functions as a type of queering, or a presentation of "resistance to the norm" (Halperin 62). Following the theories of queer of color theorists Jasbir Puar and Scott Lauria Morgensen, who assert that queer statuses can be produced by exclusionary logics of imperialism and colonialism,[25] I contend that Nasha's identity is queered through its oppositional relationship to the systems of management and control historically established by the Spanish colonizers and presently imposed by Benito's designs of extractivism.

Nasha's bewitched and queered statuses designate her not only as an outsider, but also as a threat.[26] Her connection to traditional beliefs and ability to use her power to intimidate and exercise influence pose a significant danger to the objectives of Amenábar and Benito, who aim to manage the community for the purposes of extractivism. In order to counter this threat to the extractivist imaginary presented in the novel, the narrator

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[25] In *Spaces Between Us: Queer Settler Colonialism and Indigenous Decolonization*, Morgensen writes, "The imposition of colonial heteropatriarchy relegates Native people and all non-Native people of color to queered statuses as racialized populations amid colonial efforts to eliminate Native nationality and settle Native lands… In this book, queer will refer to statuses produced by the heteropatriarchal power of white supremacist settler colonialism" (1-2).

[26] For the Spanish, the women "witches" possessing powerful knowledge of indigenous traditions as well as exercising disobedience to the colonial regulations, such as not going to Church, posed a serious threat to establishing colonial order and control. Furthermore, Silvia Federici also describes the danger witches posed to authoritarian regimes, explaining that the witch symbolized "the embodiment of a world of female subjects that capitalism had to destroy: the heretic, the healer, the disobedient wife, the woman who dared to live alone, the obeha woman who poisoned the master's food and inspired the slaves to revolt" (11).

continuously discredits and degrades Nasha's power. Following the community exile to Yanañahui, the narrator describes the decline of Nasha, explaining that she might not even be worth addressing since she is irrelevant to the plotline: "La situación de Nasha, si hemos de seguir ocupándonos de ella, era de franca decadencia. Los comuneros habían recibido una prueba práctica de la ineficacia de sus brujerías. No, no era tan fina como se pensaba. Dar yerbas para esta o aquella enfermedad, cualquiera lo hace" ["The situation of Nasha, if we are to continue to consider her case, was one of frank decadence. The villagers had received practical proof of the ineffectiveness of her witchcraft. No, it was not as skillful as had been thought. Anyone was capable of providing herbs for this or that disease"] (371). By the close of the narrative Nasha's ability to prescribe medicinal herbs, which was previously described as powerfully unique, is disregarded as a mundane practice.

In place of Nasha's medicinal knowledge, Benito proposes that the community heed the knowledge of doctors outside the community. In his speech before the assembly when he advocates for progress and dismisses the nature spirits, he states, "El Chacho no existía: ¿por qué no lo había muerto? El médico del regimiento decía que la hinchazón proviene de sentarse, después del acoloramiento producido por una caminata, en las piedras heladas de la puna. Es un resfrío y no hay tal Chacho." ["The Chacho did not exist: why had he not died? The regiment doctor said that the swelling comes from sitting down on the icy stones of the puna after the warmth produced by walking. It's a cold and there's no such thing as the Chacho"] (372). Through this pronouncement, Benito signals that the local and traditional ways of understanding and curing illness are irrational and should be replaced with the superior knowledge of outside masculinized doctors.

The effects of this disempowering of local knowledge is most evident in the very last page of the novel. In the final chapter, Benito employs his military skills to lead the community in a fight against Amenábar for control over their land. In his final speech, Benito states:

> En este mundo ancho, cambiamos de lugar, vamos de un lao pa otro buscando la vida. Pero el mundo es ajeno y nada nos da, nada, ni siguiera un güen salario, y el hombre muere con la frente pegada a una tierra amarga de lágrimas. Defendamos nuestra tierra, nuestro sitio en el mundo, que así defenderemos nuestra libertad y nuestra vida.
> [In this large world, we change places, we go from one place to another looking for ways to sustain our lives. But the world is alien and gives us nothing, not even a good salary, and men die with their foreheads stuck to the land bitter with tears. We will defend our land, our place in the world, and in this way, we will defend our freedom and our life.] (377)

In proclaiming that the only safe place in the world for indigenous communities is the land in the rural areas, Benito assigns them a restricted role within the nation's economy as agricultural laborers. Following the battle, when he is bleeding and about to die, Benito runs to his wife, who is holding their baby boy - Benito's legacy and the representation of the future of the masculinized, productive indigenous community he has created. When Benito tells Marguicha to escape with their son, she responds: "¿Adónde iremos? ¿Adónde?" ["Where will we go? Where?"](383). Marguicha's desperation in this moment exposes the cracks within the extractivist imaginary.

Despite Benito's transformations of the community to create self-sufficiency and independence, Marguicha does not possess the knowledge or skills to know how to support herself and her son and to survive. As a result of her status as a feminized subject, she is not granted access to the independence that Benito proclaimed to offer through his transformation. This scene demonstrates that rather than acquiring independence, Marguicha is stripped of her power and must depend on Benito's strength. In contrast, the bewitched, queered character Nasha provided not only for herself but also for others in the community through her knowledge of edible and medicinal plants, and was able to survive living solitarily within the community and in an isolated region from the community once they moved to Yanañahui. This survival cannot be attributed to her independence, however, but rather her interdependence with nature. Through her intimate knowledge and connection with nature, she is able to care for the needs of nature, her community, and herself. This model of interdependence threatens the extractivist imaginary because it directly contradicts the model of extracting labor from incapacitated, feminized, disabled subjects for the benefit of those designated as capacitated, masculinized, and able-bodied.

Conclusion for *El mundo es ancho y ajeno*: The Stories of the Feminized, the Queer, and the Bewitched

In conclusion, *El mundo es ancho y ajeno* elaborates an extractivist imaginary of progress towards independence while also depicting subjugated voices that crack the grounds upon which this imaginary is constructed. After first establishing Rumi residents as feminized, disabled subjects linked to nature, the novel portrays the necessity of its transformation to masculinization, capacitation, and rationality through the interventions of Benito Castro. While the narrative's extractive imaginary depicts the fulfillment of

Benito's promises of prosperity through representations of the town as safe, comfortable, and awaiting to harvest the abundance of the planted seeds, an analysis of the novel's feminized, queered, and bewitched subjects demonstrates an alternative experience. For these characters, the harvest promised by the seeds of extractivism is never reaped. The transition from incapacitated to capacitated, dependent to independent never occurs. Hierarchies of gender, race, and ability differences are exploited, labor is appropriated from human and non-human subjects demarcated as irrational and feminized, and local knowledges and human-nature inter-dependence are denigrated. Upon uncovering subjugated voices of the planted earth, the queer witch, and the abandoned mother buried within the text, the promise of independence, prosperity, self-sufficiency offered by the extractive imaginary is exposed as a deceptive fallacy.

Extractivism as Cleansing the Feminized Grotesque in *La niña de sus ojos*

Published seven years after *El mundo es ancho y ajeno* and authored by a state official across the national border, *La niña de sus ojos* presents an extractivist imaginary that also portrays rural indigenous communities as feminized, disabled, and "nature-like," and thus requiring the interventionist restructuring offered by extractivism. In the opening scenes of the novel, Antonio Díaz Villamil depicts the urban market of La Paz and the luscious fruit, vegetables, fish, chicken, pork, and beef purchased by servants to prepare in the kitchens of high ranking officials. Throughout the novel, the narrator's tale follows this path of agricultural consumption from the houses of the nation's high civil servants to the market where the food is sold, to the rural areas where it is originally produced. After describing the market scene, the narrator traverses geographical landscapes to depict the

elite boarding school in which the protagonist Domy Perales has grown up since the age of six and has received her education in westernized values and knowledge. Domy's background as a *chola*, or urban indigenous woman, is concealed from her classmates until after graduation when her identity is discovered and she is forced to return to the neighborhood of her birth. Upon her arrival at her parents' house, her refined, delicate, and pure character conflicts with the dirty and immoral living conditions and behaviors of her kin, and she becomes bedridden from illness. Eventually, Domy is healed by a doctor who encourages her to find her "ideal superior," or purpose for living. She then moves to the rural indigenous community of Collamarca, which is described by the narrator as primitive, dirty, and impoverished. Through her role as a school teacher, Domy implements new hygienic, educational, and social standards. Similarly to Benito's management in Yanañahui, Domy's instruction increases the effectiveness of the community's agricultural extraction and as a result, its prosperity, happiness, and health.

Despite the status of *La niña de sus ojos* (1948) as a foundational text in Bolivia's national formation, the novel has been analyzed by few literary critics. Marcia Stephenson and Ximena Soruco, who have offered the most detailed criticisms of the novel, examine the narrative in relation to the cultural and racial integration of indigenous communities into the modern nation within mid-twentieth-century Bolivia. While Stephenson interprets the novel as assimilating all residents under national identity, Sorrucco argues that Villamil's novel rejects the *cholos* - urban indigenous residents - from the national imaginary (162). I agree with Sorrucco about Villamil's exclusion of the *cholos* from the formation of nation; however, my analysis shifts from this focus on the *cholos* to examine the role of the rural indigenous communities within the nation's plan for agricultural extractivism. Building

upon their critiques, I analyze how Antonio Díaz Villamil, minister for the state's department of education, constructs an extractivist imaginary. The motivation behind this extractivist imaginary becomes clear upon studying his role as the Bolivian minister of education and the proposals set forth in the *Consejo Nacional de Educación*. In summarizing the conversation that occurred during a 1940 *Consejo Nacional de Educación* meeting about the 1920s Warista rural communitarian schools, historian Brooke Larson writes,

> The [earlier] communitarian schools had violated the national interest by training Indians in artisan skills, awakening new economic aspirations and vocations, thus tempting them to abandon their natural sphere and migrate to the cities. The judges proclaimed 'the ultimate goal of the school is making of great agriculturalist because Indians are magnificently adapted to the harsh climate and thus irreplaceable' (Larson 47).

This description demonstrates how the Consejo, which Villamil directed as Minister of Education, understood agricultural extraction as essential to the national interest. The rising tide of urban migrations provoked a fear that the nation would be left without the rural labor required to accomplish the essential food production necessary to feed the populations in the cities. As the Bolivian politician Centeno Ayala wrote in 1919: "If the Indian withdraws from the countryside, who will work the earth and raise livestock? Who will serve us?" (cited in Soruco 189). In order to assure that food arrived on elite tables, a system of agricultural extractivism had to be established and an extractivist imaginary elaborated. Similarly to Alegría's novel, the extractivist imaginary detailed in Villamil's narrative depicts agricultural extractivism as a process of beneficial transformation for

rural indigenous communities. Although the original state of the indigenous community in Villamil's narrative is dirty, sick, backwards, impoverished, disabled, and grotesque, Domy implements new structures to transform the community so that it is healthy, clean, and efficient, which increases its extractivist capacity.

Section 1 - The Affliction of the Impure: the Bestialized, Promiscuous, Dirty, and Debilitated

In Villamil's novel, indigeneity is connected to grotesquery. Whether residing in the urban or rural areas, the indigenous subjects - with the exception of Domy who received an elite education - are described by the narrator as perverse, dirty, and incapacitated. As the above quote displays, Domy contrasts sharply with her grotesque parents. Shortly after arriving at her parents' house, Domy descends the stairs to eat the soup her mother has prepared and realizes that "el aroma que exhalaba el picante potaje no armonizaba con el suave perfume de sus ropas y de su propia persona" ["The aroma that the spicy stew exhaled did not harmonize with the soft perfume of her clothes and her person"] (93). This clash is magnified by how Domy's purity and cleanliness is contrasted with the "india sucia y desgreñada" ["dirty and disheveled Indian"] (92) who serves Domy the food. Following this homecoming, Domy's parents celebrate a traditional festival by inviting friends over to their house for drinking and dancing. Domy remains secluded in her room until her mother Doña Saturnina, who is intoxicated, enters her room. The narrator describes the scene as follows:

> El ver así su madre le produjo tan rudo golpe moral que superó a todas las incomodidades y repugnancias que había soportado aquel día. La madre

> siguió aproximándose que su cara, idiotizada por el alcohol, defraudaba con el gesto su cariño maternal, llegando a lo sumo a traducir una sonrisa que apenas era de cinismo e instinto animal.
>
> [Seeing her mother like that gave her a sharp moral blow that exceeded all the discomforts and aversions that she had endured during that day. Her mother approached her, with her face looking stupid because of the alcohol, betraying any sense of maternal care, and finally showing a smile, which was only cynicism and animal instinct.] (122)

In this scene, Doña Saturnina's drunken behavior is portrayed not only as lacking maternal care, but also as threatening to Domy. She is depicted as unstable and deranged and the reader questions what could occur if Domy does not follow her wishes after she approaches Domy with animal instinct. Domy is thus coerced by this grotesque figure to descend the stairs and join the party. As she looks around the room, she is disgusted with the *cholos* who are described as "ebrias y bestializadas" ["drunk and bestialized"](129) and looks for the first opportunity to escape back to her room.

The contrast between the purity Domy possesses as the result of her education and the filthiness present in her *cholo* community is also portrayed in the distinction between her sexual virtue and the sexual promiscuity of her mother, Doña Saturnina. On the one hand, Domy is portrayed as sexually pure through her repudiation of the sexual advances of four different male suitors and her rejection of her love for a man she discovers is married and "defends [his] dignity" (208). On the other hand, Doña Saturnina is represented as sexually promiscuous and outside the "proper" boundaries of

heteropatriarchal sexuality for women. Marcia Stephenson observes of Doña Saturnina's employment as a fruit vendor that

> her success [as a businesswoman] is attributed to an underlying eroticism that frames a potential sale. Thus her overture to the wealthy, foreign client is replete with sexual overtones "saca a relucir sus más exquistas atenciones, sonríe con sonrisa de sirena; toma una palta, le hunde la uña, levanta un trozo de la corteza y se la ofrece coquetamente, diciendo: - Ay, caballero! Bien ricas siempre están mis paltas" ["she displays the most pleasing and courteous attention, smiling like a siren. Picking up an avocado, she sinks her fingernail into it and lifts up a piece of the rind to offer it to him flirtatiously, saying: - 'Oh, gentleman! My avocados are delicious'"] (11).

After drawing a connection between the sale of the avocados and the sale of the breasts of Doña Saturnina, Stephenson links her sexuality to prostitution because of "the transactional context in which they are invoked" (45). In portraying Doña Saturnina as similar to a prostitute, the narrator positions her as a threat to the heteropatriarchal family unit. Queer of color critic Roderick Ferguson describes the prostitute as the "other of heteropatriarchal ideas" who is "eccentric to the gendered and sexual ideals of normative (i.e. patriarchal) heterosexuality" (*Aberrations in Black* 9-10). In this way, Doña Saturnina directly counters the normative behaviors of patriarchal heterosexuality that Domy upholds in multiple ways. She fails to fulfill her role as a mother and threatens her own daughter with her deranged, animal-like behavior; she refuses to reside within the properly feminine confines of the home and negotiates business transactions in the public market; and she engages in promiscuous sexual behavior that tempts men into betraying

their role as the fathers of healthy, moral, productive citizens. In this way, similarly to Nasha Surco, Doña Saturnina holds a queer status through her oppositional relationship to heteropatriarchal norms. In contrast to Domy, Doña Saturnina is physically, spiritually, and sexually impure.

The narrator also attaches this dirt and perversion to the indigenous agricultural laborers residing in Collamarca, the rural community where Domy travels to become a teacher. The narration depicts the indigenous residents as physically and sexually impure through portrayals of the squalor, filth, and repugnance of buildings and homes and the residents' engagement in sexually promiscuous orgies. The narrator describes the community members as "seres primitivos" and the schoolhouse as containing "miserables asientos de adobe; paredes sucias; lleno de telas de araña; olor a cueva." ["Miserable adobe seats; dirty walls; full of spider webs; smells of caves"] (218). When describing Domy's arrival in Collamarca, the narrator remarks,

> Los pequeños, empujados por la curiosidad, se aproximaron a contemplar con ojos azorados la, para ellos, exótica figura de la joven, pero al advertir que ésta avanzaba hacia ellos para hablarles y demostrarles su complacencia, retrocedieron amedrentados, hurgándose la nariz con los dedos o rascándose las polvorientas e hirsutas cabezas.
>
> [The little ones, driven by curiosity, approached to look with amazed eyes at the exotic figure of the young woman, but when they noticed that she was advancing towards them to speak to them and show her complacency, they drew back in fear, digging their fingers in their noses with or scratching their dusty, shaggy heads.] (222)

Through this representation of the children as sticking their fingers in their noses and scratching their dusty heads, the narrator illustrates a scene of grotesque, destitute, debilitated, shy children who require the support and care of an outside mother-teacher to transform them into clean, happy, healthy children. The use of omniscient narration in this description contributes to the power of the extractivist imaginary through creating an objective and ultimate source of knowledge that ascribes these characteristics of dirtiness and backwardness. The rational voice of the narrator functions as the foil to the nature-like, primitive indigenous subjects. Only through Domy's moral guidance can these dirty children achieve the rationality and cleanliness necessary to be considered competent, capacitated humans.

These portrayals of the urban and rural indigenous communities as repulsive reveal how Villamil's extractivist imaginary functions through imposing characteristics of disability and "nature-ness," onto indigenous characters. Critics have analyzed how an association with nature and with disability have been inscribed onto racialized people in order to justify colonization, slavery, and dispossession;[27] the analysis of this scene, however, provides the opportunity to consider how colonizing systems assign *intersecting* nature-like and disabled attributes. Grotesque, which has come to mean repulsive, disgusting, and abnormal, was originally used to describe cave illustrations "combining vegetation and animal and human body parts" (M. Russo 1). In Villamil's novel, grotesque is used to signify not only abnormal or disabled, but also this original definition of a muddled mixture of non-human and human nature. The "nature-ness" and disability of the

[27] For a discussion about nature in this context, see Pellow and Plumwood; for disability, see Minich and Erevelles and Minear.

indigenous characters are entwined: Doña Saturnina is stupid and animal-like; the indigenous children are sick with lice and repulsively dirty. As a result of these dual "impairments,"[28] they are excluded from the status of humanity - or rational, able-bodied, healthy, clean, capacitated subjects.

Despite their seemingly similar conditions, Doña Saturnina and the indigenous children face juxtaposed forms of disability and nature-ness and therefore do not share the same possibility for curing their impairments and transcending to the realm of humanity. On the one hand, Doña Saturnina and the *cholos* in La Paz, who have acquired economic and social power through their business endeavors, are portrayed as deranged and bestialized. Their nature-ness is savage and unable to be controlled. They are past the point of rehabilitation: they cannot receive the guidance of the education system and must be expelled from Domy's care and the nation. The indigenous characters in the rural countryside, on the other hand, whose labor must be appropriated for agricultural extractivism, are described as desperate, dependent, and sickly. To the contrary of the independent, strong-willed *cholos*, the rural indigenous characters eagerly seeking the care of the protagonist, who represents the state's implementation of a rural educational system. Feminized submission is the key distinction between these two representations. While the disability of *cholo* community is characterized by its rebelliousness, the debility of the rural indigenous community is marked by its acquiescence to Domy's authority, and therefore its receptiveness to the establishment of a heteropatriarchal environment.

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[28] In using the word impairment, I am referencing disability scholar Julie Minich's work "Enabling Whom? Critical Disability Studies Now" in which she writes, "The methodology of disability studies as I would define it, then, involves scrutinizing not bodily or mental impairments but the social norms that define particular attributes as impairments, as well as the social conditions that concentrate stigmatized attributes in particular populations."

This emphasis on feminization marks a critical distinction between Alegría's and Villamil's extractivist imaginaries. While both narratives posit capacitation as a reward for engaging in the transformation that the protagonists offer, Alegría presents Benito's masculinization as the solution to the feminized dependency and vulnerability of the community. Despite the fact that the promised community strength and independence associated with masculinization is never actually delivered, Benito's virile character, displayed through his fighting capacities and domination of nature, provides the desired model for the community to achieve. In Collamarca, Domy does not present masculinization as synonymous with capacitation. In her role as a mother-teacher, she portrays a feminized model for the indigenous community. Whether through a masculine hero or a feminine teacher, within both indigenous communities, the protagonists reconfigure the material and social structures to implement heteropatriarchal environments. Domy's strict adherence and obedience to moral codes of feminine decency provide a model for how the indigenous residents can reform themselves to improve their vulgar lifestyle. While Domy submits to norms of decency, cleanliness, and morality; the indigenous residents submit to Domy's authority and instructions about how to structure their lives. As will be discussed in section three, the strength and independence exhibited by Doña Saturnina and the *cholos* poses a significant threat to the power of the Bolivian elites and their extractivist design. Only disability and "nature-ness" that are feminized allow for inclusion within the reformative project of extractivism.

Section 2 - Washing *Polleras*: An Education for Agricultural Labor

Similar to how the indigenous community in Rumi admires Benito upon his return to the town, the Collamarca residents esteem Domy for the good she is diffusing throughout the community. The narrator explains, "Los padres y madres de familia, aunque ignorantes para apreciar por el comportamiento, aspecto y manifestaciones de sus hijos, algo de lo bueno que se estaba haciendo en la escuela y comenzaron a estimar y fiar de veras en aquella mujer singular." ["Fathers and mothers of families, although too ignorant to appreciate the behavior, appearance and manifestations of their children, they noticed something of the good that was being done in school and began to really value and trust in that special woman"] (228). The hygiene, order, and efficiency that Domy instills are portrayed by the narrator as an indisputable, universal good that the community members wholly adopt as beneficial to their prosperity and wellbeing. In order to accomplish her cleansing mission, Domy inserts herself into different aspects of community life and establishes various rules. When, on the first day of teaching, she sees that the students' clothing is repugnant, she orders them to go back to their homes and find all of their clothing and then teaches them how to wash their clothes with soap (222-3). The following week, when the students arrive in the classroom, Domy inspects their clothes and directs them in washing their fingernails, hands, and ears. After these initial weeks, Domy visits the houses of the children's parents and instructs them in habits of order and hygiene (225). Through these visits, Domy increases the household reproductive labor of heteropatriarchal families. Eventually, Domy reduces the amount of traditional festivals and cultural practices, including their rituals to the Pachamama or mother earth; she

likewise restricts the use of alcohol and begins to gain more power over the community than even the indigenous leaders have.

After describing the above scene of cleansing the students, the narrator considers how students who are absent the first day of class will respond upon their return to school and explains, "se harían pesar pronto al verse repugnantes cuando todos los demás estuvieran limpios y mejor vestidos." ["soon they will feel ashamed when they recognize that they are repugnant in comparison to the others who are clean and better dressed"] (227). This musing demonstrates the transformation that the extractivist imaginary promises - transitioning from repugnance and grotesquery to cleanliness and proper grooming - as well as the social pressure that Domy establishes. Through her power as the school teacher, Domy disseminates a set of norms to which the community must compare themselves and feel ashamed if they do not conform. Through this formation of disciplinary normalization, or what Michel Foucault calls "normation," divisions are created between the normal and the abnormal (*Security, Territory, Population* 56). In this way Domy is able to retain her status as the loving mother-teacher whose ordering is not described as discipline, but rather as implemented "sin imposiciones ni castigos, sin amenezas" ["without impositions, punishments, or threats"] and because her students "se esforzaban por adivinar y cumplir los deseos de su grande buena amiga" ["strained to guess and fulfill every desire of their older, good friend"] (232). In portraying Domy's capturing of control over the community's lives and resources as harmonious and desired by the community, Villamil presents a model for submission to and dependency on a set of heteropatriarchal social norms based in extractivist designs.

According to the narrator, within five years of Domy implementing these initial norms, the town experiences a "milagro de transformación" ["miracle of transformation"] (231). Drunkenness and endemic illnesses have been eliminated and all the residents live in a social harmony that contrasts the "miseria, ignorancia y depresión moral que antes" ["misery, ignorance, and moral depression of before"] (235). The town members have erected a new school with large benches, clean bathrooms, and strict hygienic and moral rules. During school lunches the students sit at their assigned seats and Domy takes her place at the head of the table, where she serves as "el ejemplo con sus maneras y porte." ["the example with her manners and demeanor"] (233). Through a careful analysis of the text, the reader can perceive that the miraculous transformation bringing about "social harmony" also produces ideal conditions for efficient agricultural extractivism. Similar to the "hegemonic planning" that anthropologist James Scott analyzes in his book *Seeing Like a State*, the structures of order that Domy imposes craft a society that becomes legible to outside forces looking to appropriate resources and labor. Scott explains the importance of legibility to interventionist forces,

> If we imagine a state that has no reliable means of enumerating and locating its population, gauging its wealth, and mapping its land, resources, and settlements, we are imagining a state whose interventions into that society are necessarily crude… An illegible society, then, is a hindrance to any effective intervention by the state, whether the purpose of that intervention is plunder or public welfare (77-8).

Domy's restructuring of the community through organizing the students into their proper seats and managing the lives, behaviors, and activities of all the Collamarca residents creates the legibility and order for the state to extract agricultural labor. The children receive an education that values and emphasizes their labor in the fields; the adults obtain two tractors and two trucks to transport greater quantities of food to the urban areas; and the new hygienic standards guarantee the clean, healthy state of the transported food.

While the extractivist imaginary depicts the happiness, prosperity, and harmony of the residents as a result of Domy's transformative norms and structures, a closer analysis of Domy's school reveals the limitations of her planning. As a result of the spreading of the town's reputation for its magnificent school, a national inspector is sent to the town to learn about Domy's teaching methods. When the state education inspector interrogates Domy about the educational theorists that she should be using in her pedagogy, she responds, "Respeto y estimulo las inclinaciones naturales de los chicos. Eso es lo que yo entiendo por verdadera pedagogía." ["I respect and stimulate the natural inclinations of the children. That is what I understand as true pedagogy"] (240). Domy's reply to the inspector is reminiscent of the aforementioned description of the *Consejo Nacional de Educación*'s advice that Bolivia's indigenous subjects remain in "their natural sphere." Rather than "awakening new economic aspirations and vocations," Domy teaches the indigenous children so that they will fulfill their role as agricultural laborers to produce and transport the food for urban elite consumption.

Domy's assertion that agricultural labor is the indigenous children's proper place or "purpose" is further illuminated through her conversational exchange with Pablito, a *mestizo* child who is visiting Domy's school with his father. Pablito is surprised that they

will be eating at the table with the indigenous children and asks if they are his equals. Domy responds,

> Sí, Pablito, todos éstos son también niños como tú… Si los niños indígenas y sus padres no trabajaran tú y todos los que viven en las ciudades, no tendrían los alimentos y muchas otras cosas que da el campo.
> [Yes, Pablito, all these children are children like you… If the indigenous children and their parents did not work, you and all those who live in the cities would not have the food and many other things the countryside gives us.] (256)

In this explanation, Domy establishes the equality of the children through referencing the indigenous children's condition of working as agricultural laborers. They are able to be included within the category of citizen or human because they provide the food for the urban mestizos. In this way, their ascension to humanity from nature is not based on achieving higher educational or moral standards, but rather in more efficiently producing agriculture. Additionally, this exchange reveals that the status that the indigenous children receive as humans will never actually equate to the status of the mestizo children. Although they exist within the realm of humanity because of their agricultural production, the indigenous children - similar to the women and nature analyzed in Alegría's novel - will always be the source of labor appropriation and therefore remain in a subordinate position in relation to the mestizo children, who receive the benefits of their labor. This inclusion under an inferior status is described by critical race theorist Yen Le Espiritu as "differential inclusion," through which marginalized groups are "deemed integral to the nation's economy, culture, identity, and power - but integral only or precisely because of their

designated subordinate standing" (47). In the elaboration of the extractivist imaginary, rural indigenous populations are granted the status of humans and citizens because of their position as efficient agricultural laborers, yet this character necessarily affords them a subordinated status as the source of extraction, whose labor benefits superior subjects.

The experience of differential inclusion is represented materially through the dress code that Domy implements in the community. Literary critic Marcia Stephenson describes the Bolivian process of modernization as involving a transition in women's clothing: "The multilayered *pollera* worn by the Indian women or the urban *chola* . . . emerges as a hegemonic symbol of a disorderly, polluted body that can only be cleaned up once the traditional garb has been exchanged for a (modern) skirt" (5). Rather than enforcing this clothing exchange from *pollera* to skirt, Domy insists on the cleanliness of the indigenous people's original clothing.[29] The distinction that Domy creates between her modern skirt and their clean *polleras* symbolizes how, despite the beneficial changes that Domy makes to transform them into humans, they remain in an inferior, subordinated position, just barely crossing the point of transformation from nature to humans. Through this differential inclusion, the indigenous residents first undergo the transformation and restructuring required for the state to render the community legible for extractivist purposes. Upon becoming efficient agricultural laborers, the state bestows the title of humans and national

[29] She specifically states that she will not change their clothing because her changes have their own limits: "Cada día buscaba nuevas formas y medios para afirmar y completar su plan de superación, pero, todo dentro de un límite razonable y real, tal como se lo señalaban la tierra, el clima, la tradición y la raza. Así, por ejemplo, no le pareció acertado alterar la vestimenta típica y sólo se esforzó en conseguir limpieza y decencia" ["Every day she sought new ways and means to affirm and complete her plan for transformation, but everything had to be done within a reasonable and real limit, as was permitted by environment, climate, tradition and race. For example, she did not attempt to alter the typical dress and only tried to enforce its cleanliness and decency"] (236).

citizens; however, this status is inseparable from an inferior positionality as the source of labor appropriation and extraction.

Section 3 - Misplaced Dependency: Nature as the Source of Power

Doña Saturnina tenía esa rebeldía mestiza
impulsiva y alborotada tan propia de la chola.
[Dona Saturnina possessed that impulsive and unruly
rebelliousness so common in the chola.]
(212)

While the narrative appears to tell a tight tale of capacitation and transformation, through a little archeological digging[30] into the text's layers, the reader uncovers contradictions that rupture its imaginary. To begin, Doña Saturnina is depicted as dirty, drunk, and promiscuous - yet she also possesses many of the characteristics that transformed subjects are promised as the rewards of transformation: economic prosperity and social power. The narrator describes Doña Saturnina as the most prestigious fruit vendor with the best quality of fruit and the wealthiest clients. If Doña Saturnina refuses the transformation to morality and cleanliness that Domy offers, why is she such an accomplished and powerful merchant?

Counter to the binary association of nature with backwardness and poverty so central to the novel's imaginary, the narrator attributes Doña Saturnina's clients' patronage, and thus her wealth, to an association of her body with the richness of the fruit - "Comprar fruta de ella es lo mismo que decir que se ha adquirido lo mayor y lo más caro." ["Buying fruit from her is the same as saying that you have purchased the largest and most expensive fruit"] (9). Thus, while her connection to the vegetation is the source of her

[30] By using archeology, I am referencing Michel Foucault's use of the term to describe the excavation of subjugated knowledges, or genealogies, in *Archaeology of Knowledge*.

representation as grotesque, it is also the foundation of her wealth. This relation between Doña Saturnina and her fruit is further developed in Domy's reflections on her young life before boarding school: "A diario se alojaban caravanas de indígenas y de asnos que traían para el negocio de su madre los cargamentos de fruta." ["Caravans of Indians and donkeys were housed daily, bringing their loads of fruit for her mother's business"] (21). This vague recollection begins to illustrate how the profit that Doña Saturnina acquires from vending her luscious fruit is not based upon her separation from nature, but indeed her connection to nature: through receiving the agricultural products from the indigenous peasants, she is able to acquire her fortune and power.

The fruit vendor acquires her power and economic prosperity through a similar means of appropriation of the labor of nature that was described in the analysis of *El mundo es ancho y ajeno*. Through her role as a figure of the middle, or a broker, she is able to appropriate the cheap labor of the indigenous peasants and the free labor of the nature, and then sell the agriculture at high prices in the market and gain considerable profit. Doña Saturnina takes advantage of the extractivist system to her benefit. While her racialized, gendered, and disabled status positions her as a subject whose labor is to be appropriated and extracted for the benefit of others, she has overcome these impositions and created the means to gain economic power and receive the benefits of extractivism. The appropriation - or consumption - of indigenous rural labor is demonstrated in how that labor is invisibilized in the descriptions of the market scenes. The indigenous producers' connection to the fruit is imperceptible: Doña Saturnina receives all the credit and profit for the luscious fruit that she sells. Only through a view into the private negotiations that Domy observed in her childhood can the readers begin to trace the origins of the fruit.

The power that Doña Saturnina receives from this appropriation of labor challenges the feminization imposed upon her body through colonization, heteropatriarchy and ableism. Her position demonstrates that the dependency that the extractivist imaginary depicts as inherent in certain bodies is in fact a condition inscribed on them by a dominant discourse.[31] Through portraying certain subjects as weak, disabled, and dependent, interventionist strategies can be justified as necessary for the community's improvement. Doña Saturnina's power as an indigenous woman is therefore deeply threatening to the extractivist imaginary and the elites invested in its dissemination. Ximena Soruco documents how this literary depiction of the *chola'*s threat was a social concern in the period during which Villamil wrote the novel. She writes that the rise of the *cholos*' economic power during the beginning of the twentieth century produced bitterness among the criollo elite, stirring them to promote an anti-*cholo* rhetoric (171).

Similar to Alegría's treatment of Nasha in *El mundo es ancho y ajeno*, Villamil's narrative denigrates Doña Saturnina to eliminate the threat she poses to the extractivist imaginary's depiction of the indigenous communities as inherently feminized. As the result of her rebelliousness and refusal to reform her behaviors, Doña Saturnina loses her daughter, her *niña de sus ojos*, when Domy determines she cannot continue to live with her grotesque, rebellious parents. The narrator describes the pain that Doña Saturnina is forced to experience due to her failure:

[31] This inscribed dependency resembles the dependency and inferiority complex that post-colonial scholar Frantz Fanon criticizes in Octave Mannoni's texts. In describing dependency and passivity as a characteristics of the community prior to Domy's intervention, rather than an oppressive and extractive relationship imposed onto them,

> Un nuevo suspiro, más intenso, le hizo temblar el pecho. Después, como si estuviera conversando con su propia amargura, se dijo lentamente: 'Helay, para lo que había trabajado tanto!… ¡Para que la "niña de mis ojos" se vaya, dejándome a obscuras!..' Y una densa bruma de amargura ensombreció los cansados ojos de la vieja frutera.
>
> [A new sigh, more intense, made her chest tremble. Then, as if conversing with her own bitterness, he said slowly: 'What have I worked so hard for! … So that the' apple of my eye' leaves, leaving me in the dark! A dense haze of bitterness darkened the weary eyes of the old fruit vendor.] (220)

The bitterness, lack of fulfillment, and desolation experienced by Doña Saturnina is a lesson to the reader of the fate that will be experienced by those who do not conform to their proper place of submission. Doña Saturnina is left in the dark because she rejects the normalizations of colonization and heteropatriarchy to which Domy and the indigenous community in Collamarca have submitted.

Although the extractivist imaginary presents rebellious and powerful Doña Saturnina as a failure and the submissive and efficient indigenous residents in Collmarca as successful, the grotesquery and decline of Doña Saturnina cannot erase the crack in the imaginary that her character reveals. Doña Saturnina achieves power through her connection to and appropriation of nature. The invisibilized caravans of fruit that arrive at her house reveal that nature is not the origin of degradation, but rather the source of power. The extractivist imaginary, however, masks this power, depicting nature and the indigenous characters associated with nature as feminized, dependent, and disabled. A deeper analysis of the Collamarca school policies and Doña Saturnina's perspective expose

that in actuality, it is the elites who are dependent upon nature and indigenous labor. The urban families cannot survive without the indigenous labor in the countryside that provides food for their tables. The health of the urban elite and therefore the health of the nation is dependent upon the establishment of a productive, efficient, hygienic, and sedentary agricultural workforce in the rural areas.

This critical dependency of the elite upon the nature and indigenous labor in the rural areas becomes inverted in the extractivist imaginary, and Collamarca is depicted as eternally dependent on Domy's education and guidance. Not only is the community initially portrayed as vulnerable and thus requiring intervention, but even after Domy performs her "milagro de transformación" ["miracle of transformation"] the community is still reliant on her aid. In the last page of the novel, when Domy plans to head back to La Paz with her now divorced lover Joaquin, the community erupts in an uproar and exclaims that if Domy leaves, they will fall back into their previously unacceptable state of squalor. Only through her continued guidance will they be able to uphold their cleanliness. The narrative therefore makes a crucial distinction between incapacitation and feminization. As a result of Domy's instruction, the residents are capacitated to perform their extractivist tasks; however, they also remain feminized - dependent upon and submissive to the authority that provides their capacitation. Contrary to the power attained by Doña Saturnina and Nasha Surco, the transformation promised by the extractivist imaginary does not allow the indigenous communities to attain a status of social or economic independence, but rather to achieve the capacity to perform efficiently within the extractivist system. Breaking away from a feminized status would disrupt the system of inequality and differential inclusion upon which the extactivist system rests.

Conclusion for *La niña de sus ojos*: Extracting from the Grotesque

La niña de sus ojos illustrates an extractivist imaginary through representing urban and rural indigenous people as grotesque. This grotesquery - which draws on colonizing discourses invoking disabled impairments and approximation to nature - is presented as savage and uncontrollable in the case of the urban *cholos* and as destitute and sickly when describing the rural indigenous community. While the savage and uncontrollable *cholos* are expelled from Domy's nation-building project of extractivism, the destitute and sickly indigenous subjects are embraced by Domy and her extractivist educational instruction. Through establishing social and moral norms to which subjects must compare themselves, Domy restructures the community to promote efficient agricultural systems of production. As a result of the community's transformation, the indigenous subjects lose their classifications as disabled and nature-like; however, their categorization as rational humans rests upon maintaining their status as feminized - or dependent - agricultural laborers. When indigenous characters such as Doña Saturnina use the extractivist system for their own means, gain economic and social power, and refuse their assigned inferior roles within the system, they crack open the extractivist imaginary, revealing its illusionary foundations: the indigenous subjects are not in fact inherently dependent upon the guidance of colonizing educational systems for their prosperity, but rather characterized as dependent in order to be managed more efficiently so that the urban mestizos - who are dependent on their labor - can be fed.

Chapter Conclusion: The Extractivist Secret about the Source of Power

In *El mundo es ancho y ajeno* and *La niña de sus ojos*, Ciro Alegría and Antonio Díaz Villamil elaborate extractivist imaginaries in which the political, social, and economic elements of the 1940s nationalist progress discourse coincide. Through portraying the implementation of rural agricultural extractivism, Alegría and Villamil represent how revolutionary and state projects of rural intervention and extractivism can integrate the indigenous communities into national culture, as well as foment national economic independence. Although the extractivist imaginaries developed in *El mundo es ancho y ajeno* and *La niña de sus ojos* draw on this inscription of feminized dependency, they vary in how they prescribe overcoming the community's deficiencies and impairments. While Alegría's revolutionary text proposes the masculinization of the community through following the management of the virile, powerful, military leader Benito, Villamil's novel presents feminized submission to social norms through the caring instruction of the mother-teacher Domy. In both cases, however, the protagonists implement heteropatriarchal environments in which labor is extracted within the household to create efficient and productive laborers.

Through a close analysis of the novels, it becomes apparent that this feminized dependency - which is initially denounced as a community deficit that requires outside assistance to overcome - is in fact a crucial element of extractivism. In order to extract labor and resources from some subjects for the benefit of other subjects, inequalities erected through intersecting cultural imaginaries of colonization, heteropatriarchy, and ableism are elaborated and disseminated. Within the extractivist imaginaries illustrated by Alegría and Villamil, crip, queer, betwitched characters such as Nasha Surco and Doña

Saturnina who exercise power despite their assigned role as feminized and subordinate subjects are denigrated as abnormal failures. Their power, however, is the crucial element needed to expose the fissures and fractures of these extractivist imaginaries' foundations. Proclamation of their power dismantles the extractivist inscription on their bodies and renders visible the reality of what the extractivist imaginary conceals: human and non-human bodies feminized within cultural imaginaries are actually the source of power upon which all natural systems are dependent.

Chapter 2 - - Imagining Debilitation: Global Extractivisms and Material Structures of Feminization in Manuel Scorza's *Redoble por Rancas* (1970) and José María Arguedas' *El zorro de arriba y el zorro de abajo* (1971)

A tus hijos los vi vivos, llorando sobre tu cuerpo.
Tu mujer gritaba: "Bandera es mentira, himno es mentira
- Dona Tufina [32]

Bandera peruana
Rojo blanco
Culebra, culebra, culebra…
- Orfa [33]

The flag is a lie. The anthem is a lie. In this first epigraph from Manuel Scorza's *Redoble por Rancas* (1970), Doña Tufina lies in her grave, lamenting Don Alfonso's death at the hands of Peru's military. Earlier in the novel, when the U.S. mining company Cerro de Pasco appropriates the land of Rancas, Peruvian armed forces provide the indigenous peasants with ten seconds to evacuate the territory before massacring them. Amidst the brutal killings, Don Alfonso secures the Peruvian flag and carries it into the center of the massacre while singing the national hymn. Although the soldiers attempt to remove the flag from his hands, he refuses to surrender it and his body is shot down while still clutching the symbol of national unity and progress. The butchered body of Don Alfonso lying next to the Peruvian flag was not fortified by national extractivism but rather murdered by the state to secure the expansion of international extractivism. The second epigraph from José

[32] *Redoble por Rancas*, 232. Translation: "I saw your children alive, crying over your body. Your wife shouted: "The flag is a lie, the anthem is a lie."
[33] *El zorro de arriba y el zorro de abajo*, 59. Translation: "Peruvian flag, red white, snake, snake, snake…"

María Arguedas' *El zorro de arriba y el zorro de abajo* (1971) also curses the Peruvian flag. Its denunciation is uttered by Orfa, an indigenous sex worker in the Peruvian coastal fishing town of Chimbote, as she bemoans the pain of her body from its exploitation in the brothels. Rather than providing the health and prosperity promised in the 1940s novels, extractivism in Chimbote's fishing port submerges Orfa in agony and poverty. In these scenes, the extractivist imaginaries envisioned by the novels in the first chapter begins to unravel. Where fortified bodies were empowered by nationalist extractivism, now dead, butchered bodies lie. Where mothers raised agricultural laborers and national citizens, sex workers curse the flag.

In the 1940s, Ciro Alegría and Antonio Díaz Villamil elaborated the extractivist imaginaries presented in *El mundo es ancho y ajeno* and *La niña de sus ojos* as a response to the mid-twentieth century calls to create a unique and unifying national culture. According to these imaginaries, the extraction of rural agriculture would not only provide the possibility of culturally assimilating indigenous peasants within the nation, but also of increasing the nation's economic development through reducing international imports. The 1970s novels analyzed in this chapter disrupt that relationship between national culture and extractivism. Rather than the source of national unity, progress, and independence, extractivism becomes the root of national destruction and debilitation. The international extractivist industries of copper mining and fish exportation are responsible for dispossessing indigenous peasants of their land and creating enervating poverty in the port city of Chimbote. International extractivism does not produce the masculinization, or fortification, present in the 1940s novels. To the contrary, it feminizes the rural peasants that it dispossesses and the urban laborers that it exploits.

This transition from representations of nationalist extractivist dream to international extractivist doom aligns with the national and global economic transformations occurring throughout the twentieth century in the Andes. While the nationalism of the early to mid 1900s emphasized progress for all citizens through the exploits of resource extraction, by the 1970s this hope of widespread prosperity had foundered. The promising fields of extractivist progress described in *El mundo es ancho y ajeno* were never harvested, either in Peru or Bolivia. In both countries, the rural produce transported into the urban areas never significantly increased and international food imports surged substantially throughout the mid-century (Bolivia CH 211; Slater 125). Throughout all of Latin America, nationalist industrialization faltered after the close of WWII when the United States and Europe re-entered the global economy as producers of industrial and consumer goods and pressured Latin American countries to resume their focus on raw materials (Chasteen 249). With this transition from a focus on national economic growth to immersion in the global market, the nationalist objective of increasing agricultural production in the rural areas to feed urban industrial laborers no longer became necessary.

In Peru, the setting of both the novels discussed in this chapter, the state introduced policies that caused the vibrations of globalization to pulsate throughout the country. In the highlands, the state's stimulation of agricultural production took the form of increased mechanization beginning in 1948, when the state provided financial credit to landowners so that they could modernize their operations by introducing fertilizers, tractors, and other agricultural machinery (Slater 117). While the agricultural elites prospered from this assistance, the *campesinos* became even more dispossessed of the means of production

because their land was further expropriated and their labor was replaced by technology (Slater 126). This mechanization and land dispossession negated the Peruvian state's 1940s agricultural extraction plans. From the late 1940s to the 1960s, the railroads built to bring agriculture from the highlands to the cities arrived with very little amounts of produce (Long and Roberts 59). Manuel Odría, who assumed presidential power in Peru in 1948, emphasized the need to increase agricultural capacity in the coastal plains where sugar and cotton were produced for international export. By the middle of the 1960s, large-scale international corporate agricultural production flourished on the coast (Slater 125). Thus, while some agricultural extraction remained in the highlands under large landowners, the majority occurred in the coastal areas. As a result of rural land dispossession and promised economic opportunities within urban areas, massive migrations of people from rural to urban areas occurred throughout the middle of the century (Ødegaard 1).

These migrations resulted in what Peruvian anthropologist José Matos Mar calls "desborde popular," or the popular overflow of people and thus political and cultural transitions throughout the Peruvian cities. As the term overflow implies, many migrants survived through living outside the existing economic and material structures.[34] The overflow of migrants created an excess of laborers who could not find work within the capitalist system. Marx described this tendency within capitalism to create a set of people - a surplus population - who are expelled from the labor market.[35] Because of their position

[34] Because purchasable housing or land was not available, land occupations -- in which migrants would take over land and erect a shantytown overnight - became the primary means through which housing was obtained.
[35] According to this process, which Marx refers to as "the general law of capitalist accumulation," instead of all agricultural producers automatically transforming into wage-

as superfluous to capital production, their capacitation is not necessary. Unlike the indigenous agricultural laborers described in the previous chapter, the urban migrants do not need to be improved, reformed, and sanitized in order to contribute to the prosperity of the nation. The abounding number of unemployed people, or surplus populations, ensures that capital will always have access to cheap labor to operate the fishing, mining, and agricultural extraction operations.

Queer of color scholar Roderick Ferguson discusses the ways that surplus populations demonstrate how capital challenges the universalizing discourse of national culture and the state:

> Surplus populations point to a fundamental feature of capital: It does not rely on normative prescriptions to assemble labor… Capital is based on a logic of reproduction that fundamentally overrides and often violates heteropatriarchy's logic. Subsequently, capital often goes against the state's universalization and normalization of heteropatriarchy. (*Aberrations in Black* 16)

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laborers, some will transition into subjects without a position in either subsistence or capitalist production -- subjects which Marx labels surplus populations. These surplus populations eventually become gratuitous in the advancement of capitalist accumulation. Aaron Benanav and Endnotes explain this ejection from the capitalist system: "concomitant with [capital's] growth - capital produces a relatively redundant population out of the mass of workers, which then tends to become a consolidated surplus population, absolutely redundant to the needs of capital." Marx describes this process: "[E]xpansion… is impossible without disposable human material, without an increase in the number of workers, which must occur independently of the absolute growth of the population. This increase is affected by the simple process that constantly 'sets free' a part of the working class; by methods which lessen the number of workers employed in proportion to the increase in production. Modern industry's whole form of motion therefore depends on the constant transformation of a part of the working population into unemployed or semi-employed hands" (625).

In the 1940s novels, the extractivist imaginaries presented the state's universalization and normalization of heteropatriarchy. Using state nationalism (Villamil) and revolutionary nationalism (Alegría), the authors promoted a universalizing logic of national identity that assimilated indigenous people into national culture. Creating a nation of progress, independence, and prosperity would require not only agricultural extractivism for economic development but also the heteropatriarchal family. Through this heteropatriarchal family unit, women could reproduce children as well as provide the care and subsistence to reproduce the labor of their male husbands. Both the earth and women's bodies were extracted in order to (re)produce for a growing nation. In this way, heteropatriarchy provided the basis of extractivism and the conditions for national progress and development. As Roderick Ferguson suggests, however, the surplus populations that burgeoned in Peru in the 1970s as a result of international extractivist agendas disrupted heteropatriarchy's logic and therefore the culture of national progress and development.

In contrast to the nationalist imaginaries of the heteropatriarchal family in which extractivism empowers men to gain independence and prosperity, the 1970s imaginaries display men as emasculated through international extractivist projects. Both novels depict this emasculation in heteropatriarchal gendered terms. In Scorza's and Arguedas' novels, the male characters who experience enervation are portrayed as taking on a female position in relation to a controlling, dominant, masculine force. This process of feminization depicts the international extractivist corporations as possessing god-like, masculine power. In *Redoble por Rancas*, the U.S. Cerro de Pasco mining corporation

constructs an indomitable fence with supernatural strength that "rapes"[36] the helpless indigenous towns. *Los zorros* uses similar metaphors to portray Braschi - the manager of the international fishing extraction company - as an unstoppable force that flies above the world like an eagle. Braschi's fishing industry is described as penetrating the "zorra" or vagina of Chimbote's sea and town.

In addition to representing extractivism as a supernatural, masculinized force, the extractivist imaginaries depict feminization as a result of material structures of racism and debilitation that work in tandem with international extractivist practices. I will use geographer Ruth Wilson Gilmore's definition of racism as "the state-sanctioned and/or extra-legal production and exploitation of group-differentiated vulnerabilities to premature death" (28). Debilitation is defined by queer theorist Jasbir Puar as "a practice of rendering populations available for statistically likely injury" (xviii). Material structures that erect partitions, such as fences, walls, neighborhood barriers, and police enforcements, create the conditions through which the indigenous peasants in *Redoble por Rancas* and the urban migrants in *Los zorros* experience premature death and statistically likely injury. These material structures result in disabling environments that counter the 1940s nationalist imaginary of heteropatriarchal environments. The notion of disabling environment derives from the social model of disability, which locates disability not in particular people, but rather in the social and material environment that they inhabit.[37]

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[36] The term used in the novel is *violar*, which translates to violate and to rape.
[37] In the article "Integrating Disability, Transforming Feminist Theory," Rosemarie Garland-Thomson describes the notion of disabling environments: "The disability/ability system produces subjects by differentiating and marking bodies. Although this comparison of bodies is ideological rather than biological, it nevertheless penetrates into the formation of culture, legitimating an unequal distribution of resources, status, and power within a biased and social architectural environment" (5).

Finally, throughout the narratives, characters engage in disruption of both the 1940s extractivist imaginary of heteropatriarchal nationalism and the 1970s extractivist imaginary of hierarchization that cause debilitation and death.

The Threat Against Heteropatriarchal Nationalism in *Redoble por Rancas*

Manuel Scorza's *Redoble por Rancas* (*Drums for Rancas*) is one of the most referenced and well-known Peruvian novels of the twentieth century that addresses an extractive battle for land by displaying the struggle between one of the powerful U.S. mining corporations and indigenous *campesinos* in Peru. The odd chapters portray the battle between indigenous *campesinos* and the Judge Montenegro, who is a *gamonal* - or elite feudal landowner - that employs legal maneuvers to strip them of their land and livestock. The even chapters, on the other hand, depict the struggle between the indigenous *campesinos* of Rancas and the U.S. Cerro de Pasco Corporation, which erects a giant fence that separates the *campesinos* from their land. Most of the literary criticism analyzing this novel has explored Scorza's literary form, which blends techniques of "neoindigenismo"[38] and magical realism, and has debated Scorza's ability to represent indigenous struggles.

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[38] Antonio Cornejo Polar describes the essential aspects of *indigenismo*: "su heterogeneidad conflictiva, que es el resultado inevitable de una operación literaria que pone en relación asimétrica dos universos socioculturales distintos y opuestos, uno de los cuales es el indígena (al que corresponde la instancia referencial), mientras que el otro (del que dependen las instancias productivas, textuales y de recepción) está situado en el sector más moderno y occidentalizado de la sociedad peruana. Esta contradicción interna reproduce la contradicción básica de los países andinos" ["its conflicting heterogeneity, which is the inevitable result of a literary operation that puts into asymmetric relation two distinct and opposite sociocultural universes, one of which is the indigenous (to which the referential instance corresponds), while the other (on which the productive, textual and reception instances) is located in the most modern and westernized sector of Peruvian society. This internal contradiction reproduces the basic contradiction of the Andean countries"] ("Sobre el 'neoindigenismo'" 550).

Several scholars have rightly critiqued Scorza's generalized descriptions of indigenous communities' experiences and realities while writing from the perspective of a bourgeois intellectual.[39] Although Scorza's identity as a bourgeois intellectual and active member of a revolutionary organization will play a role in my analysis; but rather than focus on the conventions of magical realism or a critique of indigenismo, my approach to the novel considers how it presents an extractivist imaginary that depicts the failure of the 1940s cultural project of national unity and universal enhancement.

Similar to the novelist Ciro Alegría featured in the previous chapter, Manuel Scorza became an active member in the political organization *Alianza Popular Revolucionaria Americana* (APRA), which was originally founded in 1930 by the Peruvian intellectual and political leader Víctor Raúl Haya de la Torre. Despite their shared political affiliations, the political project elaborated in Scorza's narrative differs significantly from Alegría's. Whereas *El mundo es ancho y ajeno* (1941) depicts the capacitation of the rural indigenous peasants through national agricultural extraction, *Redoble por Rancas* (1970) portrays the dispossession and debilitation of the peasants at the hands of an international extractivist corporation. By portraying the peasants' destruction at the hands of a foreign imperialist power, Scorza forwards APRA's anti-imperialism agenda, demonstrating that providing foreign countries access to Peru's resources will ultimately create misery, impoverishment, dispossession, and death. Rather than the peasants experiencing a process of masculinization through nationalist extractivism, they become feminized through their

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[39] See Natalio Ohanna, "*Redoble por Rancas* y la conceptualización del (neo)indigenismo: una tendencia a la homogeneidad;" Mabel Moraña, "Función Ideológica de la Fantasía en las Novelas de Manuel Scorza;" and Oswaldo Estrada, "Problematica de la diglosia 'neoindigenista' en *Redoble por Rancas*."

domination by imperialist extractivism. The novel ultimately laments the failure of revolutionary nationalism. Internationalist extraction destroys the required heteropatriarchal foundations of national culture by emasculating indigenous agricultural laborers and revolutionary subjects.

Section 1 - The Formidable Fence against the Feminized

In Ciro Alegría's fictional town of Rumi, the national extractivism implemented by the virile character Benito Castro capacitated the indigenous community. In Scorza's town of Rancas, international extractivism does not provide empowerment, but rather emasculation. In contrast to the human character of Benito, the agent of international extractism is a voracious fence. The Fence is first "born" when a group of men leave a train and "Desembarcaron bolas de alambre. Terminaron a la una, almorzaron y comenzaron a cavar pozos. Cada diez metros enterraban un poste. Así nació el Cerco." ["They unloaded wire balls. They finished at one o'clock, had lunch and started digging wells. Every ten meters they buried a post. In this way, the Fence was born"] (37). After its birth, the Fence travels throughout the countryside, enclosing more and more land, towns, and families: 40 families one day, 30 families the next day. As the Fence continues to grow, the indigenous peasants struggle to understand this mysterious invasion into their lives. The narrator explains:

> Rancas comenzó a murmurar. ¿Qué ambicionaba el Cerco? ¿Qué destino ocultaba? Quién ordenaba esa separación? ¿Quién era el dueño de ese alambrado? ¿De dónde venía? Una sombra que no era el anochecer tostó las caras maltratadas… En la pampa nunca se conocieron cercos.

> [Rancas began to murmur. What did the Fence desire? What destiny did it hide? Who ordered that separation? Who was the owner of that fence? Where did it come from? A shadow that was not dusk touched the battered faces… In the pampas they had never known fences.] (50)

Attributing ambitions and desires to the Fence, the narrator describes the material object as possessing human-like qualities. Yet the insatiable appetite of the fence to consume the peasant's land, as well as its enigmatic nature, are portrayed as super-human. Characters reference the Fence stating "no era obra de humanos" ["it was not the work of humans"] but rather a "castigo de Dios" ["punishment of God"] (75, 90). Not understanding the Fence's purpose or plan, the residents unknowingly become victims to its brutal onslaught of dispossession as it relentlessly encircles their lands. The narrator explains "el Cerco infectaba esas tierras" ["the Cerco infected those lands"] (75). Similar to experiencing an unavoidable drought or plague, they are put in a passive position in relation to the fence given its mysteriousness and power over their lives.

While the communities initially describe the Fence as a "castigo de Dios" over which they have no power, eventually a traveling merchant named Pis-pis visits Rancas and announces, "No es Dios, papacitos: es la 'Cerro de Pasco Corporation.'" ["It's not God, *papacitos*: it's the 'Cerro de Pasco Corporation'"] (91). Despite this realization, the vast, mysterious power of god is not easily distinguished from the power of the international corporation. When the village priest proclaims, "El Cerco no es obra de Dios, hijitos. Es obra de los americanos. No basta rezar. Hay que pelear," the campesinos respond, "¿Cómo se puede luchar con 'La Compañía', padrecito? De los policías, de los jueces, de los fusiles, de todos son dueños." ["The Fence is not a work of God, children. It is the work of the

Americans. It is not enough to pray. You have to fight;" the campesinos respond, "How can you fight with 'The Company,' father? They own the policemen, the judges, and the rifles"] (110). In this statement, the peasants confirm that even with the owner of the Fence identified, their loss of control in the face of the Fence's plan is not resolved. In owning the police, judges, and guns of the territory, la Cerro appears to possess boundless power. Similar to a god, the Cerro de Pasco Fence carries out its unexplained plan without interference.

When the Cerro de Pasco Corporation's fence penetrates into one of the community's towns, the narrator laments,

> Pero, hasta entonces, el Cerco no había violado ningún pueblo. Devoraba tierras, masticaba lagunas, comía cerros, pero no se atrevía a penetrar en los pueblos. Pero tres horas después de rechazar a la mísera Yuracancha, sorpresivamente, el Cerco se metió a la calle principal de Yarusyacán. Las mujeres, únicos habitantes a la hora de los trabajos, salieron chillando con ojos enormes.
>
> [But until then, the fence had not violated [raped] any towns. It devoured land, chewed lakes, ate hills, but it had not dared to penetrate the towns. But three hours after rejecting the miserable Yuracancha, surprisingly, the Cerco entered the main street of Yarusyacan. Women, the only inhabitants of the town during the hour of work, left their homes screaming with huge eyes.] (76)

This scene illustrates the gendered dynamics of the Fence within Scorza's narrative. The narrator uses the verb "violar," which is translated as to violate and also to rape. In this

passage the Fence is described as a masculine character that consumes more and more of the earth, which is gendered as female, until finally committing rape of the indigenous town. The narrator genders the town female through describing all the residents as women who scream in terror in response to the rape by this masculine force. The men express outrage at the international extractivist corporation's rape of "their" women. Scorza's narrative, rooted in revolutionary nationalism, considers the assault not from the perspective of the women in the town but rather from the perspective of the men who feel that their heteropatriarchal control has been violated.

In response to these attacks on their heteropatriarchal power, the men in Rancas decide to take up arms against the Fence. The narrator describes the endeavor: "salían ahora a cumplir el antiquísmo rito de los varones." ["They went out now to fulfill the ancient rite of men"] (111). In this manly rite of protecting their control as men over "their" land and women, the men begin to attack the Fence, attempting to tear it down. In response, the agents of the corporation slaughter the peasants' still surviving livestock. When the men are sitting by the fire one night after attacking the fence, they hear a sound and see the head of one of their companions roll towards them. The supernatural power of the Fence stealthily assassinates anyone who attempts to usurp its domination. Following these attacks, one elderly man, Fortunato, continues the battle. His enemy, the all-powerful Fence, is protected by the national army, which has stationed soldiers at every kilometer. The narrator describes the reaction of Egoavil, the army captain, to Fortunato's crusade against the Fence, "Cuando Egoavil, el gigantesco hijo de puta, jefe de los caporales, miró al único adversario de 'La Compañía' la risa casi lo derribó de la silla. Para los caporales no era un combate, era una diversión." ["When Egoavil, the gigantic son of a bitch, leader of the

army commanders, looked at the only adversary of 'La Compañía', his laughter almost knocked him from his chair. For the commanders, it was not a combat, but rather entertainment."] (112). Despite the belittlement of Fortunato as an entertainment rather than a legitimate threat, Egovil compliments Fortunato on his manliness for partaking in the fight,

> Yo sé de sobra que usted es un macho. - Y su mano despectiva abarcó la ronda silenciosa - : Aquí no hay ningún varón como usted. Ninguno de estos huevones es tan hombre como usted. ¿Para qué seguir esta pelea? Usted solo no puede nada, don Fortunato. "La Cerro" es poderosísima. Todos los pueblos se han echado. Usted es el único que insiste.
>
> [I know very well that you are a macho. And his contemptuous hand spanned the silent round: There is no man here like you here. None of these morons are as manly as you are. Why continue this fight? You alone can do nothing, Don Fortunato. "La Cerro" is very powerful. All the towns have been thrown out. You are the only one who insists.] (115)

In Egovil's evaluation of Fortunato's manliness, he asserts that his manliness exceeds that of any one man - "no hay ningun varon como usted," ["there is no man like you"]; at the same time, he describes Fortunato as emasculated in relation to the Cerro corporation.[40] In this way, a gender hierarchy is established in which even the manliest man is inferior, and

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[40] In this chapter, I am using the same definition of feminization from the previous chapter. I use the word "feminization" to describe the process of distinguishing and marking as "different" those whose subjectivity is labeled as distinct from the proper masculine subject. This definition corresponds to the way that cultural critic Rey Chow describes femininity as "a category…[that] include[s]… fictional constructs that may not be 'women' but that occupy a passive position in regard to the controlling symbolic" (19).

therefore feminized, in relation to the masculine power of the international extractivist corporation.

Section 2 - Disabling Environments: Material Structures of Extraction

Within Scorza's extractivist imaginary, the emasculation experienced by the masculine revolutionary subjects is due not only to the all-powerful, all-consuming force of the masculine Fence, but also to its physical construction, which produces material effects in their lives. As a result of the Fence cutting through the indigenous communities' lands, the livestock die because they are separated from pasture to graze. The Fence dispossesses the peasants of their land and livestock and also causes their debilitation and death. The narrator explains the ways the Fence limits mobility: "Hombres y mujeres impedidos de salir de sus casas empezaron a gimotear. Para salir sólo se les ofrecía el tosco camino de los nevados" ["Men and women blocked from leaving their homes began to whimper. The only way to leave was through the difficult path through the snowy mountains"] (110). These structures of debilitation eventually result in deaths, "en ciertos sitios la gente, encerrada, se muere de hambre y sed" ["in certain places people, enclosed, die of hunger and thirst"] (77). The physical construction of the Fence causes the indigenous peasants to lose their food source and their ability to move. Through these material effects of debilitation and premature death, the Fence erects a disabling environment, which counters the heteropatriarchal environment of male capacitation, power, and independence that pre-existed the penetration of international extractivism into the towns.

The heteropatriarchal environment present in the narrative is illuminated through the foregrounding and backgrounding of male and female characters throughout the novel. In the narrative of the odd chapters, the indigenous revolutionary leader Héctor Chacón

travels to the house of traveling merchant Pis-Pis to strategize about how to kill the judge Montenegro who is attempting to strip the peasants of their land. After welcoming Héctor into his home where a group of men is waiting to converse about their strategy, Pis-pis "le palmeó el trasero a su mujer" ["pats his wife on the butt"] and says "Oye, mujercita, mata ahora mismo una gallina y prepárale un buen guiso a mi compadre." ["Hey, little woman, go kill a chicken now and prepare some good stew for my compadre"] (190). Throughout the rest of the chapter, while Pis-Pis' wife is presumably preparing the food, the men discuss the abuses they have experienced at the hands of Montenegro and the feudal landowners, and they plot a revolutionary confrontation in which all of the landowners in the community of Yanahuaca will be killed. In this scene, the woman whose sole identifying characteristic is her status as Pis-pis's wife is portrayed as the background to the revolutionary action. The narration does not follow the woman into the kitchen to describe her food preparation, but rather centers the men's conversation about their revolutionary plans.

Through the narrative's heteropatriarchal environment, the female characters are partitioned out of the primary space of action and treated as background subjects whose labor and lives are able to be easily extracted. The masculine characters, on the other hand, are forwarded as the center of the action who possess control, agency, and access to the labor of the female characters. Feminist scholars such as Luce Irigaray and Val Plumwood have drawn attention to this common trope of positioning women as the background or the "environment" against which male actions take place.[41] As the background in *Redoble por*

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[41] In *Feminism and the Mastery of Nature*, Val Plumwood writes, "Thus, racism, colonialism and sexism have drawn their conceptual strength from casting sexual, racial and ethnic difference as closer to the animal and the body construed as a sphere of inferiority, as a

Rancas, the female characters do not have active roles or voices but rather support the men in their struggles. The heteropatriarchal environment that Scorza elaborates, however, is interrupted by the actions of the Fence, which create a disabling environment - restricting their mobility and access to resources - that dispossesses the male revolutionary leaders of their heteropatriarchal control.

The effects of this disabling environment are illustrated in the scene when Fortunato decides to fight the battle for the community's land despite Egovil's aforementioned warnings of the corporation's power. He attempts to rally the indigenous men to his cause, stating, "¿Ustedes son hombres o mujeres?... ¿Qué esperan? ¿Qué el Cerco entre en nuestras casas? ¿Esperan que la mujer no pueda acostarse con el varón?" ["Are you men or women?... What are you waiting for? For the fence to enter into our homes? Are you waiting for the women to not be able to sleep with the men?"] (138). In this rallying call, Fortunato draws attention to the threat posed to the men's heteropatriarchal control by the disabling fence. If the Fence is able to enter their homes, it will create a material division between them and their wives. As a result of this separation, the heteropatriarchal environment in which the men reside will be disrupted. They will no longer be able to extract the background labor of the women who cook their food, clean their homes, and produce the environment that makes their foregrounded actions possible. In this way, the physical construct of Fence not only causes the material effects of debilitation and premature deaths, but also unsettles the heteropatriarchal environment that is the

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lesser form of humanity lacking the full measure of rationality or culture. To be defined as 'nature' in this context is to be defined as passive, as non-agent and non-subject, as the 'environment' or invisible background conditions against which the 'foreground' achievements of reason or culture (provided by the white, western, male expert or entrepreneur) take place" (4).

backdrop for revolutionary nationalism. Through this debilitation, the internationalist extraction company accomplishes its agenda of increasing their extractivist pursuits. By removing the peasants from the land, the company is able to expand its mining operations.

Section 3 - Extractivist Disruptions through Gender Crossings

In addition to the interruption of the heteropatriarchal environment by the disabling environment of international extractivism, certain female characters within the novel step from the background to the foreground of the narrative, disrupting their role in the national heteropatriarchal culture. After Héctor has strategized with Pis-Pis and the other men about their plan to kill Montenegro, he returns back to his house, where Ignacia warns him against being there because the army is searching for him. While at the house Héctor is visited by his brother Teodoro, who complains that his horses have been seized by Montenegro because of his identity as Héctor's kin. In order to recuperate Teodoro's horses, Héctor orders Ignacia to plead with Montenegro to release the horses. He commands:

> No te asustes, Ignacia. Entiéndeme bien. Tengo poco tiempo. Tú irás a la casa de Montenegro. Tocarás su puerta y le dirás: 'Mi marido ha venido a Yanacocha con cuatro desconocidos armados… Chacón piensa asaltar la hacienda para vengarse por los caballos secuestrados a Teodoro. Suéltenlos para que no suceda nada.' Así hablarás al Juéz."
>
> [Do not be afraid, Ignacia. Understand me well. I have little time. You will go to the house of Montenegro. You will knock on his door and tell him, 'My husband has come to Yanacocha with four armed strangers… Chacón is planning to assault the hacienda in order to avenge the stolen horses of

Teodoro. Let them go so that nothing happens.' In that way, you will speak to the judge.] (206-7)

When Ignacia questions Héctor about how to respond to Montenegro's questions, Héctor urges her to reply with feminized weakness and distress: "Contesta con puras lágrimas." ["Answer with pure tears"] (207). After traveling to Montenegro's house the next morning, Ignacia succeeds in deceiving the judge and achieving the release of the horses. During the conversation, Ignacia describes her fear for her children to the landlord, who expresses his gratitude for her warning and comforts her, saying, "Bueno, cualquier cosa, avísame. No te pasará nada. Estás con la Autoridad." ["Well, if anything comes up, let me know. Nothing will happen to you. You are with the Authority"] (208). The narrator then relays that Montenegro may have given her money to support her children's needs before she left and walked back home.[42]

As a result of her interactions with the feudal elite landlord, Ignacia ultimately brings about the downfall of Héctor and the revolutionary project. In the last chapter, when her husband returns to the house, Ignacia says that she will go to the market to prepare him breakfast. The narrator indicates that rather than returning with breakfast, she betrays Héctor and sends the army to kill him in exchange for a large amount of money from Montenegro. Through representing Ignacia's actions as traitorous, Scorza's narrative warns readers about the danger of losing heteropatriarchal control over women. If women are

[42] This is unclear because the narration reads "Aquí disputan los escoliastas. Ciertos cronistas sostienen que el doctor preguntó a Ignacia cuántos hijos tenía y cúyas eran sus gracias. Otros historiadores afirman que el doctor extrajo simplemente un billete de diez soles y se lo entregó a la estupefacta Ignacia" ["Here the scholars disagree. Some historians maintain that the doctor asked Ignacia how many children she had and which ones were her favorites. Other historians claim that the doctor simply took out a ten soles [Peruvian money] bill and handed it to the dumbfounded Ignacia"] (208-9).

allowed to move from the background to the foreground, they will bring about the downfall of the revolutionary nationalist project. They cannot be trusted with accomplishing foregrounded actions. Similar to the representation in Mexican history of la Malinche, who was a mistress of the Spanish conquistador Cortés, Ignacia disrupts her assigned gendered position as a passive object of protection. In the same way that "La Malinche's role as communicator and spokesperson had to be covered over, or controlled, in subsequent reformulations of the Conquest story, since her role was so disruptive of traditional acceptable female behavior," Ignacia is denigrated through the narration as contributing to the destruction of the revolutionary project (Romero and Harris 18). Her position of "lengua" ["tongue/language"] contradicts her designation as "matriz" ["womb"] and therefore the novel vilifies her as antithetical to the revolutionary project forwarded by the men in the novel and Scorza. Despite this traitorous representation, the reader still glimpses the ways that the heteropatriarchal environment and the nationalist universalisation of identity cannot contain all the subjects within the novel.

In one of the final scenes, even one of the most masculine characters displays the possibility of disrupting heteropatriarchal culture because of the limitations he faces in fighting the dominant power using masculinized revolutionary nationalism. Prior to his death at the hands of the army, Héctor is looking for a location to shelter himself from the National Guard who are searching for him throughout the town. He enters the house of Sulpicia, an older indigenous woman, who offers him the warmth of her fire. After Héctor mentions his plot to kill Montenegro, Sulpicia affirms his powerlessness to accomplish the task, stating that the judge never leaves his house and has three hundred soldiers guarding the house. She asserts "¡Habría que ser araña para filtrarse!" ["You would have to be a

spider to break in"] (221). Upon hearing this suggestion, Héctor devises a plan to disguise himself as a woman in order to infiltrate Montenegro's house and kill him. The brave manly fighter is unable to accomplish a task that a woman could perform. Sulpicia laughs haughtily at his suggestion: "Qué diría la gente si viera a Chacón disfrazado de mujer?" ["What would people say if they saw Chacón disguised as a woman?"] (222). Héctor responds, "Y si volviera con la cabeza de Montenegro bajo mi pollera." ["And if I came back with Montenegro's head under my skirt"] (222). In this exchange, Héctor reveals the limitations of fighting against oppressive systems through revolutionary nationalism based in heteropatriarchy and opens the possibilities for considering alternative modes of resistance. Rather than restricting the battles to confrontations between men, a woman (a man dressed as a woman)[43] could accomplish the revolutionary task of killing Montenegro. This strategizing by Héctor reveals that women can indeed contribute to revolutionary projects, and in fact, would be more effective in accomplishing them than their male counterparts.

These analyses of Ignacia's and Héctor's actions reveal that the debilitation imposed through international extractivism cannot simply be undone by returning to the heteropatriarchal environment presented in the 1940s narratives of improvement. The heteropatriarchy of revolutionary nationalism not only participates in oppressive

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[43] I am considering Héctor's performance as a woman as demonstrating the possibility for women to achieve revolutionary acts based on Butler's theory of gender performativity in *Gender Trouble* in which she articulates that drag reveals the ability for gender to be taken up or put down. She writes, "In imitating gender, drag reveals the imitative structure of gender itself -- as well as its contingency. In the place of the law of heterosexual coherence, we see sex and gender denaturalized by means of a performance which avows their distinctness and dramatizes the cultural mechanism of their fabricated unity" (175).

dynamics, but is also ineffective in battling against extractivist regimes. Through backgrounding the female subjects and only focusing on the exploitation experienced by the male subjects, the revolutionary nationalist project extinguishes the revolutionary power of female subjects to infiltrate and attack the system. These scenes demonstrate that the transgression of the nation-state's normative structures of gender and sexuality provides critical opportunities for dismantling extractivist power.

Conclusion for *Redoble por Rancas*: The Failures of Revolutionary Nationalism in Resisting International Extractivism

Manuel Scorza's *Redoble por Rancas* offers an extractivist imaginary distinct from the narrative elaborated by his compatriot Ciro Alegría thirty years earlier. In altering the focus of the novel from national to international extractivism, Scorza develops an imaginary of extractivism as destructive - rather than beneficial - to the rural indigenous populations, bringing about their dispossession, debilitation, and death. The international extractivist force is represented through the character of the Fence, which is a supernatural, masculinized force described as raping the land and towns and thus robbing the men of their heteropatriarchal power. Where indigenous men had previously been empowered by nationalist extractivism, now they are feminized in relation to the powerful masculinized international extractivist company. Through its material interventions in space, the Fence erects a disabling environment that weakens the men's heteropatriarchal power through restricting their movement, limiting their access to food, and restraining their ability to extract labor from the land and their wives. In the final scenes of the novel, Ignacia and Héctor engage in transgressions of gender roles and gender identities that

show how defying heteropatriarchal norms can produce subversions to extractivist regimes that cause debilitation and premature death.

Urban Designs of Debilitation and Death in *El zorro de arriba y el zorro de abajo*

In the transition of novels to *El zorro de arriba y el zorro de abajo*, the site of representation and extraction descends from the heights of the Andean mountains to the depths of the sea in order to display the heavily populated, boisterous fishing port of Chimbote. The cultural clash and conglomeration occurring in the city is reflected in the novel's title, which references two Quechua animal gods that are described in the Huarochirí manuscript, a text written in the late sixteenth century describing the religious beliefs of the Quechua people of Huarochirí. While the fox from above is a god of the mountains, the fox from below is a god of the coasts. Following the Spanish conquest of the region in the sixteenth century, the Quechua divisions between mountainous and coastal land based on systems of food production became reorganized as cultural and social demarcations through which the coast became configured as the center of European and capitalist modernity while the mountainous region was understood as the base of indigenous traditions and colonial legacies, manifested through the feudal landlords' ownership of large agricultural estates worked by indigenous laborers. In Arguedas' final novel, the collision of these worlds is depicted through migrations of indigenous peasants to the coastal port of Chimbote and the consequential meetings of the fox from above with the fox from below.

As described in this chapter's introduction, beginning in the mid-twentieth century burgeoning migrations of indigenous peasants to Peruvian urban spaces occurred as a result of the confiscation of rural land by national and foreign elites and the dissemination

of U.S. rural education programs. Building upon literary critic Alberto Moreiras's analysis of *Los zorros* as a representation of the moment when "the Latin American transculturing machine" of national identity consolidation ceases to function (204) and literary critic Gareth Williams's argument that "the novel is globalization's original threshold of representation in Peru" (45), I will consider Chimbote's transition from nationalist projects to global designs through the lens of the extractivist imaginary. In *Los zorros*, readers encounter the urban environment to which many rural peasants migrate after being dispossessed of their lands. While the disabling environment of the Fence invades the peasants land and towns, the disabling environment of the extractivist fishing industry is awaiting the migrants when they arrive. The shantytowns where they are forced to settle lack electricity, gas, water, sanitation and health services, creating conditions of debilitation and premature death. These conditions are further exacerbated for certain migrants based on gendered and racialized hierarchies. Racial capitalism scholars have analyzed this capitalist strategy of creating differences in value among people in order to accumulate surplus and profit.[44] Jodi Melamed writes, "Capital can only be capital when it is accumulating, and it can only accumulate by producing and moving through relations of severe inequality among human groups" (77). In Chimbote, these racialized and gendered differentiations are established through material divisions and enforced by the police to enable the fishing industry to extract the greatest amount of profit from the sea and the migrants.

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[44] For theories of racial capitalism, see Cacho 2012, Gilmore 2007, and Melamed 2015.

Section 1 - Sexing the Sea and the *Serranos*[45]

The power of international capital and its intangible control over the lives of the immigrants laboring in the extractive fishing industry is symbolized in *Los zorros* through the capitalist figure of Braschi. Similar to the Fence in *Redoble por Rancas*, Braschi holds a position depicted as mysterious and overwhelmingly powerful. Braschi is not a local politician or a company boss who the laborers recognize by face, but rather a myth who is unable to be confronted or found. When Chaucato wants to present a grievance to Braschi, "Mantequilla" responds, "¿Dónde lo vas a encontrar tú a él? Él no tiene casa, no tiene familia. Vive en un club. No se sabe cuándo está en Lima, en la Europa, detrás de la cortina de fierro." ["Where are you going to find him? He has no home, he has no family. He lives in a club. No one knows when he is in Lima, in Europe, or behind the iron curtain"] (220). The essence of Braschi is transient, passing from location to location, yet his power permeates throughout all of Chimbote. With a vision that inspects the smallest caverns of the extractivist industry yet also an ability to evade capture, Braschi is compared to an "águila" ["eagle"], whose "tropa de águilas sin detención se ha alzado hasta donde no hay sol ni luna." ["unstoppable troop of eagles has risen up to where there is no sun or moon"] (111, 138). Similar to the capitalist force of the Fence, Braschi holds a supernatural power. This power of Braschi is synonymous with his position as an agent of international extractivism - a faceless network of violence that expands through material infrastructures and immaterial schemes of domination throughout the world.

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[45] The term *serrenos* refers to indigenous peasants coming from the *sierra* (mountains).

And just as the Fence's power in *Redoble por Rancas* was gendered masculine, Arguedas depicts Braschi and the international extractivist fishing industry as a masculine force engaging in heterosexual sex with the Chimbote sea, gendered female. From a conversation among fishermen: "Ésa es la gran 'zorra' ahora, mar de Chimbote - dijo. Era un espejo, ahora es la puta más generosa 'zorra' que huele a podrido… ahora sexo millonario de la gran puta, cabroneada por cabrones extranjereados, mafiosos." ["That is the great 'zorra' (vagina) now, Chimbote sea, he said. It used to be a mirror, and now it is the most generous slut that smells rotten… now the millionaire vagina of the great slut, prostituted by bastard foreigners and gangsters"] (52-3). In this quote the sea is represented as a woman whose body is exploited by men for economic gains. In contrast to *Redoble por Rancas*, the dominant representation of women is not that they are cooking in the kitchen, but rather they are being exploited for economic profit through prostitution.

While this initial description of the sea positions Braschi, as well as the fishermen, as the masculine force that dominates the female sea, further reading reveals that the fishermen are also feminized in relation to Braschi's masculine power. Zavala explains that the sea, or "la gran 'zorra' de Chimbote" ["the great 'cunt' of Chimbote"] is extracted through a globalized hierarchy of mandates - "ordenan de New York a Lima y de Lima a Chimbote." ["they order from New York to Lima and from Lima to Chimbote"] (53). This three-city sequence of instruction is expanded into a much longer chain of command within the localized setting of Chimbote. During a discussion between Don Ángel, the manager of the "Nautilus Fishing," and Don Diego, a visitor to Chimbote, Don Ángel reveals the procedures through which Braschi has structured Chimbote's production system. Once the *serranos* began to immigrate to Chimbote in response to the mafia's rumors that they could

own land and houses there, Braschi and the highest executives conducted calculations and decided that they would teach the *serranos* to fish and swim, pay them a relatively large amount of money and then incite them to spend the majority of their earnings on drinking and prostitution (111). Based on this hierarchical system of extraction, the fishermen do not share the same level of masculine power as Braschi. Similar to how value is extracted from the feminized Chimbote sea by the fishermen, value is also extracted from the fishermen by Braschi. In this way, like the sea, they are feminized in relation to his masculine power.

In his conversation with Don Diego about these strategies of capitalist production in Chimbote, Don Ángel explains that the factory workers, who previously had more job security than the fishermen, have been converted into temporary workers, whom the executives can easily hire or fire at any moment (108). Don Diego replies, "Así quedarán más a merced, como ese bicho con cabeza de corazón que he machucado en su escritorio, más a merced de los armadores e industriales que los pescadores" [*sic*] ["So they remain at the mercy, like that bug with a head of heart that I smashed on your desk, at the mercy of the shipowners and industrialists than those fishermen"] (108). In comparing the temporary workers to bugs, Don Ángel demonstrates the workers' enervated position within the extractivist industry. Workers are no longer national citizens that need to be capacitated, but bugs. While vulnerability was seen as an undesirable characteristic of the indigenous community in Rumi, emasculation and dependency are desired states for the workers in Chimbote. As bugs in a large swarm, the workers must rely on the extractivist managers for their income and their lives. This vulnerability gives the masculine forces of Don Ángel and Braschi the power to extract as much value as possible from them.

The effects of this extraction are portrayed through the debilitated state of poverty in which the urban migrants live. Don Ángel explains to Don Diego, "Asi es ahora Chimbote, oiga usted… Más obreros largamos de las fábricas más llegan de la sierra. Y las barriadas crecen y crecen, y aparecen plazas de mercado en las barriadas con más moscas que comida." ["So this is how Chimbote is now, listen… The more workers that we fire from the factories the more come from the mountains. And slums grow and grow, and the markets places in slums have more flies than food"] (105). Once dispossessed of their agricultural land, the indigenous immigrants depend on wage labor to obtain food; but rather than finding food in the extractive town, they find flies. Unable to meet their needs for substance, many of the residents become malnourished, sick, and debilitated. Arguedas' representation of this enervation from international extractivism extends beyond the fishing industry to include mining extraction. Esteban, who worked in the mines at Cocalon before arriving in Chimbote, receives a diagnosis from the doctor that his lungs are filled with coal: "Gracias a Satanás o a Dios que hayas vivido años como sano con ese polvorín en el cuerpo." ["Thanks to Satan or God that you have lived healthy for years with that gun powder in your body"] (186). After receiving the doctor's advice that he abstain from strenuous tasks, Esteban discovers that all of his mining companions from other towns have died from the coal in their lungs. Through these depictions, Arguedas shows the failure of the mid-twentieth century project of national integration, progress, and prosperity. Rather than being capacitated through extractivism, the indigenous residents of Chimbote have experienced vulnerability, exploitation, poverty, malnourishment, and the deterioration of their bodies. They are not the beneficiaries of extractive value, but rather they are the "natural resources" from which value is extracted.

Section 2 - Divisions of Debilitation: Making Hierarchies Material

As described by Don Ángel and Don Diego, Braschi's extractivist power is built through a strategic plan of hierarchical divisions between superior and inferior, or masculinized and feminized, subjects. Through these divisions, Braschi is able establish a chain of extraction in order to gain the most profit from the nature and people residing in Chimbote. This hierarchical system is brought into existence through material partitions within the fishing town. After describing Chimbote's mechanisms of production, Don Ángel guides Don Diego through the fishmeal factory and offers an orientation to Chimbote's urban landscape as they look out from the factory onto the city lights. Don Diego asks him to explain which areas correspond to the various sections of lights throughout the city. Don Ángel responds that the set of lights located at the outskirts of the city belong to a new residential urbanization called "Buenos Aires" where the wealthy executives have constructed houses far from the smoke and stench of the ports (137). The second set of dimmer lights that Don Ángel points out are positioned a little closer to the city's center and represent the working class neighborhood. He signals at the lights of few factories and closes the tour saying, "treinta mil personas en los campos iluminados que vemos desde aquí; el resto, unas… digamos treinta barriadas, doscientos mil, viven en la basura y bajo la luz de las estrellas." ["thirty thousand people in the illuminated fields that we see from here; the rest, some… let's say thirty slums, two hundred thousand people, live in the trash and under the light of the stars"] (ibid). As Don Diego and Don Ángel peer over the city, the darkness of the night acts as a lens that reveals how Braschi has reconfigured the borders and boundaries of Chimbote's space. Their nocturnal viewing of the city demonstrates how Chimbote's space has been crafted into an illuminated grid of three regions: the brightest,

most exterior, and wealthiest area; the dimmer, more interior and working class section; and the *barriadas* [shantytown] and darkness of "el resto."

These levels of illumination reveal the varying states of debilitation in which the residents reside. The darkness, which signals a lack of electricity, also indicates inaccessibility to other services such as gas, water, and sanitation. The darkness reveals the disabling environment in which many residents will be forced to experience sickness, hunger, injury, and death. While the Fence in the *Redoble por Rancas* created a disabling environment by cutting through territory and forcing the residents to experience hunger, immobility, and death, the lack of basic water, electricity, sanitation, and health infrastructure constructs the debilitating environment in Chimbote. Despite the differences in disabling conditions in each region, evident through the varying levels of illumination, the Marxist revolutionary leaders depicted in the novel assert that the Chimbote residents experience equivalent levels of inequality. During a revolutionary meeting in which the male organizers are discussing the social divisions in the town, one of the leaders Don Cecilio comments to Padre Cardoza about how people in Chimbote have assumed a new configuration of identities:

> Aquí en Chimbote, la mayor parte gente barriadas nos hemos, más o menos igualado últimos años estos; nos hemos igualado en la miseria miserableza que será más pesadazo en sus apariencias, padre, que en las alturas sierra, porque aquí está reunido la gente desabandonada del Dios y mismo de la tierra, porque ya nadies es de ninguna parte [*sic*]
> [Here in Chimbote, most of the shantytowns, we have, more or less, equaled out in recent years; we have equaled out in the miserable misery that will be

more evident in its appearances, Father, than in the heights of the mountains, because here the people abandoned by God have come together, because now no one is from nowhere.] (267)

In these comments, Don Cecilio proposes a universalized identity based on belonging to a shared economic class. He explains that the status of being a shantytown resident overrides the people's regional or ethnic identifications. Through this rhetoric, Don Cecilio presents a discourse of class-based assimilation similar to the national assimilation project forwarded in the 1940s extractivist imaginaries.

This universalized economic identity that Don Cecilio describes is challenged within the walls of the brothel in Chimbote. While Don Ángel's tour omits a detailed depiction of the brothels in his mapping of Chimbote's production process, the reader traverses their walls - which permit or deny access based upon gender assignment - through the narrator's portrayal of them in the first chapter. A heterogeneous conglomeration of men continuously enters and exits the brothel: "Negros, zambos, injertos, borrachos, cholos insolentes o asustados, chinos flacos, viejos; pequeñas tropas de jóvenes, españoles e italianos curiosos, caminaban en el corral." ["Black men, mulatto men, injerto (Chinese and indigenous) men, drunk men, insolent or afraid cholo men, skinny Chinese men, old men; small bands of young, curious Spaniard and Italian men, were walking into the corral"] (50). Meanwhile, the women in the brothel are separated into three distinct divisions (el "Rosado," el "Blanco" y el "corral") based upon their tiered exchange values. In direct contrast to the men, the sex workers are enclosed in distinct divisions and those placed in the most elegant and expensive section el "Rosado" have the fairest skin. This narrative tour of the brothels reveals how the mapped differences in gender and race create the

ground on which the extraction of the labor and lives of Chimbote residents is based. In order to extract the most amount of money from men of all races, the women are partitioned by race in rooms designated by price. This racial division allows for Braschi to extract the most amount of money because men from across a wide array of incomes can purchase services, and all men are driven to acquire more money and spend the money to have sex with the women ascribed the highest value.

These physical distinctions and borderings between racialized sex workers are imposed through the constantly vigilant presence of the police. The police presence is first introduced when a fight occurs between two men - El mudo and Maxwell - and the police blow their whistles and arrive on the scene, only to find that Maxwell had escaped and El Mudo and a sex worker La Narizona are on the floor. Not aware of the fight and assuming that the two are having sex, the police responds, "'Vas preso,' le dijo: 'Por mucho burdel que sea, tú no haces eso aquí, en el salón público.'" ["'You're arrested,' he said: 'It doesn't matter that this is a brothel, you do not do that here, in the public room'"] (43). To which El Mudo responds that he is wearing clothes so they could not be having sex. The guards argue back and forth about who should be arrested and eventually the *putañero* encourages them to arrest El Mudo until another guard enters the room with a man, who refused to pay the price for having sex with la Argentina in the highest and most expensive division of the brothel because he believed it was the "Blanco" area instead. The chief officer asserts, "Vas preso - ordenó el cabo - Creías que era el 'corral.' Tú eres del 'corral.'" ["You're arrested - ordered the corporal - You thought it was the 'corral.' You are from the 'corral'"] (44), to which the man responds, "Pesacador, yo lancha Mendieta; Jefe Planta, caballiro respeto Rincón, Jefe Bahía, caballiro repeto Corosbi; Compañía Braschi, jefe. A 'corral' va pión

hambriento, chino desgraciado, negro desgraciado…" ["Fisherman, I boat Mendieta; Head Factory, respected gentleman Rincón, Head Bay, respected gentleman Corosbi; Company Braschi, boss. The hungry peon goes to the 'corral,' miserable Chinese, miserable Blacks…"] (ibid). The guard responds, "Va preso. Tú también, putañero zambo, vas preso también." ["You are arrested. You too, zambo pimp, you are arrested as well."] The *putañero* responds to the guard, "En la cara, en el hablar se conoce al serrano. Usted serrano." ["In the face, in the way you speak, you can tell you are a *serrano* (indigenous person from the mountains). You are a *serrano*"]. In response, the guard puts his hand on his gun and orders them to leave the brothel (ibid).

In this scene the regulation of the police makes evident the cartographies of difference imposed onto bodies and spaces. Within the brothel, certain areas are designated as public, where sex is restricted, and others as private, where sex is permitted. The sex must be compensated according to the regulations established based on hierarchies of racialization and gender. While the men are able to ascend the social trajectory and become fishermen and thus have sex with white women, the women are divided based on their race. Even the men's social ascendance, however, is not guaranteed or unquestioned. The man who does not pay la Argentina is treated by the police as unworthy of sleeping with the white woman. He resorts to his economic status as a fisherman to support his claim to whiteness. Despite this claim, he is still imprisoned. In this scene, the material divisions within the brothel and the enforcement of the police demonstrate that the claims to an assimilated identity based on class or nation do not hold up. The residents are divided based on categorizations of race and gender and experience

differential discrimination, regulation, extraction, debilitation, and death depending on these divisions.

Section 3 - Cursing Nationalist Normalizations and Cultivating Care

Similar to Ignacia and Héctor, each of whom disrupt the values of revolutionary nationalism through transgressing the boundaries of heteropatriarchy in *Redoble por Rancas*, characters in *Los zorros* from "el resto" interrupt the ideals of national unity, family, and progress. After leaving the brothel and trekking through Chimbote's hills of sand, the sex worker Orfa bemoans her life and rebukes Tinoco for impregnating her (56-7). When she reaches a group of *barriada* houses, she begins to dance and sing, cursing Chimbote, Braschi, the factories, and the fish. A temporary worker from a nearby house hears her singing and walks over to her, saying that the fishing boats are about to bring in money:

> On centavo para ti, on centavo para mí; ochinta para patrón lancha, vente para piscador; mellón melloncito para gringo peruano extranguero. ¡Baila no más, contintа! Yo, jodido, obriro evéntual, juábrica. Ocho semanas, después patada culo, ¡fuera! [*sic*]
>
> [One cent for you, one cent for me; eight for the owner of the boat, twenty for the fisherman; million for the Peruvian foreigner. Dance, go ahead! I'm a fucked temporary worker of the factory. Eight weeks after getting kicked in the ass, get out!] (58)

The temporary worker attempts to bond with Orfa through expressing their joint experience of abjection under Brashci's law. Orfa continues to dance, singing "bandera peruana culebra" ["Peruvian flag snake"], which angers the man (59). He yells that he is an army graduate. She calls him an animal and begins to curse the Peruvian flag again until he

punches her. While on the ground, she grabs sand in both her hands, throws it into his eyes before running away.

In this scene Orfa defies the gestures of unity that the man attempts to offer her. He claims a common economic identity with her by describing their same earnings - one cent - from the extractivist industry. He is also enraged at her contempt for the Peruvian flag - the symbol of their common connection through national culture and unification. Despite his violence to her, she resists these assimilated identities. Within Braschi's hierarchization of labor, the temporary worker and Orfa reside on different levels of feminization and extraction. Orfa's specific gendered and racialized experience in "el corral" significantly diverges from any common identity the worker tries to impose on her. In addition to challenging economic and national universalization, Orfa's position as a sex worker disrupts the heteropatriarchal basis of national culture. Roderick Ferguson explains the relationship of the prostitute to heteropatriarchy:

> The universalization of heteropatriarchy produces the prostitute as the other of heteropatriarchal ideals, an other that is simultaneously the effect of racial, gender, sexual, and class discourses, an other that names the social upheaval of capital as racialized disruptions. Unmarried and sexually mobile, the prostitute was eccentric to the gendered and sexual ideals of normative (i.e. patriarchal) heterosexuality. (9-10)

Through engaging in sexual acts for profit rather than for the reproduction of strong citizens that will contribute to the national economy, Orfa's status in Braschi's extractivist scheme represents a threat to the heteropatriarchal and nationalist family unit. In both the revolutionary nationalist heteropatriarchy depicted in *Redoble por Rancas* and in Braschi's

international extractivism, racialized and gendered subjects experience the greatest and most invisibilized extraction. The backgrounded labor of the wives and the sex workers is either obscured from view or equated as identical to the male workers, without recognition of the gendered oppression they experience.

Despite these seemingly inescapable structures of domination and extraction, characters in *Los zorros* offer possibilities of disruption through pushing back against the normative and universalizing structures of the state and the differential hierarchies of extractivism. In addition to Orfa's display of resistance both to national culture through cursing the flag and to feminized subordination through throwing sand at the worker, El loco Moncada's performances and actions disrupt these systems of extraction. Moncada interrupts the chain of gender and sexuality significations through defying his assigned position. Twice the novel describes Moncada's performance as a pregnant woman deceived by the father of the child. Through these gender performances, he defies the normative structures of the nation-state and heteropatriarchy, which defines gender as composed of male and female, without room for fluidity between them. In rupturing this normative divide, Moncada challenges the notion of the natural superiority of men over women and the extraction that occurs as a result of this hierarchy. Additionally, the reproductive labor and care that is usually extracted from women backgrounded by heteropatriarchy is taken up by Moncada in relation to his friend Don Estebán, who is dying from coal poisoning in his lungs. In his compadre relationship with Don Esteban, Moncada cares for his children and carries Don Estebán when he is too weak to walk. In these ways Moncada combats the internationalist extractivist system of debilitation and death not by participating in the pursuit of masculinized improvement forwarded by revolutionary nationalism but rather

by developing infrastructures of interdependence and care that do not rely on heteropatriarchal extraction.

Conclusion for El zorro de arriba y el zorro de abajo: Erecting Urban Extractivist Environments through Differentiation and Debilitation

Similar to the Fence in *Redoble por Rancas*, the international extractivist force of Braschi holds mysterious, supernatural, and masculinized power over the feminized sea and residents of Chimbote. The vulnerability, exploitation, and poverty experienced by the Chimbote residents at the hands of international extractivism demonstrate the failure of the mid-twentieth century project of nationalist development, integration, and improvement. While characters such as Don Cecilio attempt to portray this debilitation as a common, unifying, and equalizing experience among all residents, the material divisions within Chimbote reveal that the extractivist logic has configured gendered and racialized hierarchies in order to facilitate the greatest level of extraction from human and non-human nature. These hierarchies and the gendered and racialized universalizations upon which they are based are contested by Orfa, who curses the Peruvian flag and throws sand in the eyes of the temporary worker that simultaneously attempts to bond with her as sharing a common identity and denigrate her as beneath him. Similar to Ignacia and Héctor, el loco Moncada demonstrates the possibilities for overturning both the debilitating system of internationalist extractivism and the heteropatriarchal normalizations of revolutionary nationalism through traversing across gender identities and deliberately engaging in exchanges of reproductive labor and practices of care.

Chapter Conclusion: The Possibilities of Coalitional Transgression

In wake of the Second World War and the reemergence of global imperialist forces spreading throughout Latin America, the extractivist economy in Peru shifted from a focus on building the nationalist capacity to an emphasis on integration within the global market. This shift marked a transition in the extractivist imaginary from capacitation to debilitation. Rather than presenting national agricultural extractivism as an opportunity for the strengthening - or masculinization - of the indigenous communities, *Redoble por Rancas* and *Los zorros* depict the international extractivist processes of mining and fishing export as weakening - or feminizing - rural and urban subjects. In *Redoble por Rancas*, the indigenous community experiences emasculation from the supernatural power of the Fence that slashes across their land and towns, erecting material divisions and creating a disabling environment that challenges the men's heteropatriarchal control and facilitates the extraction of copper. In *Los zorros*, Braschi's dominating power is manifested through material divisions in the neighborhoods and the brothel, which create hierarchies of value and access to services and resources. Through overlaid mappings of race and gender, divisions are created among the residents in order to extract the most value for Braschi and the international capitalists. As a result of this parallel extraction of natural resources and human labor, the earth and the rural and urban subjects experience debilitation and death.

The 1970s extractivist imaginary not only demonstrates this transition from capacitation to debilitation, but also a shift from a politics of nationalist assimilation and unification to a representation of the extractivist logic of division and segregation. In the narratives, material structures of railroads, fences, walls, streets, and the enforcement of these divisions through the army, police, and judges expose the ways in which extractivism

creates conditions of hierarchization and produces varying degrees of exploitation and extraction. Analyzing the 1940s extractivist imaginaries alongside the 1970s novels highlights the question of how to resist hierarchization without resorting to a politics of assimilation or unification. The characters of Ignacia, Héctor, Orfa, and El loco Moncada offer examples of what Roderick Ferguson describes as the capitalist call “for subjects who must transgress the material and ideological boundaries of community, family, and nation” (*Aberrations in Black* 17). Through considering these characters’ strategies of defiance within heteropatriarchal, nationalist, disabling, and extractivist environments, we can consider the possibilities for how subjects who transgress boundaries of normalization can create a coalitional politics against both nationalist assimilation and international capitalist extraction.

Chapter 3 - Imagining Subversion: Visionary Imaginaries and Nature-Human Interdependence in Edmundo Paz Soldán's *Iris* (2014) and Giovanna Rivero's *98 segundos sin sombra*

Quería salvar a su pueblo, pero no morir ni hacerse cargo de otras muertes. Quería vivir en el tiempo después del Advenimiento, liberado de la humillación de los pieloscuras. [46]

Hay gente que ha viajado a Ganímedes a través del tronco de un arból, dice. No hay que hacerse tanto lío con el ovni, es solo un medio de transporte. Lo que importa es el viaje… Quizás me encuentre, en Ganímedes con los seres que he amado. [47]

In first epigraph, the narrator of Edmundo Paz Soldán's novel *Iris* (2014) describes the desires of the revolutionary leader Orlewen to live in a future time free from the violence that the colonizers, or *pieloscura*s, impose on his people, the *irisinos*. In the second epigraph, the fifteen-year-old protagonist of Giovanna Rivero's *98 segundos sin sombra* (2014) Genoveva imagines herself arriving at Ganymede - the moon of jupiter - with her loved ones. Both Orlewen and Genoveva express hope for a future time beyond the present moment in which their communities will be safe, cared for, and valued. They draw on imagination to envision these future worlds. Contrary to the narratives of the previous two

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[46] *Iris*, 282. Translation "He wanted to save his people, but he didn't want to die or be responsible for deaths. He wanted to live in the time after the Advent, freed from the humiliation of the pieloscuras" (282).
[47] *98 segundos sin sombra*, 173-4. Translation "There are people who have traveled to Ganymede through the trunk of a tree, he says. You should be too caught up with the UFO, it's just a means of transportation. What matters is the trip… Maybe I find myself in Ganymede with the beings that I have loved" (173-4).

chapters, these protagonists are not arming national or global projects within the present world's timeline. Their visions take them beyond the rules of reality into the worlds of speculative and visionary fiction. When realist rules of time, space, and abilities have disappeared, the characters can create possibilities beyond extractivist imaginaries. In the first chapter, the extractivist imaginaries presented a nationalist future of progress achieved through increasing the efficiency and productivity of indigenous agricultural laborers. In the second chapter, the extractivist imaginaries depict a global capitalist future in which indigenous laborers are denigrated and debilitated through exploitative labor conditions that enrich international corporations. In this final chapter, these extractivist imaginaries of future progress and future debilitation are represented, but they are ultimately overshadowed by a future in which the rules of reality are broken and supernatural forces create a world of connection and interdependence.

The extractivist imaginaries of future progress and future debilitation depicted in these twenty-first century Bolivian novels align with the contemporary historical context as well as the discursive strategies being employed during what environmental scholar Eduardo Gudynas has labeled the Latin American period of "neo-extractivism." According to his 2010 article "Diez tesis urgentes sobre el nuevo extractivismo," twenty-first century Latin American leftist leaders have brought extractivist agendas back under the control of the state, claiming that the extractivist state will redistribute the wealth to the people and increase national development. While Bolivian President Evo Morales, when coming into power in 2006, asserted the transition of his government away from global capitalism, the state has consistently implemented policies that have contributed to extractivism associated with global capitalist designs. The 2009 constitution includes one article that

grants extended territorial access to transnational mining companies and another article that provides corporations with state-backed enforcement when negotiating to acquire lands.[48] These decrees have been built upon the legislative structure of their neoliberal predecessors, facilitating extractive corporations' exploration and expropriation of indigenous and peasant land.[49] Morales' expansion of the state's capacity to act as a catalyst for extractive capitalism is demonstrated by comparing the percentage of exports derived from the extractive sector when he entered office in 2006, which was 90%, and in 2011, when it had grown to 96% (Veltmeyer 83).

The rhetoric of progress that has accompanied the implementation of these neo-extractivist designs is outlined by Eduardo Gudynas, "Bajo los gobiernos progresistas poco a poco se está solidificando un nuevo discurso por el cual el extractivismo ahora pasa a ser una condición necesaria para combatir la pobreza… [y] una condición de necesidad para el desarrollo." ["Under progressive governments little by little a new discourse is being solidified whereby extractivism now has become a necessary condition for combating poverty… [and] a necessary condition for development"] (213). The state frames this

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[48] These articles include article 52 I, which grants mining companies full use of agricultural land surrounding a mine, and article 173, which states that the government will intervene to solve any disputes between mining companies and landowners (Veltmeyer 93-4).

[49] These laws include the 1990 Ley de Inversiones, which opened doors to transnational extraction industry and assured rights to firms to own private property (Kaup, *Market Justice* 66). Additionally, the 1996 Law of National Agrarian Reform broke up community lands into smaller, individually titled plots, which are easier for companies to purchase, and created "more efficient land markets" (Kohl and Farthing 92). Kaup discusses the coherence between the previous neoliberal policies and the Morales administration: "While [the Morales administration] technically returned physical control of Bolivia's natural gas to the state, the space opened up for private investment in the hydrocarbon sector in the 1980s and 1990s still exists. Transnational firms still extract the majority of Bolivia's natural gas, and most of it is still sent to more profitable export markets" (Kaup, "A Neoliberal Nationalization?" 135).

development as being a universal goal benefitting all citizens. This discourse of development is illustrated through the arguments that surfaced during the 2011 conflict over the Bolivian state's plan to construct a highway across the TIPNIS - a recognized indigenous territory.[50] In response, the Amazonian communities began mobilizing resistance against the opening up of their land to state and corporate natural resource extraction as a result of the highway. The state's discourse of extractivism presented this resistance as being counter to national development. As summarized by journalist Federico Fuentes, "All sides in the dispute want greater development and improved access to basic services. The issue at stake is how the second poorest country in the Americas, facing intense pressure from more powerful governments and corporate forces, can meet the needs of its people while protecting the environment" ("Bolivia: NGOs Wrong on Morales"). In this statement, Fuentes suggests that extractivism provides universal benefits for national citizens. He also issues a fatal warning for what will happen if the extractivist agenda is not pursued: "For Bolivia to cut off this source of revenue would have dire consequences for the people of one of the poorest nations in the Americas" (ibid). Through these arguments, Fuentes forwards the narrative that resistance to extractivism not only hinders a positive future, but also ensures a fatal future of poverty and destitution.

While this state discourse creates a universalized positive and negative future that awaits all Bolivians, political scientist Jeffery Webber asserts that there are certain parties that will benefit and others that will lose as a result of the TIPNIS highway and the extractivist projects it enables. On the one hand, the beneficiaries include the Brazilian

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[50] The TIPNIS was created in 1990 as the result of massive popular pressure and which is legally protected against any type of settlement by outsiders.

corporations, which would profit from the opening up of the Amazonian region to capitalist expansion; the *cocaleros*, who could expand coca production and hire the dispossessed peasants for wage labor; and the Bolivian state and foreign corporations, which would gain access to the hydrocarbon reserves located in the Amazonian subsoil (317-8). Those who would suffer from this construction, on the other hand, include all the Amazonians who would lose their land and means of subsistence as a result of these capitalist and extractivist ventures. Despite this clear division in costs and benefits, within the government narrative these two sides become blurred. The Amazonian protestors are labeled savages who do not understand the need for the productivity and development.[51]

In this chapter I analyze how a twenty-first-century extractivist imaginary presented in novels illuminates the nationalist development discourse articulated by Federico Fuentes while also showing how those who defy their national status - like the Amazonians - will experience adversity and enervation. In this way, the twenty-first-century extractivist imaginary blends the nationalist impulse demonstrated in the 1940s extractivist imaginary with the representations of debilitation and death depicted in the 1970s extractivist imaginary. In order to blend these two narratives of progress and debilitation, the imaginary restricts universal progress to those who remain within a set of universalized normalizations. The subjects outside of these categories will experience debilitation, extraction, and death - a required cost for universal progress. In contrast to the previously explored novels in which the extractivist imaginaries of progress or debilitation

[51] In his article, "Revolution Against 'Progress': Neo-Extractivism, the Compensatory State, and the TIPNIS Conflict in Bolivia in Crisis and Contradiction" Jeffery Webber cites an article from Página Siete in which Roberto Coraite called the lowland indigenous protesters 'savages' (302).

were presented as the the dominant narrative with only a few characters interrupting this discourse, in Paz Soldán's and Rivero's novels the extractivist imaginary is just one perspective. In *Iris*, the extractivist imaginary is portrayed as the official history of the island, which is contrasted with other narrative elements such as dialogues between characters and their recollations of the past, myths, dreams, and visions. In *98 segundos sin sombra*, the extractivist imaginary and universal normalizations are expressed by Gen's parents and teachers. These discourses are then countered by Gen's narration, which reveals her reflections, desires, fears, imaginings, and dreams. Drawing from writer and artist Walidah Imarisha's definition of visionary fiction, I will use the term visionary imaginaries to describe the ways that the narratives present supernatural, magical, extraterrestrial futures that counteract the extractivist imaginaries. In defining visionary fiction, Walidah Imarisha writes, "We believe this space is vital for any process of decolonization, because the decolonization of the mind is the most dangerous and subversive form, for it is where all other forms of decolonization are born. Once the imagination is unshackled, liberation is endless" (4). Through these alternative timescapes and worlds, the narratives create futures for the racialized, queer, and crip characters labeled as non-human and thus denied a future within the extractivist imaginary.

The Sinister Seeping of Toxic Harm and the Supernatural Spreading of Empathic Connection in *Iris*

The 2014 novel *Iris* is Bolivian novelist Edmundo Paz Soldán's first and only science fiction work. As a member of the McOndo literary tradition, Paz Soldán's work has been known for its modern realism in depicting urban landscapes, contemporary technological advancements, and global consumerism. In *Iris*, however, Paz Soldán elaborates a futuristic

setting that illustrates the source of the products of global consumerism - resource extractivism. *Iris* is the story of five characters who reside in Iris, an island poisoned by nuclear radiation and the extractivist site of X503, a resistant mineral with various industrial applications. Several decades after the radiation had been dropped on Iris by the colonizing state of Munro, a corporation with military power named SaintRei was established on the island to operate the extractivist operations, including implementing the practice of forced mining labor by native *irisinos* in the toxic underground tunnels.

The narrative is broken into five sections, each dedicated to the perspective of a character, who each has experiences overlapping with the others throughout the progression of the story. These characters include Xavier, a soldier born in the colonial metropole of Munro who transferred to Iris after his son killed his wife; Yaz, a nurse who is also a *pieloscura*, or person not native to the island of Iris, who escaped Munro after the trial of her step-father who sexually abused her; Reynolds, the ruthless commander of Xavier's soldier troop, who moved to Iris as a child when his father was positioned on the island as a prison guard; Orlewen, the irisino revolutionary leader who is mobilizing resistance against SaintRei to reclaim the island for *irisinos*; and Katja, a high ranking Munro official and Xavier's sister, who travels to Iris to investigate the human rights violations committed by SaintRei. Located within the science fiction world of Iris, the narrative includes many neologisms and references whose meaning the reader has to attempt to uncover through analyzing the context.

While Edmundo Paz Soldán's work has been highly regarded within the contemporary Latin American canon, very little literary criticism has been written about *Iris*, perhaps in part because of the difficulty in understanding the narrative due to the

language of the neologisms. One of the only journal articles that has been published is Sara Calderón's "El monstruo como epidemia: avatares de la monstruosidad en *Iris*, Edmundo Paz Soldán," which argues that the "monstrous" spreads like an epidemic throughout the novel, specifically in relation to the burgeoning number of believers in Xlött, the god of the *irisinos*, who is presented as both good and evil. For Calderón, Xlött is read as invoking horror and destruction, and therefore as monstrous. Because Calderón interprets the novel in isolation from the history of extractivist novels, her reading misses opportunities to analyze how Xlött's supernatural power counters the twentieth-century emphasis on divorcing supernatural power from nature. While narratives in the first chapter promoted a rational understanding of the world, challenging the characters' beliefs in supernatural powers such as the lake goddess or the powers of Nasha, in *Iris*, the supernatural nature being Xlött is depicted as a powerful entity with material manifestations that even the most skeptical characters begin to believe. Additionally, in contrast to the supernatural force of international capitalism depicted in the novels in the second chapter, in *Iris* the supernatural power is on the side of the indigenous *irisinos* who have experienced colonization, exploitation, and debility. Rather than an imaginary in which the characters cower before the intangible power of capitalist structures, in *Iris* the supernatural power of Xlött emboldens those who have been debilitated by extractivist violence. Reading the power of Xlött within the literary context of prior extractivist imaginaries reveals the surfacing of a new narrative that centers the power of nature that is, paradoxically,

supernatural, thus upending decades of rational discourse that promoted divorcing power from nature.[52]

Additionally, in her deployment of the concept of monstrosity Calderón does not interrogate the significance of the norm or normal, a crucial notion of analysis for queer and crip theory. Referencing Roger Bozzetto's definition of the monster, she writes, "Lo monstruoso se asocia así a la otredad, lo doble, lo híbrido; a aquello que se sitúa más allá de la norma y subvierte los esquemas de lo conocido." ["The monstrous is associated with otherness, the double, the hybrid; to that which is beyond the norm and subverts the schemes of the known"] (3). Through understanding this definition of monstrous as a subversion of norms, one can see how Calderón uses the term monstrous where others could use terms such as queer or crip. For example, she uses the term monstrous to describe the bodies of indigenous *irisinos* who experienced the effects of radiation. She writes, "El cuerpo humano es otro elemento donde se plasma la propagación de lo monstruoso, a través del recurso a la noción de deformidad y al cuestionamiento de los límites." ["The human body is another element where the spread of the monstrous is reflected, through the notion of deformity and the questioning of the limits"] (6). In equating the "not normal" with monstrosity, however, Calderón misses an opportunity to

[52] In chapter 1 I described this rationalized interpretation of nature in discussing how Benito denies nature any supernatural power, transforming it into simply a physical object. This view of nature aligns with what Rubert Sheldrake describes as the mechanistic science approach to nature, "When the founders of mechanistic science expelled souls from nature, leaving only passive matter of motion, they placed all active powers in God. Nature was only *natura naturata*. The invisible productive power, *natura naturans*, was divine rather than physical, supernatural rather than natural" (61).

interrogate how systems of ableism, heteropatriarchy, and racism themselves create the norm, and thus stigmatize and oppress bodies outside of that norm.

In my analysis of the novel, I examine how this disparity between the norm and what Calderón calls the monstrous is precisely the separation upon which the narrative's extractivist imaginary is built. Those labeled as non-human - the *irisinos* and the nature world of the island - are denied future time because their labor must be extracted for the future progress of the residents of the colonial metropole of Munro. Through this separation, the *pieloscura*s can distance themselves from the feelings of the beings whose lives are being extracted. Despite this extractivist imaginary of universalized future progress, another timescape emerges throughout Iris - the visionary imaginary of Xlött. Through this time, deep connections between beings bring them into queered interactions, and reliance upon each other's feelings bring them into crip interdependence. Through these queer and crip bondings, Paz Soldán offers an extractivist alternative and liberatory future hope made possible through a coalitional futurity based upon empathy and intimate exchange.

Section 1 - Exclusion from Extractivist Progress: Toxicity as Inhumanity

Within the futuristic world of Iris, a technological device called El Instructor establishes the extractivist imaginary, or dominant narrative of history for the residents and the readers. After the *pieloscura*, or foreign, soldiers arrive on the island, they are provided with military and technological equipment that include a lens they put into their eyes and a hearing device. In using these machines, their vision and knowledge become informed by the Instructor's transmission of maps, language translations, and encyclopedias. In the opening pages of the novel the character Xavier expresses his reliance

on the Instructor for navigating his new home, “Sabía todo lo que debía saber de Iris gracias al Instructor.” [“I knew everything I needed to know about Iris thanks to the Instructor”] (15). One of the key elements that Xavier relies on for interpreting his experiences on the island is the Instructor’s history. Xavier and the novel’s readers learn from the Instructor that nuclear tests were released on the island during the middle of the last century, which converted the island into a radioactive region. At the end of the last century, X503 - an extremely valuable mineral for industrialization processes - was discovered and SaintRei established concessions to mine the region. Immigrants from other areas arrived on Iris in order to obtain easy money in exchange for shortened life expectancies; they also encounted the impossibility of leaving Iris because of the island’s nuclear radioactivity and contamination.

According to this account, there is a singular history that progresses from the past destruction of the island to the present state of toxicity and finally to the future industrial development provided through the extracted X503. The novel’s extractivist imaginary functions through these strict divisions between past, present, and future. The violence of the nuclear tests is a misfortunate event isolated within the past. The violence of extraction is a required condition in the present. Industrial development is the desired outcome waiting in the future. Within the narrative structure of the novel, the readers only discover this large-scale, uninterrupted history of the island when they are reading the Instructor’s explanations or the statements by Katja - the high-ranking Munro official. In this way, the novel sets up a universal history and extractivist imaginary that is not the primary narrative perspective, but rather one viewpoint within the world of the narrative.

Similar to the nationalist extractivist imaginaries of the 1940s, the Instructor's history employs the nationalist discourse of progress; but the scale of the progress is altered. The mid-twentieth-century nationalist extractivist imaginaries emphasized the necessary progress of the indigenous communities in order for them to become assimilated to a modernized nation. The indigenous community in *El mundo es ancho y ajeno* needed larger houses and more efficient agricultural production methods; the indigenous community in *La niña de sus ojos* required educational development and hygiene processes. While this need for advancement targeted a particular region as requiring progress and therefore extractivist intervention, the singular narrative produced by the Instructor emphasizes that all humans' lives will be improved through advancing towards the industrial development provided by the extraction of X503.

How can this narrative of extractivist time propose that everyone is advancing when the indigenous people on Iris are forced to labor in the toxic mines? In contrast to the nationalist narrative that positioned indigenous peoples as needing to advance into humanity, the extractivist time narrative writes the colonized out of progress because it excludes them from humanity. Katja explains how the toxicity of the *irisinos* has separated them from human condition:

> Los irisinos tenían algo de nos hace mucho, señaló Katja. Mutaron. Ser humano no es una abstracción, una esencia inalterable. Vamos cambiando con cada desplazamiento de nuestros genes y células. Un proceso lento. Pero póngase al lado de una planta nuclear en plena explosión y déjese bañar por la radiación. El cambio se acelerará tanto que quizás alcance masa crítica.

> Vemos algo de nos en ellos. Un relampagueo en los ojos. Sin duda queda algo. Pero son otra cosa. Lo cual no significa que no haya que tratarlos bien. [The *irisinos* had some characteristics shared with us a long time ago, said Katja. They mutated. Being human is not an abstraction, an inalterable essence. We change with each displacement of our genes and cells. A slow process. But stand next to a nuclear plant in full explosion and let yourself be bathed by radiation. The change will accelerate so much that it may a reach critical mass. We see something of us in them. A flash in the eyes. No doubt something remains. But they are something else. Which does not mean you do not have to treat them well.] (307)

In this narrative, the reader views a departure from the colonizing discourse of redemption of a backwards people who need to advance to a human state. To the contrary, their humanness has disappeared without any hope of return. Similar to the extractivist imaginaries in Chapter 2, these people are rendered disabled and disposable. However, while the 1970s extractivist imaginaries did not propose a timeline of progress, the extractivist time discourse presented in *Iris* beckons toward a universal future of industrial development. Through the loss of the *irisinos*' humanity, they can be written out of this narrative of progress. Only humans will advance toward industrial development; non-human subjects will take up their role contributing to this progress, but not benefiting from it.

The *irisinos*' non-human subjectivity, affirmed by Katja and described as "la verdad oficial de Afuera" ["the official truth of Afuera (Outside)"] (307), enables the extractivist narrative of universal human progress and the violence against irisino lives to coexist.

Through a deeper analysis, however, it becomes apparent that this relationship between progress and violence is not merely correlational, but rather causal. The non-humanity of the *irisinos*, which is attributed to their toxicity, provides the justification for the necessary exploitation of their labor in the toxic mines. As Xavier's partner Soji explains, "SaintRei obliga a los irisinos a servir en las minas y eso tiene que cambiar. Las minas están nel lugar más tóxico de la isla, aparte de q'el aire de las galerías los debilita. Con suerte llegan a los cuarenta años." ["SaintRei forces the *irisinos* to serve in the mines and that has to change. The mines are the most toxic place on the island, apart from the fact that the air in the galleries weakens them. With luck they live to be forty years old"] (44-5). The progress of industrial development through X503 can be accomplished only because the *irisinos* labor in toxic conditions that decrease their longevity. In this scene, we can see how race is operating in *Iris*. Even though the science fiction world prevents a direct correlation to racial dynamics in our world, Gilmore's definition of racism as "group-differentiated vulnerabilities to premature death" applies to the systemic oppression of the *irisinos*' lives being shortened through exposure to toxic radiation in the mines. The *irisinos*' lives are reduced in order for the lives of the people in Munro to be enhanced. Put another way, the *irisinos* are denied a future so that the Munro residents can have one.

If the histories of Soji reveal that the present lives of the *irisinos* are being robbed for the future benefit of Munro residents, the histories of an irisina named Kass demonstrate that the past violence of nuclear testing is foundational to Munro's future industrial development. Kass decides to fight against the Instructor's narrative of a universal progress of past, present, and future by investigating her people's myths, creating pamphlets, and telling stories on the street corners. After describing the gruesome effects of *irisinos*' bodies

falling apart when Munro pilots dropped nuclear radiation and likewise SaintRei's policies of forced labor in the mines where the radiation tests occurred, Kass explains, "Supuestamente todo esto era de dominio público, mas Munro no hacía mucho por q'esa historia se enseñara. En Iris esa información casi no circulaba." ["Supposedly all this was part of the public domain, but Munro did not do much so that the history was taught. In Iris, that information was almost never circulated"] (187). Spreading this history of violence against the *irisinos* becomes Kass's life mission until she is sent to the mines to die and her histories are erased. When these histories of the violence perpetrated against the *irisinos* are silenced and erased, the monstrosity of the extractivist acts of violence is displaced onto the *irisinos* themselves.

Without the history of the violence of Munro's nuclear testing, Munro cannot be blamed for the *irisinos*' condition of toxicity, non-humanity, or "monstrosity." They are simply using already toxic, non-human bodies to labor in toxic mines in the present for industrial development in the future. But Kass and Soji's histories reveal that the past violence of nuclear poisoning is foundational to future industrial development. Only through the non-humanity of the *irisinos* – a direct result of their toxic poisoning - can their lives be extracted for the benefits of others. Their histories show the foundational violence of separation that lies at the root of narratives of the extractivist imaginary. While the discourse depicts universal progress, extractivism is fundamentally based on a violence that distinguishe between subjects whose time will be extracted and subjects who will benefit. Within Iris, this violence of separation is attributed to toxicity - those who are toxic and those who are not. Yet, this toxicity is not natural, inherent, or innate, but rather a characteristic created through a colonizing act of violence.

Section 2 - Nature-Based Bonding: Empathetic Experiences Across Space and Time

Within the narrative structure of *Iris*, the Instructor's history and Katja's explanations are presented as the official history, which introduces the dominant extractivist imgarinary. Contrasting these histories, alternative narratives are presented throughout the novel through dialogues (such as the case of Soji speaking to Xavier) and myths (such as the stories told by Kass), as well as dreams, visions, hallucinations, and the various narrations that relay events during each of the five sections that correspond to a different character. One of the main historical tensions lies in the difference between the Instructor's representation of the irisino religion as simply a superstition and the alternative accounts of the presence of supernatural events occurring across the island. Similar to what postcolonial theorist Dipesh Chakrabarty describes as the "history of the times" in which "gods, spirits, and other 'supernatural' forces can claim no agency in our narratives" (36), the official history of Iris denies any supernatural presence.

Following the official history of the Instructor, Xavier initially believes the *irisinos* devotion to the god Xlött to be based in an irrational fiction. When Soji explains that Orlewen is working to "convertir en realidad los deseos de Xlött," Xavier responds, "Quiero pruebas. Pa mí Xlött es como Malacosa. Una leyenda popular." ["I want proof. For me, Xlött is like Malacosa. A popular legend"] (45). Later he tells himself that everything that Soji states about Xlött results solely from her deliriums caused by past traumas (45). As Xavier continues his missions as a soldier, however, he becomes more empathetic to the pain experienced by the *irisinos* and more receptive to the messages of Xlött's prophet Orlewen. During one attack by the *irisinos*, Xavier experiences what is commonly referred to as the "abrazo of Xlött." The narration describes Xavier's experience: "El abrazo duraba. No podía

ver quién era pero lo sentía. Un bodi poderoso y compacto. Como si lo apretujara una roca. Eso era: un bodi de piedra maciza. Fue adquiriendo contornos: pudo distinguir una cara sin rostro. Las cuencas vacías de los ojos como perforaciones en la roca viva." ["The hug continued. He could not see who it was but he felt it. A powerful and compact bodi. It was as if he was being squeezed by a rock. That was it: a solid stone bodi. It was acquiring contours: he could distinguish a face without a face. The empty sockets of the eyes like holes in the living rock"] (58). Immediately following this vision, Xavier doubts whether the abrazo was real or a result of drugs. The character as well as the reader cannot distinguish a narcotic hallucination from a historical event.

Within this scene, the extractivist imaginary of the Instructor and Katja is challenged from several angles. First, neither Xavier nor the reader have a concrete sense of the order or occurrence of the events, therefore disturbing the narrative of an "official history." There is not an objective, factual narrator that can relay the "historical" details of Xavier's experience. Additionally, the experience includes an encounter with a supernatural being that the official history describes as a superstition. Despite his confusion about this supernatural encounter, Xavier finds himself yearning for the abrazo again, wanting to feel the connection with Xlött and pondering if he could attend a ritual to Xlött. In contrast to an extractivist imaginary that is rooted in separating humans from nature and exploiting non-human nature for extractivist means, this blurry narration reveals Xavier's yearning for deep connection with a non-human, supernatural nature body described as a "piedra maciza" [living rock"].

Xlött's entwinement with nature can be read throughout the novel, not only in the god's physical body but also through the places where the god's presence is felt and

experienced. When Orlewen comes of age and so can be sent to work in the mines, he confronts a large statue of Xlött at the entrance of the mines and hears many stories from fellow miners about praying to Xlött. The narrator of Orelwen's section explains the stories: "Entre los mineros circulaba la leyenda de que Xlött vivía en la galería más profunda de la mina. Xlött era eso, pero no sólo eso. Xlött también era la luz y el mundo arriba." ["A legend circulated among the miners that Xlött lived in the deepest gallery of the mine. Xlött was that, but not only that. Xlött was also the light and the world above"] (239-40). According to this narration, Xlött's deep connection with the interior of the mines as well as with the world of light suggests that on Iris, nature is endowed with supernatural power. After several of the miners leave to engage in revolutionary battle, many of them long for the interior of the mines where they felt a connection Xlött.[53] For these *irisinos*, the earth's underground is not solely a site of extraction, but rather the home of their powerful and healing god.

When the followers of Orlewen are contemplating their desire for the interior of the mines where they experienced connection with Xlött, one fighter named Zama explains how supernatural power is also experienced through the island's plants, "Muchas maneras de que se manifieste la fe, dijo. La de Iris a través de las plantas." ["Many ways to

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[53] The narrator describes their desire for the mining caverns, "Extrañaba la energía del subsuelo. Una energía negativa tan abrumadora que llegaba a transformarse en positiva. Zama, ya convertido en qaradjün, hacía ofrendas a Xlött, les decía que extrañaba los socavones porque se sentían dueños en ellos. Ki es dominio pieloscura, abajo es de nos. Tenemos que acordarnos de q'esto es noso dominio tu. Ésa es noso misión." ["He missed the energy of the subsoil. A negative energy so overwhelming that it became positive. Zama, who had already become a qaradjün (priest of the jün plant), made offerings to Xlött, telling them that he missed the mining tunnels because they felt like they were the owners of them. Here is dominion of the pieloscuras, below is ours. We have to remember that this is our domain. That is our mission"] (262).

demonstrate your faith, he said. Iris's is through the plants"] (263). The ability of plants to bring a connection with Xlött is first depicted through Soji's use of jün, which is described as a "planta psicotrópica que los irisinos usaban en sus ceremonias" ["psychotropic plant that *irisinos* used in their ceremonies"] (45). Within the section on the nurse Yaz, the narrator presents Yaz's experience ingesting the plant. An irisina herbalist named Mayn serves as Yaz's guide to the experience of jün, introducing her to the qaradjün, who invites her to consume the plant in the form of tea and to repeat sacred phrases.

After ingesting the jün Yaz becomes dizzy and falls on the floor, feeling intoxicated and unable to recover her balance: "Todo se movía, era como si la realidad se hubiera invertido: las luces brillaban desde el suelo, el centro de gravedad de su bodi estaba dirigido hacia el techo. Como un murciélago colgado de un andamio, veía todo al revés." ["Everything was moving, it was as if reality had reversed: the lights shone from the ground, the center of gravity of her body was directed towards the ceiling. Like a bat hanging from a scaffold, she saw everything upside down"] (203-4). Within this state, she experiences visions of her past as well as encounters with the robots called chitas. These machines are described by Xavier as "esos temibles robots capaces de correr tres veces más rápido que un ser humano, usados para cazar irisinos." ["those frightening robots capable of running three times faster than a human being, used to hunt *irisinos*"] (41). The narrator describes the exchange with the chita, "Le enviaba ondas, le decía que estaba atrapado en un bodi siniestro. Las máquinas tenían alma, debía entenderlo… La utopía de no ser extrañas, poder comunicarse con los humanos cómo se comunicaban entre ellos. El deseo de ser tomadas en cuenta de igual a igual." ["He sent good vibes, told her that he was trapped in a sinister body. Machines had a soul, she should understand… The utopia of not

being strange, being able to communicate with humans like how they communicated with each other. The desire to be taken into account as an equal"] (205). Upon reflecting on the conversation, she longs to look for the chitas and tell them that she is on their side and that they are not simply cargo beasts but rather accomplices (212).

In this scene, Yaz experiences an alternative mindedness from the normalized state presented through the official history. She jumps from the present to the past, and this past encounter has an immediate effect in the present. When Yaz experiences visions of her own past as well as encounters with the chitas, she is able not only to break away from the past, present, and future divisions of official history, but also from the segregation that SaintRei has established between the chitas and humans. In this way the narrator in the section on Yaz describes the interactions between human and nonhuman nature, or what environmental humanist Stacey Alaimo calls trans-corporality,[54] as producing bonds of connection and empathy with other beings. Through ingesting non-human nature into her body, Yaz forms a connection that spurs awareness of the sensations, thoughts, and desires of other beings.

The connective bonding is even more dramatically portrayed through a gift given to the revolutionary leader Orlewen. Upon beginning his tenure as a laborer in the mines, Orlewen makes a pact with Xlött. Within a few days of making the pact, he has a conversation with an irisina named Demiá about her relationship with Xawi, a young

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[54] In *Bodily Natures: Science, Environment, and the Material Self*, Alaimo describes trans-corporality: "By emphasizing the movement across bodies, trans-corporeality reveals the interchanges and interconnections between various bodily natures… by underscoring that trans indicates movement across different sites, trans-corporeality also opens up a mobile space that acknowledges the often unpredictable and unwanted actions of human bodies, nonhuman creatures, ecological systems, chemical agents, and other actors" (2).

irisino with whom she fell in love and who died from having a weak lung while working in the mines. The narrator explains the realization that Orlewen has in the moment of listening to Demiá: “En ese momento del relato Orlewen sintió que su bodi era invadido por Demiá. Que él invadía el bodi de Demiá. El corazón que latía en él era el de Demiá. Veía el mundo con los ojos de su bodi.” [“At that moment of the story Orlewen felt that his body was invaded by Demiá. That he invaded Demiá's body. The heart that beat in him was that of Demiá. He saw the world with the eyes of his companion”] (246-7). He begins to see Demiá as a child running across the beach and playing with toys. That evening, when Orlewen tries to sleep, he trembles and misses Xawi being at his side even though he has never met Xawi. The next day, Demiá acquires explosives, then embraces a *pieloscura* captain who had contributed to the death of Xawi and explodes. Although Orlewen is far away from the explosion, he feels a punch in the stomach that pushes him and finds a drop of blood on his abdomen.

Through these experiences, Orlewen realizes that he “había recibido un don de Xlött. Era capaz de sentir lo que sus brodis irisinos. Capaz de ser sus brodis irisinos. Podía viajar de bodi en bodi, era un receptáculo móvil de la comunidad.” ["had received a gift from Xlött. He could feel what his iris companions felt. He was able to be his irisino companions. He could travel from bodi to bodi, he was a mobile receptacle of the community"] (248). Shortly afterwards, Orlewen understands that this gift is not solely reserved for the present. The narrator explains: “Él podia ser cualquier irisino en el tiempo. Sentir lo que había sentido cualquier irisino en el tiempo… Su corazón era la historia de Iris.” [“He could be any irisino in time. To feel what any irisino in time had felt… His heart was the history of Iris "] (253). Through this ability to become “él-cuando-otros,” [“he-when-others”] Orlewen

bridges the borders between human bodies and is able to feel the reality and experiences of other subjects across space and time.

In every decision that Orlewen makes, he must consider how his actions will affect the people around him because he experiences their lives. When he is careless with explosives and self-absorbed in thinking about his revolutionary plans, he causes the death of one of his dear friends Absi and becomes her as she is dying, feeling her pain. When Orlewen is experiencing Absi's death as Absi, he experiences an extreme loneliness and desperation. Unlike the *pieloscura* soldiers who create a separation from the bodies of *irisinos*, telling themselves that the *irisinos* are not human,[55] Orlewen cannot separate himself from the lives of those whom his actions affect. He also bridges the borders between past, present, and future. The gift of Xlött does not provide him with a singular history of the island of Iris, but rather the ability to tap into a multitude of living experiences, throughout time.

This entwinement with others' subjectivity sharply contrasts the strong lines of separation configured by Saint Rei and the official history. Orlewen's inter-subjectivity and interdependence provide an opportunity to challenge what Val Plumwood identifies as one of the central obstructions to achieving environmental justice - remoteness: "remoteness,"

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[55] The narrator in the section on Xavier describes a scene in which the soldiers examine the blood of the *irisinos* to convince themselves of their separation from the *irisinos*, "La sangre salpicaba su bodi-el suelo-la mesa. Una sangre viscosa color marrón, dijo uno de nos, mas otros aseguraban q'era del mismo color. Uno de nos la probó y dijo que no sabía a metálico como la nosa. Más valía. Qué esperábamos encontrar. Su sangre era otra, su corazón tú. Eso nos hacía felices, nos tranquilizaba. Era como matar iguanas en la alta noche, allá Afuera. ["Blood spattered his bodi-the floor-the table. A viscous blood brown, said one of us, but others claimed that it was the same color. One of us tasted it and said that it did not taste metallic like ours did. That was best. What did we expect to find. His blood was other, his heart too. That made us happy, it calmed us down. It was like killing iguanas during late nights, back in Afuera (Outside)"] (95).

she writes, “disturbs feedback and disrupts connections and balances between decisions and their consequences that are important for learning and for maintaining motivation, responsibility and correctiveness” (*Environmental Culture* 72). As a result of this bonding, the consequences of decisions are able to be felt across bodies and beings and there is an opportunity for feedback and response. Through intimacy with the interior of the earth, consumption of sacred plants, and pacts with the nature god, characters presented throughout the novel experience a powerful connectivity among beings that disrupts the official history’s emphasis on the separation that is an essential element of extractivism.

Section 3 - A Coalitional Futurity of Accountability

At the opening of the novel, when the reader first learns the official history through the Instructor and Xavier’s experiences, the supernatural power of Xlött appears to be tied to dreams and drug-induced hallucinations. However, as the setting of the narratives shifts to the mines and the mountains of Malhado where Xlött’s presence is deeply felt, the worldview alters and the narrations describe the supernatural presence as a concrete presence. In the fourth section of the novel focused on the nurse Yaz, the character accompanies the soldiers to Malhado where they are so distant from the Perímetro that they lose signal connection and access to the Instructor that they rely on to navigate the world.[56] The narration explains the effects of this separation on the *shanz*’ [soldiers’] understanding of their surroundings,

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[56] The narrator describes the inability to access the technology in Malhado, “El Qï no funcionaba, ni tampoco los lenslets. Les habían advertido que en el valle rodeado por montañas no era extraño perder la conexión con la localnet y no recibir nada del Perímetro. Se preocupó; no habría Instructor y toda la información necesaria para situarse. Ni siquiera sabía en qué parte del valle estaba porque no podía acceder al holomapa. Nadie sabía cómo hacer muchas cosas sin el Qï o la información proporcionada por los lenslets.” [The Qï did

> Hubo episodios de derrumbe mental, suicidios, casos de shanz confiables de que decían haber visto a Malacosa. En dos ocasiones los shanz vieron a una figura inmensa aparecer entre los árboles, pulverizar a un shan con un abrazo y desaparecer tan rápidamente como había venido.
>
> [There were episodes of mental collapse, suicides, reliable cases of *Shanz* who claimed to have seen Malacosa. Twice the *shanz* saw an immense figure appear among the trees, pulverize a *shan* with a hug and disappear as quickly as he had come.] (292)

While the official history produced by the Instructor in the Perímetro attributes these visions to the hallucinogenic plants in the region, the narrations continue to reveal more and more occasions of supernatural intervention. In these moments when the official history is out of reach, the characters' belief in the dominant narrative is under siege and they are vulnerable to re-imagining the world around them and creating new possibilities for futurities based on connection, collaboration, and coalition.

By the end of the novel, in the section on Katja, the narrative setting has shifted away from the mines and mountains and back to the Perímetro, the state capital on Iris, where Saint Rei's military and informational control is the strongest. Despite this return to the setting of the capital, the narration presents growing beliefs in Xlött that overpower the official history of extractivist time. When Katja begins her investigations, one of the officials

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not work, nor did the lenslets. They had been warned that in the valley surrounded by mountains it was not strange to lose the connection with the localnet and not receive anything from the Perimeter. It was worrisome; there would be no Instructor and all the necessary information to become situate. She could not even know where in the valley she was because she could not access the holomapa. Nobody knew how to do much without the Qï or the information provided by the lenslets] (171).

named Elkam explains the dangerous spreading of *irisinos* beliefs: "El levantamiento de Orlewen ha llegado lejos no sólo por [Orelewen] o por Sangaí. Es esa fe en sus dioses tu. No les hubiera sido fácil suprimirla. Habría continuado como un culto secreto, como los primeros cristianos. Esa religión ha avanzado en nosa gente tu." ["The Orlewen uprising has been so successful not only because of [Orlewen] or because of Sangaí. It's that faith in their gods too. It would not have been easy to suppress it. It would have continued as a secret cult, like the first Christians. That religion has advanced in our people also"] (347). Through the spreading of belief in Xlött, the power of the extractivist imaginary is challenged and the possibility is opened for the visionary imaginary of the "advenimiento," which is described as the end of the current world.

When Katja is speaking to a doctor at the hospital in the Perímetro, the doctor expresses that the coming advenimiento is signaled by the rising number of instances of verweder, which is another term for the encounter with Xlött that Xavier experienced at the beginning of the novel.[57] As Katja examines the body of Yaz, who is found unconscious in Malhado, the doctor indicates the purple markings on her body are a sign of verweder, marking the places where the god enters the body (360). She explains of the verweder, "Muchos casos en los últimos meses. Antes en pueblos lejanos, nau en Iris. Les ha ocurrido a kreols y a *pieloscura*s tu, mas suponemos que son los que se han entregado a Xlött. Que no

[57] In contrast to the Xavier's encounter, however, the majority of people who experience the verweder do not survive. The irisina herbalist Mayn explains that in traditional religious practices, *irisinos* who were ready to abandon the world would enter into a ceremony with the intention of being taken by Xlött through the verweder. She explains that since the pieloscuras have occupied the island, the practice has become more widespread because many *irisinos* have lost the desire to continue living under the violent conditions. She tells Yaz about the yearning to be taken by the god stating, "Muchos queremos ese abrazo lo buscamos queremos que nos coma." ["Many of us want that hug, we look for it, we want it to eat us"] (209).

son pocos. Dicen que todo esto tiene que ver con el Advenimiento. La llegada del fin del mundo. Dun fin q'es un principio." ["Many cases in the last months. Before in distant towns, now in Iris. It has happened to kreols and *pieloscura*s too, we assume that there are more who have given themselves to Xlött. That they are not few. They say that all this has to do with the Coming. The arrival of the end of the world. Of an end that is a beginning"] (358). In this dialogue the doctor reveals the spreading beliefs in a visionary imaginary that opposes the extractivist imaginary of separation, violence, and exploitation and that signals the coming of the end of a world that is based on extractivist practices.

The shared experience of verweder among *irisinos* and *pieloscura*s reflects a critical difference between Xlött's advenimiento and the extractivist imaginary based on segregation. Contrasting this official history, Orlewen experiences a realization about the colonial occupation when reflecting on the intoxicated comradery and interactions between *irisinos* and *pieloscura*s in a mining town bar: "Orlewen descubría en su tono apesadumbrado que la colonización no sólo era mala para sus brodis. Extrañaban, no tenían mucha idea de lo que hacía o querían sus jefes. También los *pieloscura*s sufrían." ["Orlewen discovered in his distressed tone that colonization was not only bad for his companions. They were surprised, they did not have much of an idea of what their bosses did or wanted. The *pieloscura*s also suffered"] (255). In this moment, Orlewen considers the exploitation of the soldiers by the leaders of SaintRei. Rather than view them as the enemy, he sees them as instruments - bodies from which labor and violence are being extracted - being used in order to maintain a repressive regime.

As key instruments within the extractivist operation, both the irisino laborers and the soldiers are subjected to forms of regulation and containment. Xavier reflects on the

measures that soldiers will take in attempting to escape the island, after participating in the violence of SaintRei. Despite acts of self-mutilation such as breaking their feet, cutting off their fingers, or taking out their eyes, SaintRei will never permit them to leave because the island has exposed them to nuclear radiation.[58] They are toxic. This very toxicity is the basis of the division between humanity and non-humanity established by the official history. Yet, the toxicity that Katja attempts to label as isolated in the *irisinos* cannot be contained. It seeps into all bodies. This seeping quality of toxicity is described by queer theorist Mel Chen, who writes, "The toxicity of the queer to the heterosexual collective or individual body; the toxicity of the dirty subjects to the white empire; the toxicity of heavy metals to an individual body: none of these segregations perfectly succeeds even while it is believed with all effort and investment to be effective" (281). Through this spreading, the toxicity that has been correlated to disability, and non-humanity seeps throughout the entire island creating a shared condition.

The toxicity does not assimilate the soldiers to the same position occupied by the *irisinos*. The difference in their power remains: while the *shanz* [soldiers] have chosen to enter the toxic state of the island, the *irisinos* have been forced to experience this violence. The two groups' toxicity and disability, however, create a shared affinity of difference. Queer of color theorists Grace Kyungwon Hong and Roderick Ferguson explain how the

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[58] The narrator in the section on Xavier explains the desire of the soldiers to leave the island and the reaction of the doctors to the self-mutilation, "Lo ideal sería volver Afuera; al menos habría por un tiempo la fantasía de comenzar de nuevo, reinventarse. Pronto aprenderían que todo era en vano. Los doctores no estaban capacitados para contravenir las reglas estrictas de SaintRei sobre el respeto a los contratos" ["The ideal would be to go back to Afuera (Outside); At least for a time there would be the fantasy of starting over, reinventing oneself. Soon they would learn that everything was in vain. The doctors were not permited to disobey the strict rules of SaintRei about the contracts"] (78).

notion of an affinity of difference works to "highlight such differentials [of power, value, and social death within and among groups] and to attempt to do the vexed work of forging a coalitional politics through these differences" (*Strange Affinities* 9). The experience of exposure to toxicity and containment, shared by the *irisinos* and soldiers, introduces possibilities of a coalitional politics resulting in the Advenimiento, or a future that counteracts the parameters of extractivism, in which the future is extracted from some so that others receive a longer future. The uncontainable seeping of nuclear radiation as well as the rapidly spreading beliefs in Xlött's power create a shared bondage to toxicity and disability, as well as empathetic intimacy and connection. Through this bondage, futures cannot be disassociated. The future of the Advenimiento presented in *Iris* is a visionary imaginary in which the bonds across human and non-human natures create shared affinities and exchanges. Harm as well as benefit cannot be contained, but rather they radiate across all beings, creating intimacy and accountability.

Conclusion for *Iris* - Rebelling Against the Extraction of Futures for Future Progress

In *Iris*, Edmundo Paz Soldán portrays the extractivist imaginary of general universal progress toward industrial development as one perspective within a science fiction world of supernatural intervention. The extractivist imaginary of the Instructor and Katja separates the *irisinos* from this universal development on the basis of a toxicity that removes them from the human condition. Yet this industrial development is only possible because of their debilitation and death from laboring in the toxic mines. In this way, the cost of the universal developed future is the *irisinos*' futures. Their lives are shortened so that others' can be enhanced. Throughout the narrative, this extractivist imaginary is contrasted with a visionary imaginary through which characters experience intimate bonds

of connection and interdependence as a result of their transcorporal experiences with nature or the supernatural nature being Xlött. These bonds across time and space counteract the practices of separation, denigration, and debilitation required for extractivism. The spread of this visionary imaginary stimulates the rise of a coalitional aspiration to bring about an alternative world through the "advenimiento." Within the visionary imaginary of both harm and hurt seeping across borders, human and non-human nature join together to create a new future rooted in empathetic and interdependent connections.

Extraterrestrial Interdependence and Corporeal Care in *98 segundos sin sombra*

Giovanna Rivero's fourth novel *98 segundos sin sombra* (2014) elaborates the daily life experiences as well as the fantastical imaginings of a fifteen-year-old girl Genoveva living in a coca-producing town named Therox. Set within a coca-producing region, this novel offers a new context in which to analyze an extractivist imaginary. Although the novel does not primarily focus on the relations of coca production and exportation, the lurking violence of living in an extractivist zone is constantly referenced as Gen tells her story. Whether comparing flies to Drug Enforcement Agency helicopters or expressing her fear when she sees a man threatening her father by lighting money on fire in front of him, the extractivist presence looms throughout the novel. Gen must also evaluate the danger she might face while walking home from school, as she is sometimes followed by a Jeep with dark windows. Within the extractivist zone, future life is always threatened by a toxic environment of death.

In contrast to the five section division in Iris, *98 segundos sin sombra* follows the experience of a single character throughout the narrative, as Gen provides first-person

narration of the world around her. While focusing on her everyday life experiences attending a Catholic school run by nuns, spending time with her friend Inés, and learning from a spiritual teacher named Maestro Hernán, the narrative also includes flashbacks to past events, such as the birth of her younger brother Nacho who was born with Down syndrome. The extractivist imaginary is displayed through the information that Gen receives from her parents and the nuns that run her school. Countering the regulating, threatening, and normalizing statements she hears from these authority figures, Gen describes her hostility toward her parents; her desire for intimacy with her friend, grandmother, and little brother; and her visionary imaginaries of a world in which she is powerful and connected with her loved ones. While not referenced as a science fiction work, the novel displays Rivero's literary practice of "descascarar lo que parece razonable, normal y lógico" ["Peeling away what seems reasonable, normal and logical"] through the world of magic, extraterrestrials, and space travel that Gen creates (Personal Interview with Sanfeliu).

In analyzing the novel I examine the worldview presented by the authority figures as an extractivist imaginary that threatens Gen with a failed future if she does not abide by the normalizations that they impose. Microcosms for the nation, the family and school in *98 segundos sin sombra* function as regulating apparatuses that promise future happiness on the basis of Gen's conformity within patriarchal and ableist structures. Recognizing how these regulations strip her of power and cause suffering in the lives of her little brother, friend, and grandmother, Gen rejects the normalizations imposed by her parents and teachers. She turns instead to a visionary imaginary in which she has control through magic, and her community has value and power through their subjectivity as

extraterrestrials. In the future she elaborates, Gen is unrestricted in acting with powerful determination and creating close bonds of care and interdependence with her queer and crip loved ones.

Section 1 - The Forbidding Future for the Crip and Queer

Within Gen's childhood world, official history and the extractivist imaginary are not dictated through sophisticated technology like the Instructor, but rather through the expectations and rules imposed by her parents. When describing her relationship with her mother, Gen explains, "No sé si acepta eso, que uno tiene 'una vida.' Ella nunca dice 'tu vida', dice 'tu futuro.' Y 'tu futuro' es una forma de mandarme a dormir, de que no joda, de que no pregunte, que por ahora no le estorbe, que no crezca. O que crezca sin dar problemas." ["I don't know if she accepts this, that one has 'a life.' She never says 'your life,' she says 'your future.' And 'your future' is a way of commanding me to go to sleep, to not mess around, to not ask questions, to not disturb her, to not grow. Or to grow without creating problems"] (58). The future is used by Gen's mother as a threat to be "good," to not create disturbances, ask questions, mess around, or cause problems. In contrast to the extractivist imaginary outlined in *Iris*, where the future is a time of prosperity received through present sacrifices, in *98 segundos* the future is a time of looming tragedy and misery that awaits Gen if she does not conform to her mother's desires. In both trajectories, referencing the future is a mechanism used to justify the control, commands, and extractions of the present time.

The tight control over Gen's actions, as well as her body and sexuality, follows her within the walls of her school, a Catholic institution run by nuns who are quick to punish students whose actions they interpret as misbehavior. Gen describes Sister Evangelina's obsession with how the flourishing cocaine market has caused "la inversión de valores"

["the inversion of values"] (108). During one lesson, Sister Evangelina correlates the proliferating drug industry with the increase in sexual promiscuity among young girls:

> "¿Alguien sabe lo que gastar la vida? Gastarla, jovencitas, como una goma de borrar." Cuando sor Evangelina habla mira especialmente a las Madonnas. Todas sabemos que dos de ellas son hijas de pichicateros. Pero en esta ocasión, por algún motivo, sor Evangelina quiere hablar del cuerpo. No de las partes del cuerpo, que eso le corresponde a la de Biblia, sino del cuerpo como una flor. "Nuestro cuerpo es una flor." La tiza chirría y la ex Madonna menea su potazo en el pupitre. "Un solo pétalo" dice sor Evangelina, y la flor está "desgajada."
>
> ["Does anyone know what is wasting one's life? Using it up, young girls, like an eraser." When Sister Evangelina speaks, she looks especially at the Madonnas. We all know that two of them are daughters of drug dealers. But on this occasion, for some reason, Sister Evangelina wants to talk about the body. Not the parts of the body, that which corresponds to Bible, but rather of the body like a flower. "Our body is a flower." The chalk squeaks and the ex-Madonna shakes her stew on her desk. "A single petal" says Sister Evangelina, and the flower is "destroyed."] (108)

Following this lecture Lorena Vacaflor vomits on the floor. Her body responds physically to the nun's teaching that women's futures are wasted once they have been sexually active, even if against their will, as is the case with Lorena. One of the most difficult challenges that Gen faces in school is helping her classmate Lorena hide herself in the bathroom as she self aborts a fetus. If Lorena's abortion because of her sexual abuse had been discovered, she

would have been punished as being "bad" and wasting her life. However, if she had given birth to a child at such as young age, the nuns and Vacaflor's parents would have considered her future a failure. Through these regulations of "bad" behaviors - asking questions, growing, creating disturbances, and being sexually active or abused - the nuns and parents maintain control over the girls' lives through threatening them with wasted and failed futures. In this way, the parents extract power from the girls over their present and future.

The parents and nuns leverage this threat against girls who exhibit "bad" behaviors, as well as subjects who demonstrate characteristics unvalued within heteropatriarchal and ableist structures. According to Gen, her own birth caused not only her mother's failed future because her mother had to drop out of school, but also her father's failed future because he had wanted a boy instead. This failure in reproductive futurity is experienced again when Gen's brother Nacho is born with Down syndrome. Gen describes her father's response when he returns from the hospital, "El niño, dijo, con los ojos llorosos, el niño no es normal. Metió la cabeza por ocho segundos, sacudiendola suavemente, como deseando desaparecer." ["The child, he said, with teary eyes, the child is not normal. He stuck his head in [the water] for eight seconds, shaking it gently, as if wishing to disappear"] (37). Because Nacho is born with Down syndrome, Gen's father sees his birth as a tragedy. Disability theorist Alison Kafer describes this equation of disability with tragedy and a loss of a "good" future when she writes, "If disability is conceptualized as a terrible unending tragedy, then any future that includes disability can only be a future to avoid. A better future, in other words, is one that excludes disability and disabled bodies; indeed, it is the very absence of disability that signals this better future" (2). In the case of Gen's parents,

they understand Nacho as not only possessing a future that should be avoided, but also depriving them of a successful way to live into the future through their descendants. Because the children do not provide a value that can be extracted for the benefit of the parents' future, they are treated as disappointments and burdens.

The dominant narrative and extractivist imaginary of disability as valueless, tragedy, and burden is also depicted in the stories other characters such as Gen's best friend Inés and her grandmother Clara Luz. Within her school and home, Inés's experience with an eating disorder makes her a target for surveillance, pathologization, and confinement. While the school psychologist diagnoses her as "una completa 'disfuncional'" ["a complete 'dysfunctional'"] (51), the doctor explains that her brain must be working too slowly (28). This attribution of a wasted and unproductive future is also ascribed to Gen's grandmother, who is unable to speak very long and must use an oxygen tank. Gen describes her father's dismissal of her grandmother: "Padre ve a Clara Luz, a su propia madre, mi abuela, como si fuera una extraterrestre." ["Father sees Clara Luz, his own mother, my grandmother, as if she were an extraterrestrial"] (19). Through these representations of abnormality, the dominant discourses depict Gen, Nacho, Inés, and Clara Luz as draining time and resources, obscuring the ways in which the family, school, and medicalization systems take power from them by threatening them with removing care and controlling their decisions.

According to the narratives that Gen hears from her parents and teachers, only certain individuals can achieve a successful future. These individuals must be "good," obeying all the commands they receive, and they they must be male and possess able-bodied and able-minded capacities that make them productive, contributing to the future

development of the family or community. Similar to the extractivist imaginaries presented in Chapter One, individuals' value is measured according to their ability to provide specific productive functions beneficial to the larger community. The regulations that her parents use to impose a universalize standard of the good child in the family parallels the universalized norm of the good citizen in the nation. The dominant discourse presents Gen, Nacho, Inés, and Clara Luz as unable to contribute to the successful future of their families or societies because they do not fit within their family's heteropatriarchal and able-bodied norm. Disability theorist Alison Kafer describes these normalizing structures and the need for "critical attempts to trace the ways in which compulsory able-bodiedness/able-mindedness and compulsory heterosexuality intertwin in the service of normativity; to examine how terms such as 'defective,' 'deviant,' and 'sick' have been used to justify discrimination against people whose bodies, minds, desires, and practices differ from the unmarked norm" (17). Through their opposition to the familial norms, Gen, Nacho, Inés, and Clara Luz possess queer and crip subjectivity. Thus, although these characters receive threats of future demise if they do not comply with commands, their gender and ability status have already caused them to be expelled from the productive, heteropatriarchal, normal, and able-bodied future of extractivism.

Section 2 - Extraterrestrial Expression: Care, Comfort, and Healing

In response to her father's disappointment and degradation of her little brother for his disability, Gen feels disgust and anger. She refers to his behaviors as an act of betrayal and calls hypocrisy on his leftist views, saying that the act of rejecting Nacho "no tiene nada de revolucionario o subversivo" ["is devoid of anything revolutionary or subversive"] (21).

In this statement, Gen affirms the necessity of countering the dominant discourses of what is deemed valuable, as well as revealing the shortcomings of revolutionary nationalist and class-based politics in accomplishing this act. In order to battle the heteropatriarchal and ableist knowledge systems enforced by her father, Gen needs to create a new narrative. In this worldview, Gen loves her brother in his non-normalcy. She ponders the difference between her reaction to Nacho and her father's response:

> Imaginé al recién nacido con tres ojos o cinco brazos, como un cangrejo. Iba a poder amarlo así? Tener un hermano cangrejo iba a ser difícil, amarlo iba ser difícil, pero en el fondo, en alguna parte de mi mente y mi corazón, yo sabía que iba a amar a Nacho aunque yo misma tuviera que aprender el lenguaje de los cangrejos y la videncia del tercer ojo.
> [I imagined the newborn with three eyes or five arms, like a crab. Was I going to be able to love him like that? Having a crab brother was going to be difficult, loving him would be difficult, but deep down, somewhere in my mind and my heart, I knew that I was going to love Nacho even though I myself had to learn the language of the crabs and the vision of the third eye.] (38)

For Gen, her love and Nacho's value stem not from the appearance of normalcy, productivity, or future success that he can provide, but rather from her connection with him. She can enter into his world of crab language and adapt to his reality. In her father's worldview, to the contrary, Nacho does not meet the requirements and expectations of his understanding and therefore must be rejected.

Meeting Nacho within his world and loving him is not a sacrifice that Gen makes, but rather a journey to expand the confines of the narrative of time and life to which she has been subjected. She recognizes how her father's and mother's characterizations of Nacho's life as a tragedy and burden are false through the close bond that she forms with her brother. Her relationship with him is not based on charity, but rather interdependence. When Gen is reflecting on her daily routine she considers, "Mi mano contra la pequeña columna de Nacho es lo mejor que me puede pasar en las mañanas, antes de ir a la escuela" ["My hand against the little column of Nacho is the best thing that can happen to me in the mornings before going to school"] (28). The comfort and affection that Nacho provides Gen are referenced several times throughout the novel. When she experiences distress from bullying at school, she desires to hold Nacho to her chest to receive the healing love he offers her (117). She describes the loving protection he provides: "Nacho, aunque nadie lo crea, me protege de las cosas exteriores, de la pruebas del mundo. El solo hecho de alzarlo y dejar que su cabecita indecisa me golpee los hombros levanta una pared invisible." ["Nacho, although nobody believes it, protects me from external things, from the trials of the world. Just lifting him up and letting his indecisive head hit my shoulders lifts an invisible wall"] (138). Through learning Nacho's language and entering into a bond of connection with him, Gen experiences relief and protection from a hostile world that demands her compliance.

Gen establishes this deep connection not only with Nacho but also with other subjects who have been denied a future within the extractivist imaginary. Gen counters the categorizations of her friend as dysfunctional, defective, and debilitated by questioning who is determined to have a deficient brain makeup. She explains: "Si me preguntan, yo creo que hay peores interferencias que esa en gente que parece de lo más normal.

Pensemos en Padre, por dar un mínimo ejemplo. Pensemos en su carácter podrido, en sus ideales que no llevan a ninguna parte." ["If you ask me, I think there are worse interferences than that in people who seem very normal. Think of father, to give a small example. Think of his rotten character, his ideals that lead nowhere"] (28). In this reflection Gen questions how normalcy and value are constructed. Why should they be based on how someone eats, rather than on how tolerant and caring someone is? For Gen, Inés possesses incredible value. Similar to Nacho, Inés provides Gen with a source of comfort and relief from her fear and pain. When her friend is taken away to the hospital where she is confined and forced to eat, Gen expresses her longing and desire for her friend, "Extraño a Inés de un modo patético." ["I miss Inés pathetically"] (100). After she sees a man threaten her father by lighting money on fire, Gen explains, "entonces me entraron ganas de buscar a Inés y quedarme en silencio junto a su cuerpo flaco." ["Then I wanted to look for Inés and remain silent close to her skinny body"] (98). Gen's desire for Inés' physical presence and care corresponds to her eagerness to offer Inés support and healing. Gen reflects on how, if she and Inés were vampires, she would offer Inés her neck to drink her blood in order for her to be less hungry. Through this relationship, Inés is not an abnormal burden or weight but rather a friend who provides Gen with opportunities to exchange care and interdependence.

Similar to how Nacho and Inés are sources of comfort for Gen in navigating the hostile world of school where she must conform to certain standards, Clara Luz's affection also provides Gen with strength and love, "El miedo sin sentido que experimentaba cada mañana, yendo a la escuela, un miedo vergonzoso de ser tonta, de estar sola, de ser fea, miedo de ser extraña y abominable, desaparecía bajo el abrazo inconsciente de mi abuela."

[“The senseless fear I experienced every morning, going to school, a shameful fear of being stupid, of being alone, of being ugly, fear of being strange and abominable, disappeared under the unconscious embrace of my grandmother”] (36). During this embrace of her grandmother, the narrative of valuelessness that her parents, teachers, and peers attempt to impose on her is dissolved and she can imagine a world in which she can be like her grandmother. In addition to being “perfect friend” (46), Clara Luz is Gen’s role model for who she wants to be - strong, strict, brutal, sincere, and caring.[59] Through admiring her sick and old grandmother, seeking comfort in her “dysfunctional” friend, and finding protection in her baby brother with Down syndrome, Gen develops a counter worldview with alternative perceptions, values, and forms of connection and kinship. She does not determine her community’s worth according to their present normalcy or future productivity but rather re-writes this script, creating a new language in which value is found in networks of appreciation, admiration, connection, and care.

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[59] Gen reflects on her admiration and desire to be her grandmother: “Quiero parecerme a mi abue paterna, Clara Luz. Aunque la pobre está vieja y enferma, sino porque me gusta su carácter. No es la típica abue cariñosa que te consiente aunque te hayas mandado una tremenda cagada; todo lo contrario, es estricta y, cuando estaba sana, podía levantarte de la patilla por veinte segundos completos, superando la ley de la gravedad, sin que se le brotaran las venas de cuello. Es brutal, sincera, tiene algo que cruza esa membrana como clara de huevo o de ojo con catarata que es la ‘abuelitud.’ Es una amiga perfecta y cuando estamos solas me permite llamarla así, directamente, Clara Luz.” [“I want to look like my paternal grandmother, Clara Luz. Although the poor woman is old and sick, I like her character. She is not the typical affectionate grandmother who agrees with you even if you have stated tremendous crap; on the contrary, she is strict and when she was healthy, she could lift you from the side for twenty full seconds, overcoming the law of gravity, without her neck veins popping out. She is brutal, sincere, she has something that crosses the membrane like an egg white or an eye with a cataract that is ‘grandmotherness.’ She is a perfect friend and when we are alone she allows me to call her that, directly, Clara Luz”] (46).

The individuals comprised in Gen's community not only possess nonnormative body and mind characteristics, but they also demonstrate deviating ways of exchanging care for each other. Within the Catholic school, the nuns have taught the girls the dominant Western framing of Cartesian thought. Gen explains, "Las monjas, en cambio, dicen que los sentimientos duelen en el alma, y que es el alma lo que debemos cuidar, el cuerpo envejecerá, morirá, volverá a polvo, dicen. Ese desprecio que ellas sienten por el cuerpo me pone nerviosa." ["The nuns, on the other hand, say that feelings hurt in the soul, and that it is the soul that we must take care of, the body will age, die, return to dust, they say. That contempt that they feel for the body makes me nervous"] (85). While the nuns stress that the body should be disregarded in exchange for the mind, Gen focuses primarily on connections through bodies. Through caresses and physical demonstrations of affection, she exchanges care with her community. She rubs Nacho's back and holds him to her chest to feel his comfort. She craves resting next to the physical presence of Inés. She finds safety and protection in the embrace of her grandmother. This healing through bodily connection counters the oppressive regimes that target these disabled and queered bodies as non-normative. Through directly connecting and caressing the body, which is the site of evaluation, surveillance, and oppression,[60] Gen and her loved ones counteract the systems which condemn their bodies as deficient, deplorable, and disposable.

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[60] Sonya Renee Taylor describes this oppression aimed at the body: "When we speak of the ills of the world - violence, poverty, injustice - we are not speaking conceptually; we are talking about things that happen to bodies. It is through our own transformed relationship with our bodies that we become champions for other bodies on our planet. As we awaken to our indoctrinated body shame, we feel inspired to awaken other and to interrupt the systems that perpetuate body shame and oppression against all bodies" (4). Christine Caldwell also describes how the body is a target of regulation: "Somaticism - specific body parts, ways of posturing and gesturing, ways of moving, how space is used, eye contact, voice tone, body size and shape, and other markers of the body - are singled out as

Throughout the novel, Gen's alternative language of value and bodily-based interaction becomes linked with an otherwordly or supernatural intelligence. While her father's description of her grandmother as an extraterrestrial is an affront, Gen begins to interpret the world around her in relation to extraterrestrial presence. In considering the way her friend's refusal to eat has brought on her confinement in the hospital, Gen ponders whether Inés might be an extraterrestrial. Similarly, she wonders if her mother was abducted by a UFO and Nacho, "en realidad es portador de corriente energética súper desarrollada." ["is actually a super developed energy carrier"] (134). Through this re-interpretion of her loved ones as extraterrestrials, Gen reconfigures their devaluation from fact and reality to a simple conception held on planet earth. They are not deficient subjects lacking a future because they belong to an alternative world and worldview. Their extraterrestrial subjectivity endows them with super developed energy that positions them as powerful, intelligent beings with a much greater knowledge of time and space than the humans that degrade them. Through this conceptualization, the devaluation is exposed as a prevalent worldview, rather than the official truth of time. Within Gen's extraterrestrial time, the present and future are constructed collaboratively through building body-oriented relationality and networks of care.

Section 3 - Reveling in Shadow and Natureness

Despite the threats that Gen and Inés receive about the wasted futures that will befall them if they do not obey the commands of their parents and instructors, they find a

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evidence that the person is a member of a nondominant group, and that evidence is used to lower their status, lessen their physical safety, diminish their rights, and exclude them from resources" (36).

way to create their own time through a game they devise called the "juego de sombras," or shadow game. As they walk down the sidewalk and the sun shines down on them, they position themselves in a such a way that their bodies "swallow" their shadows. Gen explains the thrill of the game,

> Siete, seis, cinco, cuatro…¡Dos, uno! Nos tragamos la sombra. Luego damos tres saltitos, para aplastarla bien, para que no se escape. Volvemos a contar hasta noventa y ocho y la sombra comienza a escurrirse, huyendo otra vez. Pero durante los noventa y ocho segundos que la sombra es toda nuestra, un alegría efervescente, tipo sal de frutas o espuma de Coca-Cola, o mejor onda baba de Nacho antes de la leche, nos hace sentirnos como reinas totales… Son mis segundos, cuando nada de la realidad me divide y estoy en control de todo lo que es mío, sin refracción, sin proyección, sin dosis contaminadas de la luz que la tarde comienza a ensuciar, sin diluirme en las cosas del cosmos que está siempre intentando chuparte. Yo total. [Seven, six, five, four… Two, one! We swallow the shadow. Then we take three jumps, to squash it well, so that it does not escape. We count back to ninety-eight and the shadow begins to scurry, fleeing again. But during the ninety-eight seconds the shadow is all ours, an effervescent joy, like fruit salt or Coca-Cola foam, or even better Nacho's dribble before the milk, makes us feel like total queens… They are my seconds, when nothing of reality divides me and I am in control of everything that is mine, without refraction, without projection, without contaminated doses of light that the afternoon begins to dirty, without diluting myself in the things of the cosmos that is always trying to suck you up. I am whole.] (94-5)

In these ninety-eight seconds in which she has swallowed her shadow, Gen takes control of her being and time. She is not subjected to the extractivism that surrounds her - the force intending to suck her up - but rather becomes a queen who can determine how she wants to live. Gen's choice of wording is interesting here because she does not find bliss in the moment that the shadow disappears, but in the moment she *swallows* the shadow, the moment the shadow comes into her body. This engagement with darkness appears as a counter to the "good" behavior Gen is ordered to follow throughout the novel.

When she reflects on the moments that she feels happiness, Gen revels in the walking time to school when she can be with the darkness that she calls her "pensamientos asesinos, ahí es cuando soy yo a lo bruto, si me hago entender." ["murderous thoughts, that's when I'm my brutal self, if I make myself understood"] (28). These assassin thoughts are mostly targeted at her father. She expresses the fantastical possibilities his death would provide for her: "Siempre pienso en cuánto odio a mi padre en cómo nuestras vidas, la de mamá y la mía, y claro, la de Nacho, podrían convertirse en algo fantástico, un fábula, tan solo si él tuviera la decencia de morirse." ["I always think about how much I hate my father and about how our lives, my mother's and mine's, and of course, Nacho's, could become something fantastic, a fable, if only he had the decency to die"] (7). Gen attributes her father, who not only denigrates Nacho, Clara Luz, and Gen but also professes that "las supersticiones mancillan sus convicciones" ["superstitions tarnish one's convictions"] (22), with the suffocation and helplessness that she feels. Rather than submit to his authority, she feels most alive when she is pondering how she could eliminate him and create a new world.

While Gen's father is strictly opposed to "superstitions," his mother Clara Luz teaches Gen the secrets of the supernatural belief system of voodoo. According to Clara Luz, voodoo is Gen's inheritance, "Tu padre no debe saber nada de esa 'herencia,' susurra con su voz de bruja, una voz violeta, ¡azul, violeta!" ["Your father should not know anything about that 'inheritance,' she whispers with her witch voice, a violet voice, blue, violent!"] (19). Gen takes deep pride in these witch powers of her grandmother, which she desires to use to counter the "good" rules set in place by the nuns and the school girls' families. When Gen is assisting Lorena Vacaflor to abort her fetus in the bathroom and is deeply fearful about the punishment that her friend will receive from the nuns and her physically and verbally abusive mother, Gen wishes to have the supernatural voodoo powers of her grandmother to injure those who would harm her friend (116). She describes attempting to use these powers with dolls filled with rice and sand. When the nuns teach the girls that the body should be disregarded in preference for the soul, Gen responds, "Jamás entenderían lo que Clara Luz sabe sobre vudú. Es el alma, sí lo que hay que dañar, pero Clara Luz lo hace a través del cuerpo." ["They would never understand what Clara Luz knows about voodoo. Yes, it is the soul that must be damaged, but Clara Luz does it through the body"] (85). Intending to use the power of voodoo and the body to hurt those who punish her and her community is an act of resistance. Since Gen has seen how the moral rules and regulations cause pain and suffering, she retreats into this darkness and supernatural power as a way to cultivate control over her time.

As Gen continues to expand her imagination about possibilities beyond the restrictive definition of the future imposed by her parents and nuns and as she continues to explore stories of other times and worlds, she uses a visionary imaginary and finds herself

able to inhabit other spaces and positionalities. In her readings from a spiritual teacher she meets named Maestro Hernán, she learns about a Babylonian queen:

> El texto describía a una mujer hermosa y cruel, dominando una bestia cornuda y a punto de beber una copa inmunda. Decía: Y la mujer estaba vestida de púrpura y de escarlata, y dorada con oro, y adornada de piedras preciosas y de perlas, teniendo un cáliz de oro en su mano lleno de abominaciones y de la suciedad de su fornicación. Y en su frente un nombre escrito: misterio, Babilonia la grande, la madre de las fornicaciones y de las abominaciones de la Tierra.
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> [The text described a beautiful and cruel woman, dominating a horned beast and about to drink an unclean cup. It said: And the woman was clothed in purple and scarlet, and gilded with gold, and adorned with precious stones and pearls, having a golden cup in her hand full of abominations and the filthiness of her fornication. And on her forehead a written name: mystery, Babilonia the great, mother of the fornications and the abominations of the Earth).] (83-4)

The night after reading this text, Gen begins to imagine herself Babilonia the great. She explains:

> Y el calor se hizo cada vez más rico, mientras imaginaba que la reina de Babilonia era yo, yo misma, yo con una caperuza de tu transparente que dejaba ver mis pechos chiquitos… Y así, meciendome cada vez más alto, supe que la reina de Babilonia era preciosa, que enloquecía todos los reyes.

[And the heat grew richer and richer, as I imagined that the queen of Babylon was me, myself, with a top of transparent tulle that showed my small breasts… And in this way, rocking higher and higher, I knew that the Queen of Babylon was precious, that she drove mad all kings.] (86-7)

In imagining herself as Babilonia the great, Gen takes up the power, sexuality, and disobedience that her parents and the nuns have described as leading to her future downfall. Rather than continue to hold this idea of the future that entraps her in their expectations, Gen re-interprets her future as a space for her radical resistance and embrace of filthiness and unruliness.

When positioning her beliefs and worldview as a counter to the nuns' and her parents' mandates, she also challenges the extractivist imaginary's degradation of nature as inferior and exploitable. After the nuns teach about God, Gen reflects, "Dios hizo el tiempo, dice sor Evangelina, para pulir el carbón que es el ser humano y cumplir la promesa de su semejanza. Eso soy, puro carbón." ["God made time, says Sr. Evangelina, to polish the coal that is the human being and fulfill the promise of his likeness. That is what I am, pure coal"] (59). In this statement, Gen rejects God's intended transformation of humans into good, pure, free from dirt, and separated from the coal of nature. Gen instead embraces the natureness of herself - she proudly claims that she is pure coal. She does not desire the evolution of humans away from nature that the extractivist imaginary dictates. To the contrary, she finds pleasure and joy in her own dirtiness and the natureness of the people she loves. She compares the forced, heavy breathing of Clara Luz to that of an orangutan. Nacho, on the other hand, is described as a cactus baby and several other animals that Gen adores, "Nacho es un conejo, Nacho es un búho, Nacho es un cerdito rosa, Nacho es, la

mayor parte de las veces, una lechuza bebé." ["Nacho is a rabbit, Nacho is an owl, Nacho is a pink pig, Nacho is, most of the time, a baby owl"] (27). Similar to the non-human nature beings used in Gen's comparisons, Clara Luz, Nacho, and Inés are disregarded and degraded as not possessing the worth to benefit from extractivist processes. Gen, however, revels in their natureness, turning the extractivist evolution on its head. Rather than seeking progress into a pure, clean, "good" human form, Gen desires a future in which dirty, nature-based extraterrestrials cultivate supernatural power and systems of care. She uses visionary time to imagine future cosmic encounters between these extraterrestrials: "Si con alguien quiero tener nuevos encuentros cósmicos es con Inés. ¡Y con Nacho! Siempre. Y mi abuela, ¡claro! Y Thor. Thor también." ["If I want to have new cosmic encounters with someone, it is with Ines. And with Nacho! Always. And my grandmother, of course! And Thor. Thor also"] (139). These future cosmic encounters with extraterrestrials re-write the future from a threat to a dream of creative hope and imaginative possibility.

Conclusion for *98 segundos sin sombra*: Forging an Alternative Future of Interdependence and Care

In *98 segundos sin sombra*, Gen's parents and teachers present an extractivist imaginary that threatens her with a failed future if she does not conform to the regulations governing "good" behavior. Similar to the nationalist discourse in the 1940s novels, these normalizations create a ideal to which a subject must be assimilated in order to receive national benefits. Gen's friends and family who do not fit into the ableist norms of valued subjectivity are perceived as dysfunctional and tragic burdens without futures. Countering this regulating logic, Gen creates an alternative worldview with new languages of care and bodily interaction in which those queer and crip characters excluded from the

universalized future are bound together through their support and interdependence. Within Gen's visionary imaginary, this community of extraterrestrials has developed their own system of value that overpowers the contempt imposed on them by authority figures. Gen revels in the filthiness, unruliness, and natureness of her body and the bodies of her loved ones. Through these connections and visionary imaginaries, Gen develops bonds of queer and crip interdependence between nature-like subjects that subvert the extractivist imaginary.

Chapter Conclusion - Non-normative Nature in Coalitional Struggle Against Extractivism

In this final chapter, the twenty-first-century extractivist imaginary blends nationalist normalization with logics of disposability and debilitation to produce a narrative that only normalized subjects can achieve future progress, while non-normative subjects are doomed to future downfall. In contrast to the previous chapters' novels, however, this imaginary does not hold the sole authoritative power within the narrative structure, but rather serves as one dominant idea which is opposed through various narrative elements. In *Iris*, the official history of the Instructor is opposed by the alternative time and reality of the supernatural nature being Xlött. In *98 segundos sin sombra*, the regulations of Gen's parents and teachers are opposed by the extraterrestrial language of care, bodily affection, and dark magic. While the dominant narrative of the extractivist imaginary insists that non-normative characters have no future, the visionary imaginaries of the Xlött's advenimiento and Gen's cosmic encounters elaborate futures of purposeful connection and liberation for crip and queer characters .

A central feature of these visionary imaginaries is the nature that had been denigrated in previous chapters as powerless and exploitable. In the irisino religion, nature

is not simply a resource to be extracted but rather the source of intimate connection with their god Xlött. The transcorporality between human and non-human nature brings beings into states of empathetic connection that subvert that differentiation and hierarchization between normative and non-normative subjects crafted in extractivist imaginaries. In *98 segundos sin sombra*, Gen's alternative worldview and language frames nature not as state origin of evolution, but rather a desired state of being. Gen and the nature-like beings in her community share care amongstamongst each other in rebellion against a world that disregards and dismisses them. These connections with nature offer possibilities for supplementing Cathy Cohen's theorization of the coalition politics of queerness to include nature.[61] The visionary imaginaries offered in these novels present opportunities for conceiving a coalitional politics among all human and non-human nature labeled as deviant, non-normative, and other that works to overturn the logic of extractivist imaginaries.

[61] In "Punks, Bulldagers, and Welfare Queens: The Radical Potential of Queer Politics?" Cathy Cohen describes this coalitional politics: "I envision a politics where one's relation to power, and not some homogenized identity, is privileged in determining one's political comrades. I'm talking about a politics where the nonnormative and marginal positions of punks, bulldaggers, and welfare queens, for example, is the basis for progressive transformation coalition queerness and the practice of queer politics, it would seem to be located in its ability to create a space in opposition to dominant norms, a space where transformational political work can begin" (438).

Conclusion - Undermining Extractivist Hierarchies: Mujeres Creando's Visionary Imaginaries in Urban Space

In the two epigraphs that opened this study, the former Peruvian president Alan García and the current Bolivian president Evo Morales promise that clearing the Amazonian rainforest for extractivist operations will provide opportunities for widespread national prosperity. Throughout my dissertation, I have analyzed these promises of prosperity as extractivist imaginaries, which I trace in novels written by Peruvian and Bolivian authors at critical historical junctures throughout the twentieth and twenty-first centuries. In studying the six novels presented throughout this project, I make the central argument that these extractivist imaginaries concurrently present promises of universal improvement while also naturalizing hierarchies that justify the designation of a privileged group as the beneficiaries of extractivist pursuits. Tracing the key themes of heteropatriarchal and disabling environments in these extractivist imaginaries reveals how hierarchies of heteropatriarchy, colonization, racism, and ableism limit the membership within this privileged group of beneficiaries and provide a basis for the extraction of subjects' labor, land, and lives for their benefit.

The various representations of extractivist imaginaries in this study have demonstrated that these hierarchies are often constructed through approximations to nature, which is devalued as a resource intended for human appropriation. Subjects that are deemed closer to nature through gendered, racialized, or disabled statuses are rendered more extractable and therefore justifiably experiencing the violences of

extractivism. In the first chapter, I analyzed the approximation between nature and feminized subjects in the 1941 Peruvian novel *El mundo es ancho y ajeno* when Rosendo Maqui compares the female herder to the fertile earth, describing their dual reproductive capacity. Within the heteropatriarchal environment established by Benito, the productive and reproductive labor of the earth and of women is invisibilized and appropriated by the men. In the second chapter, the fishermen in *El zorro de arriba y el zorro de abajo*, extract an exorbitant amount of fish from the sea of Chimbote, which is feminized through its description as female genitalia. The narrator compares the sea to the sex workers who labor in the town's brothel, which is divided into sections based on race. The feminized and racialized sex workers in "El corral" experience the least compensation for their labor and thus the greatest degree of exploitation and extraction. As a result of this low compensation, their labor generates the highest profits for the capitalists operating the fishing industry.

While these capitalists receive the benefits of the extractivist system, subjects rendered extractable such as the sex worker Orfa assume the costs. Without adequate compensation for her labor, Orfa not only experiences sickness and debilitation but is also unable to recover because of her inability to meet her health or nourishment needs. This cost, in the form of "vulnerability to premature death" (Gilmore 28), is also depicted in *Iris*, which I address in Chapter Three. The *irisinos*, who become non-human due to their racialized and disabled status, are forced to engage in debilitating labor in toxic mines, reducing their average lifespan to 30 years. A detailed analysis of the extractivist imaginary, across the novels I read, reveals that rather than prospering, subjects

designated as proximate to nature experience the extraction of their labor and the debilitation of their lives so that others may experience the promises of prosperity.

In the final chapter of the dissertation, these hierarchies are challenged not only by characters who defy them, but also by the narrative structure of the novels. Within these settings, the narrators describe hierarchical categorizations not as inherent characteristics, but rather as fabrications forwarded by an authoritative figure. These fabrications are ultimately contradicted by the science fiction worldview of the narrative. In *Iris*, the colonizers' designation of the *irisinos* as not human becomes redundant when the supernatural power of Xlött empowers the *irisinos* to overthrow the mining company's headquarters. In *98 segundos sin sombra*, Gen's parents' devaluation of Nacho due to his disability becomes insignificant when Gen explains that he is an extraterrestrial whose powers expand beyond the understanding of humans. Within the science fiction worlds of these novels, the hierarchies that have been accepted as truths come to be seen as misguided approaches uninformed by a deeper understanding of the universe. In these visionary settings, the imaginary aspect of the extractivist imaginary is unveiled. The hierarchies upon which extractivism is built are exposed as fictions used to justify the way in which the consequences of extractivism are unequally distributed.

In concluding this study, I would like to reflect further on the efficacy of visionary imaginaries in challenging the hierarchies central to an extractivist imaginary by turning briefly to a contemporary site of imaginative creation quite different from the novel. I do so in order to consider how visionary imaginaries can inhabit not only the written pages of a narrative, but also the physical environment in which we walk and live. In a way similar to how doubts about extractivism's promises of prosperity took root as I sat in Martín's

dilapidated house in Espinar, questions about the hierarchies of extractivist imaginaries intensified as I walked through the streets of La Paz and encountered graffiti painted onto the city's buildings by members of the anarcha-feminist collective Mujeres Creando. In pausing to contemplate the graffiti "Somos malas queremos ser peores" ["We are bad and we want to be even worse"], I felt a sense of rebelliousness. The artists who crafted this message were not ashamed of being bad. To the contrary, they celebrated their badness, which they saw as a desired state to be achieved and intensified. Not unlike Gen's resistance to the nun's rules and her reveling in becoming a filthy, powerful, and sexually promiscuous Babylonian queen, the graffiti I encountered publicized the possibilities for defying heteropatriarchal regulations of "good" and "bad" behavior.

In the following brief consideration of Mujeres Creando's work, I explore how this political collective challenges extractivist imaginaries by cultivating a visionary imaginary within the physical environment of the city of La Paz through graffiti, performance actions, coalitional relationships, and care work. Although the members of Mujeres Creando do not define the collective as an anti-extractivist organization, I mean to suggest that in creating works that resist heteropatriarchy, racism, colonization, and capitalism, they denaturalize the hierarchical structures necessary to sustain the profound inequalities that extractivism produces. To provide one example: following the large-scale anti-extraction protests against the construction of the TIPNIS highway in 2011,[62] Mujeres Creando published a

[62] As referenced in Chapter Three, in 2011, the Amazonian communities mobilized resistance against the Bolivian state's plan to construct a highway across the TIPNIS, which would open up the territory to extraction of hydrocarbons. The TIPNIS, which stands for Territorio Indígena y Parque Nacional Isiboro Secure [Isiboro Secure National Park and Indigenous Territory] was created in 1990 as the result of massive popular pressure and was legally protected against any type of settlement by outsiders.

magazine of articles focused on the relationship between nature, colonization, and heteropatriarchy. In an article by the co-founder of the collective María Galindo, she describes how the earth can reject the control and exploitation of its body. Galindo explains that after listening closely to the nature of the urban landscape, she considers in her imagination[63] that the earth might be making the following declaration, "Soy la tierra, soy la naturaleza, pero no soy tu madre, ni soy tampoco tu mujer. Todo el discurso que me feminiza y me humaniza como tu madre y tu mujer no es más que una manipulación simbólica más para convertirte en mi amo, para convertir mi devenir en la simple función de tu voluntad"["I am the earth, I am nature, but I am not your mother, nor am I your wife. All the discourses that feminize me and humanize me as your mother and your wife are nothing more than a symbolic manipulation to convert you into my master, to turn my becoming into the simple function of your will"] (116). With this statement Galindo challenges readers to consider how feminization has operated as a tool of control within heteropatriarchal environments to establish authority over the actions, behaviors, and destinies of human and non-human subjects. In direct contrast to Rosendo Maqui's association between the young female herder and the fertile earth, María Galindo rejects the designation of mother and wife assigned to human and non-human nature. In both cases, she argues, these designations are used to justify control over subjects by a master.

For Mujeres Creando, challenging these heteropatriarchal norms is not primarily an endeavor pursued in in writing, but rather it is a struggle undertaken in the city streets. As Mujeres Creando member Helen Álvarez explains, "Recorrer las calles de la ciudad de La

[63] She stresses that she is not speaking for the earth, but imagining what the earth would say this.

Paz es hacer también un recorrido por la historia de Mujeres Creando, un movimiento feminista anarquista que ha utilizado el graffiti y la creatividad como sus instrumentos de lucha y ha hecho de la calle su escenario principal" ["Traversing through the streets of the city of La Paz is also a journey through the history of Mujeres Creando, an anarchist feminist movement that has used graffiti and creativity as its instruments of struggle and has made the street its main stage"] (*Mujeres Grafiteando* 3). Graffiti that Mujeres Creando have designed in La Paz, for example, include, "Deseo pecar" [I want to sin], "Mujer conflictiva tú eres mi vida" ["Controversial woman, you are my life"], and "Sin cívico, macho, ni patrón estoy mejor" ["Without civic leader, macho, or master I am better"] (*Mujeres Grafiteando*). These words, spray painted across public buildings, draw attention to the regulations to which women are expected to conform. They challenge a reader to consider, what is meant by a sin? How have actions been determined to be sins? Why is a difficult or controversial woman denigrated rather than highly regarded? Why is society structured so that men have control over women in the government and in the household? Would women be better off without them? Through these questions, the graffiti challenge the way that heteropatriarchal and disabling environments are accepted as unquestioned social and material realities that subjects must navigate as they experience varying degrees of extraction, domination, and danger.

In addition to the graffiti, Mujeres Creando upends the social norms the permeate physical urban spaces through social actions. During one of their street actions in La Paz, three women stared into a mirror while other women criticized their appearance and wrapped colored strings attached to blond Barbies around their bodies. At the same time, a performer dressed as an elite white woman strolled around the crowd exclaiming,

“Tenemos que estar hermosas para ellos, para los hombres, para nuestros amos, para nuestros señores.” [“We have to be beautiful for them, for men, for our masters, for our gentlemen”] (Mujeres creando, Acción 2). When the music changed, the women with the strings of Barbies tied around their bodies began to break free by ripping and cutting the cords. Afterwards, the women took down the mirror and stomped on it, breaking it into hundreds of pieces. Through this performance, Mujeres Creando demonstrates the ways in which environments of heteropatriarchy, racism, and colonialism have created a system through which women’s value rests in their ability to fit into certain standards of appearance, which makes them attractive to men. In breaking free from the strings of Barbies, the performers demonstrate the possibilities of rejecting the imposed order of how women should aim to please “los hombres, amos, señores” [“the men, masters, gentlemen”] through their appearance as well as their uncompensated labor in the home. In this way, the performance offers a visionary imaginary for how women could live their lives. How would their lives change if they followed the example of these performers and cast off the string of Barbies and break the mirror? What possibilities await in a world without the weight of heteropatriarchal and colonizing regulations and restrictions?

It is possible to view these street actions as, in essence, expressions of anti-patriarchal protest, focused as they are on the particular oppressions and objectifications experienced by women, *as* women. But any such attempt to narrow the target of the collective’s critique misses the multi-dimensionality of their vision. Similar to the visionary imaginaries in *Iris* and *98 segundos de sombra*, Mujeres Creando’s work offers possibilities for alternative worlds not through focusing on liberation for a singular group but rather through exploring the capacity for radical coalition building across subjects who

experience marginalization as a result of intersecting power structures. For example, in response to designations by the government and outside organizations that they focus on "women's issues," Mujeres Creando has responded, "Don't categorize us! We are involved in everything: we are part of society" (Ainger 257). In referencing the Mujeres Creando graffiti slogan written in the La Paz streets "Somos indias, putas y lesbianas, juntas revueltas y hermanadas" ["We are Indians, whores, and lesbians, connected in revolt and kinship"], Galindo asserts that the collective positions itself against the separations that have been deployed by patriarchy, by organizing across differences (*Mujeres Grafiteando* 12). Álvarez explains this broad coalition, stating,

> El movimiento se caracteriza por haber construido relaciones insospechadas e insólitas entre diferentes, y haber generado así un amplio tejido de solidaridades, de identidades y de compromisos. Esto, en sí mismo, ha cuestionado a las típicas organizaciones entre iguales. Sus integrantes son lesbianas y heterosexuales; casadas, divorciadas y solteras; estudiantes y profesionales; indias y cholas [1]; viejas y jóvenes, trabajadoras del hogar y mujeres en situación de prostitución. Su apuesta es construir un sujeto social desde las mujeres que interpele al poder en todos y desde todos los ámbitos. [The movement is characterized by having built unsuspected and unusual relationships between different people, and thus having generated a broad weaving of solidarities, identities and commitments. This, in itself, has challenged the typical way organizations are constructed between similar people. Its members are lesbians and heterosexuals; married, divorced and single; students and professionals; Indians and cholas [1]; old and young,

domestic workers and women in prostitution. The collective's bet is to build a social subject from the women who challenge power in everyone and from all areas.] (*Mujeres Grafiteando* 4)

The commitment to challenge multiple, intersecting structures of domination is evidenced in the different kinds of street actions that Mujeres Creando has performed. Some of their past actions include carrying bags filled with trash into the State Judiciary building and denouncing the state for only serving justice to those with race and class privilege, bringing lesbian sexuality into the "public" through the two founders laying together and kissing on a mattress in the center of a public square in La Paz, and using performance work to condemn NGOs for portraying themselves as "saving" indigenous communities when they are actually engaging in paternalistic and imperialistic pursuits (Mujeres Creando, Acciones 3, 6, 7). Through this broad coalition that targets racism, capitalism, heteropatriarchy, colonialism, and imperialism within the urban streets, Mujeres Creando enacts a radical coalition of subjects positioned against dominant power systems. Similar to coalition among the exploited soldiers and the *irisinos* in *Iris* and the bonds between the queer and crip characters in *98 segundos sin sombra*, Mujeres Creando brings together subjects experiencing diverse types of disabling environments to fight for a world that resists debilitation and cultivates sustaining systems of care.

In addition to resisting these disabling environments through coalitional street actions, performance work, and protests, Mujeres Creando has also built opportunities for community care and interdependence through their cultural center La Virgen de los Deseos. Through selling books and artwork, serving lunch, and renting out lodging for foreign visitors, the collective has created a self-management structure in which they

produce income rather than relying on state or non-profit funding. Within this space, they offer refuge rooms for women who have experienced violence, free medical attention, a school library, Internet services, rooms for political and cultural workshops including self-defense and dance classes, legal services, a child care center, and a radio station (*Mujeres Grafiteando* 7). This emphasis on queered interdependence inside La Virgen de Deseos defies social norms in ways similar to how the building's outside appearance interrupts La Paz's urban material norms. Amidst an avenue of brown and grey offices and apartment buildings, the bright pink building of La Virgen de los Deseos bursts into the view of a passerby. With a giant mural of a woman with her legs defiantly spread, a painting of two llamas kissing, and a graffiti advertising "Celebramos divorcios!!" ["We celebrate divorces!!"], La Virgen de los Deseos disrupts and defiles the social order of heteropatriarchal, disabling, and colonizing environments.

Mujeres Creando's interruption of these environments acts as a form of resistance against the extractivist hierarchies that divide subjects based on categorizations of race, gender, ability, and sexuality and that guarantee the unequal distribution of extractivism's costs and benefits. Using provocative graffiti spread throughout the city streets, the collective interrogates the ways that heteropatriarchal hierarchies and regulations have become normalized as structures of daily life. Street actions such as the performance of breaking free from cords of Barbies provides a visionary imaginary, enabling spectators to envision themselves casting off bodily restrictions and impositions. Through building radical coalitions, Mujeres Creando creates a politics that addresses how actual, historical subjects - rather than the fictional characters of Doña Saturniña, Orfa, and Gen - are caught

at the intersections of oppressive structures. Finally, the cultural center La Virgen de los Deseos provides a physical space for building sustaining and nourishing environments.

Through exploring possibilities of creating a coalitional network of empathetic connection, radical care, and queered interdependence, Mujeres Creando designs visionary imaginaries within the physical environment of city that subvert extractivist imaginaries. To be sure, their acts of subversions unfold on a very different level than do the acts of consolidation (and sometimes, of contestation) that I've traced in the twentieth and twenty-first century novels analyzed in this study. But the politics of disruption - of unsettling normative ways of seeing - to which Mujeres Creando are dedicated underscore the ongoing, critical importance of alternative imaginaries in the struggle against the historical legacies and ongoing costs of extractivism.

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