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Part(iend)o el alma: Rebirthing the Self

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Adelina Anthony's comedic triptych closes with *La Chismosa!!!*, in which the protagonist defines herself as an educated cochina, a political puta, a loca and, most importantly, a sacred clown who is in charge of destabilizing, inverting and challenging heteronormativity as well as queerness. Given her pregnant status and her costume as a barrio, queer, chola, she deviates from the sexualized/desired body/image available to her two other personalities: La Angry Xicana and La Sad Girl. La Chismosa does not threaten or cause fear except in an unexpected instance at the end of the show when she births herself in a "Tlazolteotl position," among a few pounds of corn, exclaiming "warrior-birth llantos." By allowing the other two overpowering personalities to inhabit within her and emerge at key sexually-charged moments, she is able to "sibylize" her multiple identities and eventually integrate them by fully reclaiming indigenous, academic, and community "knowledges/saberes" in order to transform/disseminate them at will.

La Chismosa's name and character are at first sight simple, deceptively playful, and easily dismissible. One can quickly judge her as a silly, troublemaker mitotera. However, she ruptures and dismantles many stereotypes about women, Chicanas, and jotas in a way that leaves the audience astounded. One quick look at her set reveals chaos, but as she begins to relate her experiences and politics to the audience, slowly she discloses her remarkable intelligence, wit, and array of saberes. The books scattered around her reveal a queer womyn of color's methodology that she fuses with a boi/joto/her mother's knowledge

and resistance to create a new indigenous knowledge with which she (re)educates. The insemination, dislocation, and dissemination of knowledges/saberes are this character's tasks; because as Trin T. Minh-ha explains: "meaning can be political only when it does not let itself be easily stabilized and when it does not rely on any single source of authority, but, rather, empties it, or decentralizes it. Thus even when this source is referred to, it stands among many others, at once plural and utter singular."

La Chismosa is our "Queer Aztlán's" barrio intellectual, "welfare mother" radical, and mitotera who uses her tongue as her main tool for reconstructing herself and her community. At times, a chismosa may be called a "lengua larga" due to her propensity to create and spread gossip. However, this term is applicable in its multiple meanings, especially as related to her identity as a jota who also uses her "lengua larga" to satisfy mujeres' sexual desires and at the same time educate them in all queer/jota/womyn of color matters. Sex does not come without politics or a lesson as she expects the most from her lovers/audience.

La Chismosa's most difficult task is to bring her fragmented identities together to create and birth (literally on stage) a new self wherein all the other selves accessibly inhabit her. Psychologically, by the end of the triptych, Anthony has already presented her characters' "angry" and "sad" stages, finishing with an apparent simpleton who in fact transforms into the most intelligent, wittiest, fully integrated, and strongest protagonist. We may believe that the flaccidly hanging dildo at the beginning of the show will stand erect again now that she has ruptured her soul and pushed her new self out. Her sexual prowess and no-longer pregnant titties will once again entice her lovers/audience into submission as she injects/impregnates them with new, indigenous saberes.