Ephemera
Revista do Programa de Pós-Graduação em Artes Cênicas
Instituto de Filosofia, Artes e Cultura
Universidade Federal de Ouro Preto
ISSN: 2596-0229

WESTERN THEATRE UNDER INDIGENOUS INFLUENCE:
reflections on the epistemology and poetic hybridity in the performance Canek by the Vendímia Company, Bogotá

TEATRO OCIDENTAL SOB A INFLUÊNCIA INDÍGENA:
reflexões sobre a epistemologia e a hibridez poética na montagem Canek da Cia. Vendímia, Bogotá

Stephan Baumgartel
https://orcid.org/0000-0002-7769-1108

doi.org/10.70446/ephemera.v7i13.7662

Western theatre under indigenous influence:
reflections on the epistemology and poetic hybridity in the performance Canek by the Vendímia Company, Bogotá

Abstract: The article analyzes the staging of "Canek or the Transfigurations of Dreaming" as an example of a Western theatrical practice that seeks to integrate poetics of indigenous origin. It describes the resulting poetic hybridity and relates it to an Amerindian epistemology. Based on this analysis, it argues that it is possible to integrate Western and indigenous performance procedures in the same performance. In order to do so, it advocates the necessity of balancing historical and mytho-spiritual perspectives in the textual and scenic dramaturgy in such a way as to harmonize the historical world with the principles of the indigenous worldview. This balance is established through a poetic hybridity that, within the context of the indigenous worldview, articulates the temporary harmonization of opposing forces and in the empirical world references the creation of social justice.
Keywords: indigenous epistemology; Colombian theater; western decolonial theater; non-dramatic dramaturgy.

Teatro ocidental sob a influência indígena:
reflexões sobre a epistemologia e a hibridez poética na montagem *Canek* da Cia. Vendímia, Bogotá

Resumo: O artigo analisa a montagem "Canek o las transfiguraciones del ensueño" como exemplo de uma prática cênica ocidental que busca integrar poéticas de origem indígena. Descreve a decorrente hibridez poética e a relaciona com uma epistemologia ameríndia. A partir dessa análise, defende que é possível integrar no mesmo espetáculo a arte ocidental e uma arte indígena. Para isso, defende-se a necessidade de equilibrar perspectivas históricas e mítico-espirituais na dramaturgia textual e cênica de tal modo a harmonizar o mundo histórico com os princípios da cosmovisão indígena. Essa equilibração se estabelece por meio de uma hibridez poética que articula no contexto da cosmovisão indígena a harmonização temporária de forças opostas e no mundo empírico referencia a criação de justiça social.
Palavras-chave: epistemologia indígena; teatro colombiano; teatro decolonial ocidental; dramaturgia não dramática.

1 Introduction

This article[1] takes as its starting point the acknowledgment of the inevitable presence of a colonial fracture within Latin American societies and their populations. It is exemplified by Carlos Araque Osório, Bogotan director in charge of editing the text of *Canek*[2], who shares his personal reflection that he, as the son of a father who identified with the Spanish legacy and a mother who emphasized their indigenous heritage, is artistically grounded in the statement: "yo no sé si soy el indígena que fue conquistado, o si soy el espanhol que vino e conquistó"[3]. This tension reflects not only a socio-historical context marked by an enduring wound but also an epistemic division, split between historical reality and mytho-spiritual elements[4].

The socio-historical wound can be (and often is) addressed through a predominantly representational dramaturgy that articulates, among other things, different interests and social positions from an egalitarian perspective of the emancipatory struggle of marginalized beings. It frames a struggle whose horizon often culminates in the participation of previously marginalized beings in Western society. This liberal emancipation does not articulate a right to an egalitarian existence for which integration into Western society is not required. This is a difference, both epistemic and ethical, that serves as the foundation for this second insistence: the right to exist

1 The article presents a partial outcome of my postdoctoral research at the Universidad Nacional de Colombia in the first semester of 2023, conducted in dialogue with Professor Victor Viviescas, which was focused on the theme of "scenic and textual writings of the encounter between white European theater and indigenous poetics and experiences in Colombia from 1980 to 2022." This artistic encounter fascinates me as I perceive it as a type of funeral rite—a way of staging the need for one's death on the past of colonial white culture, allowing for the emergence of a transformed, non-colonial relational capacity within white culture. It is a project with which I identify closely. I am also interested in examining the current structures and potential futures of this encounter by exploring the concept of a mixed space as a "contradiction and tension of an in-between existence," a space in which I participate, given my identity as a white European male living as a foreigner in Brazilian academia. Within this context, the Performing Arts courses I engage with are increasingly critical of the presence of European elements. After 25 years in Brazil, I continue to exist here as an otherness, while simultaneously having turned to embody an Other in Germany.

2 The first production of Canek by the Vendimia Teatro group dates back to 1989. With changes in the cast and slight dramaturgical adaptations, the play integrated the group's repertoire until 2013. This article is based on the version published in the book *Teatro Pós-Histórico* (2013).

3 "I don't know if I am the indigenous who got conquered or if I am the Spanish who came and conquered." Interview with the author, April 25, 2023. Author's personal archive. On that day, I conducted an extended interview with Carlos at his house. Afterward, the final version of this article was discussed with him to prevent any misunderstandings on my part and to better grasp certain divergences in our perspectives. In general terms, Carlos agreed with the content of the article and my analysis of the dramaturgy of his show.

4 I use the term 'spiritual' alongside the adjective 'mythical' to highlight that in an indigenous worldview, this context involves a rational dimension that extends beyond logical-causal rationality. It is influenced by what could be described at a relatively superficial level as intuitive perception or, more profoundly, as vision. In philosophical terms, it also touches upon the immanence of the sacred or the transcendental dimension of materiality (see: Kopenawa, 2015; Baniwa, 2016). This is a perceptual reality that is collectively expressed through myth, functioning as a translation of this extraordinary perception into a more accessible language and form of perception. Therefore, myth should not be mistaken for fiction or historical legend, though it participates in the historicity of language. Ailton Krenak (2023) reflects on the tension between these two dimensions of the context of art: "All ideas […] that seek to bring the 'arts' to our world will not handle our spirit. We are spirited. I'd like to learn who could become more spiritual by Western theatrical art."

without threats *alongside* Western society, as an alterity protected from its capitalist engine. Here, equality of rights is not social, but cosmogonic in nature. In other words, what is claimed is the right to equality for Indigenous epistemes in relation to Western epistemes[5].

Therefore, textual and scenic dramaturgies that address socio-historical matters from an Indigenous perspective (rather than Indigenous issues from a socio-historical perspective) tend to develop a hybrid poetics that moves beyond realist dramaturgy. Under the umbrella of a single dramaturgy coexist representational forms of mimetic fictions concerning the socio-historical world and ceremonial and ritualistic forms that not only assert the equal relevance of the epistemes of non-modern Indigenous worlds, but also relate the two languages under the dominance of the Indigenous episteme. Due to this specific hybridity, I refer to these scenic practices as "Western scenic practices under Indigenous influence." Based on an analysis of the *Canek* production by Teatro Vendímia, I aim to discuss how these different socio-historical and spiritual-mythical forms coexist and interact, how the tensions and contradictions between them are articulated, and how they are symbolically overcome (when they are), in an attempt to understand the transformative dramaturgical impact of the Indigenous episteme on a theater rooted in European traditions.

2 Historical, Poetic, and Philosophical Contexts

The work to be analyzed is situated, on the one hand, in a Colombian social context marked by the armed conflict between the State, guerrilla forces, and paramilitary groups. At the heart of this conflict, the issue of agrarian reform and the use of land based on millennial principles is central, as it involves the recognition of traditional Indigenous culture as integral to the work of small farmers, whether they self-identify as Indigenous or Creole. This culture is defended against the encroachment of agribusiness controlled by large Colombian and foreign landowners. It also takes place in the 1990s, when, due to terrorist actions in major cities and the forced migration of peasants to urban centers, support networks for the armed struggle were also formed in urban territories. At this point, the conflict between the revolutionary left and the forces of a liberal-capitalist State was no longer limited to rural areas.

In this context of social conflict, creating politically committed theater marked by attacks and assassinations was a complex task. According to the testimony of Carlos Araque Osorio[6], much of the theatrical community in the late 1980s and early 1990s accepted the social role of art as advocated by important figures like Enrique Buenaventura and Santiago Garcia. However, given the violent political situation, it became increasingly difficult to work from a predominantly

5 Historically, coloniality operated through an epistemicide (Sousa Santos, 2010). In this context, the relevance of epistemic disobedience was highlighted by Mignolo (2008, p. 287), who argues that "civil disobedience devoid of epistemic disobedience will be trapped in games controlled by Eurocentric political theory and political economy."

6 Interview with the author, April 25, 2023.

class-struggle perspective, informed by a politically committed language in the tradition of Bertolt Brecht, Erwin Piscator, or Peter Weiss. On the one hand, this approach had lost political credibility in light of the socio-economic complexity of the armed conflict, and on the other, it exposed artists to violent threats, leading them to explore other poetic forms of social engagement.

Regarding the search for a political and aesthetic reorientation of engaged theatrical practice, the visits of Jerzy Grotowski and Eugenio Barba to Colombia had already planted a formative seed. Grotowski participated in 1970 with a lecture at the Latin American University Theater Festival of Manizales, where he raised the question of how to incorporate Latin American indigenous traditions into the practices of Colombian theater groups. Eugenio Barba, for his part, during his visit to Colombia in 1982, engaged in conversations and workshops with local theater artists, discussing the theatrical and anthropological dimensions of his "Theater Anthropology" within the Colombian context. Carlos Araque Osorio recalls that, in his artistic journey, these encounters led him to enroll as an anthropology student at Universidad Nacional and graduate with a thesis on the festivities and ceremonies of the Muisca Indigenous peoples of the Boyacá and Cundinamarca provinces. However, Barba's impact extended beyond this singular experience. Sandro Romero Rey asserts that these provocations were central to a significant number of independent groups involved in collective creation processes.

> In the early 1980s, the first visit of Eugenio Barba and Odin Teatret to Colombia acted as a second alert. The first alert was triggered by Jerzy Grotowski who, in a conference about metaphysics, had presented his deepest thoughts in the Festival de Teatro de Manizalesy and left some questions unanswered on how to follow tradition. At this period, […] between 1968 and 1975, the best Latin-American avant-garde groups broke up with realism and immersed themselves in novel ritualistic practices. The tie between tradition and modernity was just around the corner. And, in many Avant-garde experiences, the secrete was found in the mystical pre-Hispanic past (Rey, 2014, p.7, free translation).

In a way, Grotowski and Barba's provocations have seemingly contributed to valuing this approach to Indigenous scenic practices. Alongside other influences, they have encouraged the pursuit of a theater more scenic than representational, one that leaned more toward the realm of floating signifiers than fixed meanings. This complex external validation, also affected by colonial issues, was at least useful and functional at that moment, as the Indigenous and mestizo identity in Colombia's psychosocial reality was (and in many contexts still is) marked by the experience of not being able to fully participate in Colombian society, which is oriented toward European culture, and by their cultural expressions not being valued due to the epistemic coloniality that structures Colombian society in its economic and symbolic production, leaving them in an *in-between*, undervalued space[7].

7 On April 26, 2023, I discussed this issue with William Quiroz, founder of the Indigenous theater group Inti Amaru, based in Bogotá.

This fissure within the Indigenous population of the Americas was first articulated from a white Latin American perspective by Rodolfo Kusch in his work *América Profunda*. For Kusch, it is, on the one hand, about living a "being-there," and on the other, confronting the need to "being-someone." For Kusch, this "being-there" or "mere being" is grounded in the human experience of being connected to the forces of nature in a way that implies humility before them, even an acceptance of exposure to the unpredictability of these forces. The "being-someone" denies that there is human dignity in this attitude and theoretically and practically proposes the construction of edifices (both conceptual and real), as it situates human dignity in the ability to dominate the world's alterity. This is the magic of technology, and its foundation lies precisely in the separation between society and nature, between subject and object, between micro and macrocosm, which enables the modern dream of constructing a lasting individual and social identity. The insertion of Indigenous populations as alienated and marginalized participants into the modern Western economy of Latin American societies, if not into the culture itself, continuously reopens this fissure as a wound in Indigenous subjectivity, and, less obviously, in that of white and mestizo individuals living in the Americas as well[8].

The anthropological-philosophical interest of Bogotá-based artists in the formative forces of non-Western arts also brought them closer to Indigenous philosophies and performance practices, presenting them with the challenge of how to poetically represent Indigenous cosmoperception and subjectivity on stage in their full complexity. How could we avoid merely speaking about them and, instead, make them a formative force in scenic poetics, turning them into textual and scenic procedures? Reaching this point demanded an Indigenous cosmogonies and philosophies, to understand their conceptions of subjectivity, community, space, and time; the relationships between the historical world and the mytho-spiritual world as elaborated by them, in order to discover dramaturgical possibilities that lie beyond bourgeois and epic drama—perhaps encompassing these principles but not subordinating to them.

Here, I can only offer a brief outline of these conceptions, based mainly on my readings of the referenced texts by Davi Kopenawa, Timóteo Vera Tupã Popygua, the Popol Vuh, and the anthology Terra, as well as Denise Maria Cavalcante Gomez, David Pavón-Cuellar, Luís Eduardo León Romero, Rodolfo Kusch, and Viveiros de Castro, along with some videos that focus primarily on the various spiritual and cultural expressions of the Guarani people, produced by *Fundación Tierra Sin Mal*. My goal with this sketch of indigenous cosmoperception is to provide a context and conceptual foundation that allows for the evaluation of different dramaturgies as expressions of the

8 This division is articulated not only within the Andean plateau, both visited and analyzed by Kusch, but also in Mesoamerica, as David Pavón-Cuellar (2023, p. 23) points out, citing a study by Guillermo Bonfil Batalla on Mexican culture, which states that "[b]ehind the appearance of mestizaje, we must recognize […] the 'irreconcilable opposition' between two civilizations, the European and the Mesoamerican, perhaps 'interpenetrated' with each other, but never 'fused' and always 'confronted,' one dominating and the other obstinately resisting." Colombian psychologist León Romero (2014) explores this irreconcilable contradiction in the Colombian context. In Brazil, Jerá Guarani (2023) offers an account of both the dangers and certain potentials of this encounter, when Indigenous people manage to keep the two civilizations separate.

intersection between a socio-historical and a mytho-spiritual perspective. I want to make clear that the article's focus is not on presenting or discussing the cosmoperceptions of the Americas' indigenous cultures, but addressing a Western scenic phenomenon, which is perceived as the meeting of a creole theater creator with his two cultural heritages, articulating—and this is the crucial point—an encounter and intersection between both, promoting a mediation. The perspective guiding this attempt at understanding and mediation is non-indigenous. Therefore, the article involves a white person's engagement with materials about indigenous cultures and anthropologies, similar to the encounter of a mixed-race director with their indigenous legacy, mediated by non-indigenous materials: readings of a world we are not organically part of, but to which we seek to approach with openness and listening in order to create our creations.

We start with the perception that all "beings" or created phenomena, not just humans, possess subjectivity and communicative abilities, capable of forming intersubjective relationships[9], which Viveiros de Castro (2014) defines as "Amerindian perspectivism,"[10] where the universal vanishing point, expressed in various mythical accounts, is "a state of being where bodies and names, souls and actions, self and other interpenetrate, immersed in the same pre-subjective and pre-objective medium" (Castro, 2014, p. 355)[11]. It is this pre-subjective and pre-objective medium that emerges for the indigenous soul in Kusch's or Pavón-Cuéllar's perceptions, when the soul realizes the vastness and infinity of life in its successive and unceasing empirical cycles, established and organized by a divine superior energy or being[12]. Empirical life, with its events and actions, is immersed in this medium, which, in turn, organizes this empirical life into elastic, relatively stable cycles, prone to imbalance, and thus requiring harmonizing actions by visible and invisible living beings[13]. From this perspective, any human "activism" only makes sense in the name and service

9 Consider, for example, the webs of beings that originate from Nhanderu, which create and sustain the visible and invisible worlds in many Guarani cosmogonies (Popygua, 2022, or Seu Egino at SESC Bertioga, 2022). Or, as stated by Pavón-Cuellar (2023, p. 72): "Both the earth in general, as well as animals, plants, and other beings, are part of an extensive community, not just human, in which everything has a soul, a heart [...]." López Austin (*apud* Pavón-Cuellar, 2023, p. 72) explains that "in Mesoamerican thought, everything possesses a soul, from natural beings to objects manufactured by humans." What possesses a soul is, therefore, somewhat human, a person. These insights reflect a way of knowing, an epistemology that is the inverse of Western epistemology (Castro, 2014, p. 358): "Our epistemological game is called objectification; that which has not been objectified stays unreal and abstract. The form of the Other is the thing. Shamanism in the space of today's Americas seems to be guided by the opposite ideal. Knowing is personifying, taking the point of view of that which is to be known—or rather, of who is to be known, as shamanic knowledge seeks a 'something' that is a 'someone,' another subject or agent. The form of the Other is the person."

10 Here I retain the term "Amerindian," even though it is now perceived as problematic given its colonial connotations regarding the cultures of the Americas, as I am referring specifically to the research and reflections of Viveiros de Castro, who coined the concept in a different temporal context. Generally, it seems that the term could be replaced by "indigenous perspectivism."

11 Likewise, Kopenawa (2015), when explaining that hunted animals are also human relatives of humans, as they were, in primordial times, humans who shifted into prey (2015, p. 117), says: "The fact is that we are all human. That's how it is" (2015, p. 215).

12 I find this aspect particularly in Guarani cosmoperception, as presented in the materials from *Fundación Tierra Sin Mal*.

13 For a more concrete example, see the statements by Davi Kopenawa (2015) regarding the work of the xapiri, the shamans, and the wise women in protecting their people from the effects of "evil" energies (especially, in my view, in

of this harmonization, which should integrate the parts into a whole—not in the name of linear progress that seeks to eliminate specific parts in favor of only those deemed 'good' and 'useful.' Indigenous cosmoperception is dialectical because it integrates the parts into a whole, but it does so in a non-modern, non-progressive, and non-Hegelian sense[14]. It does not devalue the empirical world in the name of transcendence; rather, it opens it up to the presence of that pre-subjective and pre-objective dimension of the divinity of being. In Western terms, it recognizes the immanence of transcendence and poetically builds an immanent transcendence in its own way.

From the perspective of the stage, this duality—where everything occurs in this world but is immersed in a complex game with rules that belong to another world, beyond the subject-object dichotomy, and through which the divinity of being is expressed—shapes notions of narrative that are situational. It presents a sequence of stations determined by the aim of continuously rebalancing the contradictory forces that cut through worldly existence. This suggests spatial notions where various spaces, like worlds, may interpenetrate, allowing for choirs and choralities beyond the human community, including beings from flora and fauna. It also prompts, above all, the framing of fictional actions through ceremonial acts, manifesting this dual existence in which historical actions are immersed in a divine dialectical game of unceasing renewal.

This focus on indigenous rituality, which energetically involves representational theatrical practice, enables the scenic materialization—within the same performoance—of both the world of the oppressed peasant and the indigenous world, which is simultaneously oppressed and outside of oppression, the historical Latin American world and the mythical world of indigenous cosmogonies. However, it ensures that the latter (the pre-subjective and pre-objective dimension, in Castro's terms) absorbs the imbalances of the former. In this hierarchical duality lies its political activism, through its theatrical means. Therefore, this theatrical practice remains Latin American, yet insists on the need to view Latin American theater-making from the relational space known as Abya Yala, Pachamama, Pindorama, Anáhuac, among other names created to express the indigenous perception and experience of life and earth at their core. It is no surprise, then, that the following production presents mimetic scenes organized in a way that does not conform to the Western method of connecting realistic episodes into a coherent story. Yet, that does not make it a pastiche or devoid of meaning. This, perhaps, is the poetic challenge for this kind of theater, which merges representational forms with ceremonial ones: to create a crossing of socio-historical boundaries and open this border world to indigenous cosmoperception. It places itself outside modern and postmodern theatrical forms to present a non-modern theater that offers—through poetic experience—a recognition of the affective social force present in the non-modern cosmogonic vision of indigenous peoples and

chapters 7 and 8 of the book). This vision is not entirely foreign to Western thought, though it is certainly foreign to its "modern" form. See Kusch (2007b, p. 372, note 18, free translation): "The Eastern thought, as well as that of the pre-industrial Europe, share the same starting line of an overall interpretation of life; refusing a knowledge-based theory." It is important to emphasize that a global concept of life also embodies a theory of knowledge.

14 For example, consider the fundamentally sacred Guarani practices of asking permission from the stone or wood collected for personal use, emphasizing necessity rather than desire.

their production of meaning as an "elastic sense" (see the instability of the world as highlighted by Pavón-Cuéllar). A non-modern theater influenced by indigenous traditions, which retains representational elements that speak to the current social world, thus avoids the trap of becoming a nostalgic pre-modern theater.

3 The production of "Canek o las transfiguraciones del ensueño"

Carlos Araque learned about the figure of Canek through oral accounts he heard during a trip to Mexico. What truly captured his interest, however, was the fact that he also heard the story at an indigenous gathering in Coyaima, a locality in the province of Tolima in southern Colombia The indigenous people there connected the figure of Canek to others such as "Quintín Lame, the Gaitana, Juan Tama, Serenjua and other local characters, mythical and real, who had been known for defending the rights of the indigenous peoples." (Araque, 2013, p. 63,)[15]. A similar occurrence took place during a trip to Peru. His Peruvian interlocutors even suspected that Mexican sources had "stolen" their local story to create the tale of Canek[16].

What gave this figure its exemplary dimension? To answer this, it is necessary to briefly analyze the underlying structure of the rebellion and its objectives, and to understand how material can be offered to create a decolonial theatrical production outside of Western thematic and structural frameworks—that is, based fundamentally on another episteme.

Choosing an indigenous leader from the 18th-century colonial period, rather than from the 16th-century conquest, as the central figure of a theatrical project already indicates that the focus of this work does not rest on an imaginative presentation of an idealized, pre-Hispanic indigenous world considered "authentic." Instead, it seeks to problematize the colonial coexistence of indigenous culture within the Hispanic context. Jacinto Canek (1730–1761) was the leader of a more or less spontaneous *Maya* rebellion against the injustices of their living conditions, aiming to restore the worldly and spiritual authority of this ancestral culture. The revolt was short-lived, but the figure of Jacinto Canek survived through the ages, primarily via oral accounts. Official historiography only took interest in this episode and these oral accounts from the second half of the 20th century onwards[17].

15 All translations from Araque's book are free translations by the author.

16 Interview with the author, April 25, 2023.

17 See Huerta and Palacios (1976) and Bartolomé (1978). For a discussion on the role and significance of cultural-religious and economic motives in the rebellion, see Patch (2003). The book *Canek* by Ermilo Abreu Gómez, originally published in 1959, presents a collection of adaptations of oral accounts about the life of Jacinto Canek. The book's text fuses the oral narrative tradition with the poetic intent of its author.

Historical sources and these accounts suggest that the exploitation and abuse of the indigenous population were key factors in the uprising[18], but it gained strength and specific characteristics due to the cultural-religious dimensions that embedded it in an eschatological expectation rooted in the *Maya*[19] mythical universe. Therefore, despite the brevity of the revolt, Robert Patch considers it

> a profoundly serious rebellion, bearing anticolonial flags, but the underlying cause seem to be cultural, rather than economic. The Maya still believed in a cyclic interpretation of history, in which they understood that sometime in the future, they would rule over the Spanish. Jacinto Canek had chosen a name with a deep historical meaning to the Maya, proclaimed himself king and lead a rebellion aiming at overthrowing the Spanish and establishing a Maya political and religious rule over the Yucatán peninsula. Thousands of indigenous believed Canek was the king of prophecies and that the Spanish ruling days were close to an end (Patch, 2003, p. 46).

The name Canek, assumed by the leader born Jacinto Uc de los Santos, was both historical—the name of the last *Maya* dynasty—and mythical-divine, as Canek was the title given to the kings of the *Itzáe Maya* people, who, like all *Maya* kings, were also perceived as incarnations of a divine energy or being. By taking this name, Jacinto Canek claimed to be a reincarnation of both these kings and a divine being, continuing an ancestry that was simultaneously historical and divine.

These cultural-religious causes shifted the epistemological context of the revolt, transforming Canek's figure, with his intent to restore the authority of the *Maya* way of life and cosmoperception, into a kind of archetype of the indigenous leader under colonialism, similar to Tupac Amaru II. For this reason, Canek also serves as a potential source of inspiration for contemporary militancy and resistance, as the structure of the revolt does not merely point to a mythical past, but rather asserts an indigenous, autonomous way of creating institutions and relating to the Western world. According to Barabas (2000, p. 178), the general intention of the *Maya* revolts in the 18th century was to appropriate the dominant culture in order to redefine its function under the dominance of indigenous culture. This can easily be translated into a concrete project: taking advantage of the beneficial aspects of Western culture that align with the indigenous cosmoperception while simultaneously rejecting the instrumental reason of modern Western culture and the exploitative social relations it has established. This is a perfectly fitting goal for a decolonial project in the contemporary world. The dual nature of this project and its swift defeat offer excellent material for

18 See the following quote from a speech by Canek before initiating the rebellion: "My beloved children: why didn't you trial the Spanish, defy the subjection and the thick servitude the Spanish people have covered you on; I have wandered the province in its entirety and observed all its folk, and thoroughly pondering which benefits obeying the people of Spain provides us […] I see no path other than arduous [..] enthrallment" (Florescano, 2002, p. 149).

19 See (Barabas, 2000, p. 175-179). Regarding the figure of Jacinto Canek, she highlights this duality by emphasizing that "Canek advocated against the abandonment and nepotism of the clergy and the subjection of the indigenous before 'whites' and *mestizos*; concomitantly, he did allege all those fallen in battle would rise alive once again, following the prophecies found written in *Chilam Balam*" (Barabas, 2000, p. 178). These books of teachings and prophecies also taught a cyclical understanding of time, in which each cataclysm brings about a regenerative reversal. The importance of this religious dimension within the flow of history is also expressed in the name Canek (literally, 'black serpent' in Spanish) and its dual semantics, both historical and divine.

an artistic vision that struggles with the tension of how much belongs to the world of the colonized in revolt and how much is immersed in the world and values of the colonizers. It is an artistic vision that seeks to bring the indigenous cosmoperception and its resulting poetics to the stage while also addressing a historical event through representational techniques.

3.1 The Mythical Foundation of Dramaturgy[20]

The concrete material that served as the starting point was the book *Canek* by Ermilo Abreu Gomez, described as a "beautiful poem in prose, both strong and sweet," as noted by H. Almendros in his preface (Abreu, 2006, p. 5). The book was written by Gomez based on stories that the descendants of Yucatán continued to tell each other well into the 20th century about the life of this *Maya* leader. The book is divided into five chapters, titled respectively: *Los personajes*, *La intimidad*, *La doctrina*, *La injusticia* e *La Guerra or The characters, Intimacy, Injustice* and *War*. Each chapter consists of a sequence of small anecdotes, without any causal connection. Rather, each is self-contained, blending narrative and authorial commentary, and together they create an atmospheric tableau that characterizes the theme of each chapter. According to Araque, all the stories known to him

> describe four remarkable moments in Canek's life: in the first, he spread his religious doctrine among his kin; the second, in which he fight against injustice committed to his kin; then, a moment in which Canek defends his motherland and his customs, his past; finally, the fourth moment recount his imprisonment and execution by soldiers of the Spanish administration (Araque, 2013, p. 63).

But it is not the linear sequence that marks the dramaturgy of *Canek*—the construction of the story from the historical material—but rather a temporal inversion: the intimate episode that speaks of Canek's friendship with the boy Guy on the farm where Canek worked before becoming the leader of the revolt is the final scene of the play[21]. This suggests an attempt to organize the dramaturgy in accordance with the circular or spiral temporality present in the sacred books of *Maya* culture, like the aforementioned *Chilam Balam*. Moreover, besides this temporality, there is a temporal fluidity within each scene, as different symbolic versions of Canek interact, each

20 The decision to analyze the process of ambiguous mediation in this production primarily through its textual dramaturgy stems mainly from the fact that the video recording was lost. There are a few isolated low-resolution photos and accounts from the director, Carlos Araque, with whom I met several times while staying in Bogotá. When I discuss a particular scene, it is because I was able to reference it in the photos.

21 The book by Gomez, available in its Spanish version online, retains a linear sequence, and despite its efforts to overcome the dominance of its intrinsic historical logic—whether through poetic language, allusions to *Maya* values and traditions, or through the final apotheotic scene in which the deceased bodies of Canek and his friend, the boy Guy, illuminated from within, " they kept their way and upon reaching the horizon, they ascended" (Gomez, 2006, p. 74)—it remains an attempt to alleviate the pain of historical bodies through a transcendent beyond that is separate from this world. In other words, Gomez's world is the world of Christian redemption, not the world of constant possibility for a worldly reversal that characterizes the indigenous notion of immanent transcendence.

connected to one of the four episodes of the story, which in turn is associated with one of the four natural elements. This fluidity of overlapping parts is further emphasized thematically, as the dialogue in the scenes points to the duality of life, where death and birth, the worldly and the spiritual, are just two aspects of the same reality—even though it is something most humans fail to perceive. The text of the play opens with the following lines from Canek Tierra:

> Do not ask about those who have gone and never return. For sure, some return, but they do not know of such. […] They live under an eternal dream. […] they bear the spirit of that which is gone and fully understand the blind life of those living here. […] By the time the worm, the man and the star assembled, and one perceived the light those three sustained, which is the emanation of their deepest core. Few know about such meaning and fewer are able to feel it. Joyful are those who comprehend such mystery (Araque, 2013, p. 68).

In the second scene, the one focused on *Injustice*, we hear and read that burying someone unjustly killed in a forest rather than in a cemetery is the same of planting a seed (Araque, p. 74). Soon after, we hear and read that upon the death of an innocent person—in this case, a man named Domingo—, he "stop walking through the ground; his spirit expands and roams other places." Sometime later, the wind whispered that neighboring clan has set fire in the headquarter of the hunters; among the rebels, there was a man called Domingo" (Araque, p. 76).

Near the end of the play, the dramaturgy presents a dialogue between Canek and the boy Guy, in which Guy asks Canek what happens to children when they die and what they become. Canek responds that the children who die are awakening (Araque, p. 85). The first and last scenes, primarily mythical in nature, frame two scenes with a more historical-epic character, which endows the quoted lines with their scenic and ritualistic quality: more than affirming the truth of an isolated authorial opinion, they are configured as invocations affirming the truth of a collective world.

Thus, the mythical foundation of dramaturgy and its constant dialogue with rituality are evidenced not only by the association of each scene with one of the four elements[22] but, above all, by their configuration, which materializes a fluid relational temporality, asserting itself at every moment as a means of perceiving the constant duality of existence on this earth, rather than as a pathway to an entrance into an afterlife. The title addresses this perception of duality when it speaks of the work as a manifestation of transformations of the "ensueño," that is, the capacity to find another reality—both spiritual and enduring—within and alongside historical reality[23]. The restoration of this dual vision was articulated in the historical figure of Canek, among others,

22 Araque (2013, p. 65) asserts that "the text was created following a ritualistic structure; in it, each moment represents a natural element, which is chosen according to the prevalent conflict" to do justice to the mythical dimension of Canek.

23 A literal translation of "ensueño" into English would be "daydream." However, in our context, it refers to a term that Araque borrowed from the teachings of Don Juan, as transmitted by Carlos Castañeda and Florinda Donner-Grau. I suggest it be understood more as "vision" or "extraordinary perception of the essence of nature." In the Portuguese translations of Castañeda's books, the term "ensonho" is used, and in Donner-Grau's book, the terms "lucid dreams" and "ensonho" appear side by side.

through the name he adopted, but also, in Araque's emphatic perception, through the project of a "revolution of the word" (and not so much a revolution through the word), which we may translate for our purposes as a "revolution of scenic language," of the scenic poetics as "word." It is also in this sense, absorbing the historical dimension of the narrative within a mythical-religious framework, that the dramaturgy presents itself as "post-historical."

If this duality—an opening from the empirical world to the mytho-spiritual world and the subjection of empirical conflicts to cosmogonic principles—underpins the dramaturgy of this universe, its poetics, and its narrative, it must also act on the construction of characters, the use of language, and the temporal and spatial aspects of the scene. Further on, we shall examine this hypothesis within the textual and scenic dramaturgy of *Canek*.

3.2 The Historical-Mythical Duality in the Construction of Scenic Figures

When examining the construction of what is traditionally labeled as a character, we notice the previously mentioned differentiation of the character of Canek into four figures, each associated with one of the natural elements: Earth, Fire, Air, and Water. Realizing the "ritual writing" as a foundational compositional procedure, in which "each moment corresponds to a natural element, a part of the body, and a desire" (Araque, 2013, p. 63), we find in the construction of the scenic figure a form almost resembling multiple souls, with each one represented by the relationship the natural element establishes with him (rather than the human being's relationship with the natural element). This reflects a vision of the subject according to the anti-essentialist conceptions of indigenous views on subjectivity, as explained by Pavón-Cuéllar

> It is as if there are many people within each person, or as if the subject transfigures with each of their experiences. [...] Desires and illnesses possess the individual, inhabit them, and dissociate them from themselves, causing the individual to metamorphose into them. The same occurs with other experiences. [...] The Mesoamerican subject is characterized more by their internal multiplicity than by an intrinsic identity (Pavón-Cuéllar, 2023, p. 38).

The dominance of this perspective over strongly psychological perspectives in the construction of the scenic figure is expressed through the actions performed by the various Caneks and do not contribute to the progression of the fictional story nor do they establish the character as an agentive force in the fictional events. For example, covering the body with earth and consuming a small part of that earth, spitting fire, transforming into an animal (a bird or a mad cow), into a Spanish conqueror (i.e., someone outside of *Canek*'s fictional time), or bathing in a small cistern of bloodied water. These actions do not stem from the expressive will of the fictional figure nor from its intentions as the "hero of fiction." Instead, they contribute to invalidating that perspective as the foundation of the fictional character's subjectivity and replacing it with an indigenous episteme

regarding the composition of subjectivity: an internal multiplicity whose elements are updated according to the mytho-spiritual and historical contexts.

In constructing the scenic figure of Canek, the indigenous cosmogonic subjectivity absorbs the Western intersubjective psychological subjectivity. Rightly, Araque notes that in constructing the performance, they did not speak of characters but rather of "figures in behavior."[24] This also indicates that the construction of corporeality, actions, and potential intentions came from the outside in, meaning they originated from the elemental context that emerged for the group from Ermilo Abreu Gomez's material. The figure arises largely as an effect of these circumstances, as an observer and reciter of the circumstances themselves, as seen in the third-person speeches referring to themselves, as illustrated in these brief examples:

> CANEK EARTH: Canek believes that if humans achieve balance between the idea and the reality, they will reach freedom, however… Why do they seek freedom if they do not know how to be free? (Araque, 2013, p. 69).
> CANEK FIRE: One of the sons of the lord blasphemed before a jaguar which rested near a rock. Canek recollects the man's recklessness, the young lord laughed at Canek and provoked the jaguar. At dawn, the rock turned to red and behind the young man, a trace of blood could be seen; the jaguar managed to free from his ties. Authorities blamed Canek and declared him an heretic some even said he transformed himself into a jaguar (Araque, p. 76-77).

The similarities between this actor and a storyteller, as well as with a shaman, are not coincidental in this poetic context, as both recite the story and simultaneously transgress it through their bodies. They enact a transubstantiation, and in this sense, the scenic figure (of the storyteller and the shaman) metonymically becomes the story itself[25].

This duality allows for the mythological Canek to take on the role of the historical Canek, as if summoned by the latter to individualize within the historical Canek and speak of himself in the third person. Moreover, becoming even more singular, he also speaks in the first person as a participant in the revolt or engages in brief dialogues with other fictional figures, while also assuming the role of another historical figure.

> CANEK FIRE: The lord called forth Domingo and asked him: Are you really going to marry Rosaura, the daughter of the deceased Jesús-Chi? Instead of Patrício, Canek answered:
> CANEK WATER: Yes, my lord, that's right, I will be the wedding godparent […]
> CANEK FIRE: The lord laughed and added: You are right, why would you marry someone younger if you are not going to use your wife, after all. At this very moment, two guards approached Domingo and took him away, with tied hands. Leaving the room. Canek stopped him and said:
> CANEK WATER: You must marry her anyway, Domingo. You love her and want her more than anything, marry her (Araque, p. 75).

24 Interview with the author, April 25, 2023.

25 From this perspective, a shaman also resembles a storyteller, performing a transubstantiation in and through their own body.

Ultimately, the figure of Canek, as expressed in the title, is a mythic-scenic Canek who *is* the play, as everything unfolds as if he were the activator, the vessel, and the condenser of mytho-spiritual forces (the natural elements, the sowing of materiality, of a human or scenic body to bring forth the presence of a memory, a reincarnation of that energy in another person). But also—and this is crucial—he is the one who recounts the historical forces that contributed to the uprising from the perspective of power relations. The cosmogonic is realized and made singular within the historical, continuously intersecting it. The heroic historical Canek is, simultaneously, Canek-God, the divine force.

Understanding the figure's dual identity in this way allows us to also grasp the subhead of the play: "transfiguraciones del ensueño". Each scene functions as a vision, a fractal of a lucid dream that combines the coexistence of this historical-spiritual, empirical, and mythical-mystical duality. This lucid dream particularizes itself in fractals or transformations of itself, materializing simultaneously in the transfigurations of the mythical figure of Canek (Earth, Water, Fire, Air) and in the theatrical scene that this figure brings forth: the dreamlike mode of a lucid dream. The dual identity manifests in the transfigurations of the dream of the historical figure who envisioned a *Maya* society free from colonial rule. The revolution of the word and scenic language lies in the construction of this duality.

It also makes us aware of the existence of another transfiguration occurring within both the scene and our perception: the phagocytation of the relevance of Western epistemic paradigms (of history as politics in itself and history as linear, particularly the individual as an identity unto itself) by the enduring nature of indigenous cosmoperception. This inversion provides the conditions for the internal emancipation of the mestizo subject.

This subject joins the scene through the presence of spectators who were invited to sit at two tables along the sides of the stage, completing a structure that allows a circular relationship between the stage and the audience. The guests were served a dish not only traditional but also imbued with sacred symbolism: corn soup. At the moment when the ritual of the shared soup grounds the dialogue, Canek Earth evokes the possibility for each of these spectators to embark on a learning process, allowing the presence of Canek (both historical and divine) to resonate within them here and now:

> Canek Tierra: See this young man (points towards one of the servants). Indigenous blood flows through his veins, although presenting a Spanish face, gaze at him, pay attention how he speaks and how he learns; within him, the spoken tongue and the written word live. It is not from earth nor wind, within him, reasoning and feeling are intertwined. He is not from bellow nor above. He lies exactly where he should be, he is like an echo, which blends with a new name in the dimension of essence, the voices who talk and those who silent (Araque, 2013, p. 73)[26].

26 It is worth noting that this passage reveals that the imagined target for these spectators was a mestizo audience. In fact, when the work was presented with Indigenous people seated at the table, Araque realized he could not address this speech to them (Conversa com el autor, 14 jul. 2023).

The presence of real figures as scenic figures—the members of the audience on stage being served and eating corn soup—allows the Indigenous experience to also become dominant in the stage-audience dynamic. It enables this perspective to resonate in the here and now of the scene, within the time and space shared between artists and audience, where fiction and performance mutually permeate each other.

3.3 The Historical-Mythical Duality in the Use of Language

The construction of scenic figures from the outside in, and consequently, a non-dramatic use of language in their speeches, already provides a clue that the word is used more in an expressive-performative mode than a representational one. But what reality does this performance express or reference? Unlike a post-dramatic use of language, we are not dealing with a use of the word that establishes it as a signifier, expressing something akin to a pulsating desire incapable of finding a possible meaning or constantly searching for one. My hypothesis is that the text presents a use of language that organizes sentences and words in such a way as to evoke a poetics that suspends univocal meaning and installs it as a magnet for a balanced instability. At the same time, it unequivocally enunciates its historical content and exposes the exploitation of the *Maya* peasant population and the social injustice to which they are subjected. In this way, it addresses the challenge of remaining on the threshold between the socio-historical and the mytho-spiritual dimensions—presenting history in such a way that it reveals "that in it had happened a tragedy that participated in the domestic and the heavenly sphere" (Araque, 2013, p. 80,).

The following dialogue (the epic dialogical narrative) illustrates this attempt to articulate a meaning while simultaneously subjecting it to a perspective that dissolves its rigidity:

> Canek Aire: Canek and the boy named Guy walk in the woods; at the time Canek halts the boy Guy and say:
> Canek Tierra: Gaze the earth. Count each grain of sand.
> Canek Aire: (turned into a boy) "It cannot [sic] be counted."
> Canek Tierra: You may not know that, but the number of stars and the number of grains of sand do exist in the world. They cannot be counted thou, one may feel them inside one's core: there's a word to describe it. Immensity is that word. It is a word soaked in mystery. By using it, we must count no stars nor grains of sand.
> Canek Aire: We have change our knowledge, using emotion in its place; this is a mode of diving into the truth of the things surrounding us.
> They transmute into mythological birds. Canek Aire is a Little bigger than Canek Tierra; they make the same movement in the air. The air is their own music, the air of the Andes (Araque, 2013, p. 82).

From this passage, I understand that the rhetoric used to configure the different anecdotes aims to highlight the human position in relation to the vastness evoked. From this perspective, each episode takes on the function of a prayer, a meditation on this worldly-divine relationship. It seeks

to express this relationship in the face of the universe, speaking of historical events in such a way that the presence of this vastness is never forgotten. This intent explains the insistence on quickly shifting to the present tense, even when recounting something that belongs to fiction (in addition to helping sustain the word as a performative materiality within the presentation). It also explains the ending of episodes with a sentence that seems to explain the events but instead envelops them in a relative suspension of meaning. The writing rarely focuses on causes and motives (this is also a characteristic of Gomez's book). Rather, it presents us with the modalities in which historical events unfold, and here we find a relationship between knowledge and subjectivity that also appears in literature on Indigenous worldviews[27]. When we accept that the Indigenous mytho-spiritual dimension of subjectivity and community supersedes the historical dimension, we no longer need to focus on the reasons for injustice. What is more important is to unambiguously recognize injustice itself. In this way, this use of language, both denotative and evocative, acknowledges historical specificity and protests against it in the name of this mytho-spiritual dimension.

3.4 The Historical-Mythical Duality in the Construction of Space-Time in the Scene

On one hand, the play remains faithful to a modern spatial device for Western indoor theater, which is the frontality of the stage and the separation between audience and actors[28]. However, as indicated earlier, Araque conceived a small hybrid space consisting of two tables with a few chairs placed on the sides of the stage, where some spectators were invited to sit. With this space, he created a bridge between empirical reality and fiction, allowing him to symbolically extend the mytho-spiritual framework to the spectators as well. On the one hand, by including the spectators in a circular configuration, which may not have broken the frontality but, at the very least, created tension with it. On the other hand, through an action that was both every day and held sacred connotations: the preparation of the corn soup[29]. The exposure of these few spectators thus problematized the separation between stage and audience, integrating this very exposure into the performance, turning the configuration into a reflective resource for the staging. It was both a good solution and the acknowledgment of a failure. A good solution, within the historical-mytho-spiritual duality governing the scene, and a failure in the face of a spatial reality where Western

27 "Therefore, indigenous knowledge is not about contesting things and causes, rather, it is a knowledge based on modalities and practical making. Such available knowledge could not be constrained nor reserved, not to mention one could not be alienated from it, since the knowledge demands commitment from the individual who manipulate it. Indigenous thought carries a strict relationship between knowledge and rite" (Kusch, 2007b, p. 317-318).

28 This fidelity was somewhat imposed by the spaces that hosted the group. Araque (July 14, 2023) pointed out that the original idea was to present the play among nature, in a forest. He also mentioned that, due to the circularity and the offering of the soup, the play was once performed in a church, near the altar, highlighting the intersection between the sacred-divine space and the worldly-human space.

29 In fact, in the aforementioned interview, Carlos told me that the action of preparing and sharing the soup was one of the first scenic images that came to his mind, and he felt it was essential to integrate it into the scene.

theatrical epistemological principles were still in force. The best that could be achieved was to expose the utopian nature of this inversion in the merging of epistemological perspectives.

At the same time, we can perceive in this scene a materialization of the temporal organization in which the past always accompanies us and continuously demands renegotiation with the present. From this perspective, this "failure" is simply the starting point indicating where work is needed to establish harmony between past and present, as well as between the people who articulate these temporalities. The scene itself emerges as this work. Therefore, to maintain a partially resolved state is a matter of honesty.

At the same time, the scene with its action of sharing the soup and emphasizing the possibility that spectators might echo the actions and words of the past is also a materialization of the perennial temporal arc, where, at any moment, the forces that revive the projects of the past can materialize. This is something that, in another point of the performance, is merely articulated through the metaphor for the body buried (or planted) in the woods.

But is it not precisely at this point that a contradiction can be felt? As this proposal is presented in an indoor theater, no matter how unconventional, it remains and ends (or dies) in a sort of cemetery and not in the forest, invoking the image of the deceased body planted in nature. As much as this production strives to acknowledge the fracture in interethnic relations and seeks poetic scenic methods in its dramaturgy to heal this wound, by subjecting the historical world to the mytho-spiritual world—by fictionalizing the cooking and sharing of the soup—doesn't it fail to go beyond, by constructing the performance as a kind of cultural reservation, where this sensation is experienced like a dream, *as if* it were real?

In my view, this critical argument is valid. But it cannot be expected that a scenic work which addresses an unresolved historical reality can itself be that historical reality, now resolved. What can be expected is that it prepares symbolic and pragmatic solutions in specific moments, so we can perceive both the necessity and possibility of that resolution, and sense the enrichment in life that such a resolution might bring. This implies that the work should address its own limitations.

Symptomatically, it was this space-time configuration that allowed the work to move toward a solution when a serious conflict arose with an Indigenous population in the Colombian Amazon. The conflict occurred because, in addition to a live music performance, the group used some recorded Indigenous songs, provided by an anthropologist friend, as a way to characterize the energy of specific scenes. This, in itself, could be subject to criticism, as it instrumentalizes Indigenous culture rather than recreating it as a transformative force in the fictional, scenic, and corporeal dramaturgy, as was done with other elements of the scene. Worse still, during a performance in Leticia, the capital of the Colombian Amazon, a group of Indigenous people stopped the presentation, protesting against the use of their songs. In the conversation that followed the interruption, the solution proposed by the Indigenous group emerged: if they could sit in the seats reserved for the audience, eat the soup, and sing the songs themselves at the appropriate moments, the problem would be solved.

This solution implied that the Indigenous people were not opposed to the use of their songs, but they clearly wanted to be able to give permission for their use, placing the music as a gesture that communicated Indigenous knowledge as agency, not as reified artifacts. They did not oppose the hybridity of the performance itself, but wanted to be agents of that hybridity. It was a moment of social utopia emerging from a crisis that (unintentionally) expressed the dominant instrumental relationship between white and Indigenous cultures.

Subsequently, the group was invited to perform the work in the large *maloca* (the central village hut) of their Indigenous community. The performance took place in the middle of an Indigenous gathering, so that the preparation of the soup, its sharing among all the spectators present, and the Indigenous songs became fully integrated into the theatrical presentation. It is important to note that this performance did not diminish the essence of the production; rather, it revealed its potential for communication and for creating interactions between white and Indigenous bodies, because the duality of perspectives and their hierarchy already inscribed within the work allowed for this dialogue. A dialogue that could only occur because Indigenous culture recognizes this duality within its own worldview, and therefore did not require that the "theater" be transformed into a ritual.

This incident highlights the power of this epistemologically hybrid theater, both in terms of its formal productivity and its capacity to momentarily transcend colonial relations within and outside the performing arts. In its poetics, it exposes its gesture of dissolving the predominance of Western theatrical culture and episteme, and rearticulating it under the hegemony of Indigenous perspectives—without rejecting or nullifying that episteme.

4 Final Considerations

A solution like the one found in *Canek*'s work may not be conclusive, but could offer the possibility of respectfully experimenting with the dramaturgical fusion of these two theatrical cultures. Julia Guimarães (2021, p. 1-2) reflected on these difficulties in aligning Western and Indigenous theatrical practices within the same performance

> "[I]t is a complex challenge, as the very idea of 'theatrical representation' is, to a large extent, an alien notion for many Brazilian Indigenous traditions. In these contexts, practices labeled by non-Indigenous people as 'artistic' or 'poetic' are so deeply embedded in Indigenous daily life and rituals that the very act of naming them as 'theater,' for example, risks sounding reductive from the perspective of worldviews founded precisely on the inseparability of these fields. [...] It is only when some of its traditional and Western values are diluted that theater makes way for Indigenous gestures, speech, and songs to gain expression and recognition" (Guimarães, 2021, p. 1-2).

As we have seen from the reflection on the philosophical-spiritual context of *Canek: Transfiguraciones de un ensueño*, influenced by Indigenous thought, *it is not a matter of replacing* realistic theater and the historical world as its reference and context with a performative-ritualistic theater grounded in a cosmogonic reference. The "dilution" of which Guimarães speaks, in my view, does not call for that (although it could be implied that with social transformations in this direction, everyday aesthetic practices might be subjected to this vision). Instead, it is about a project that configures the historical scene in such a way that it is grounded in openness to the energetic presence of the pre-subjective and pre-objective dimensions, which Viveiros de Castro identifies as the formative force that impacts the myths from which they endeavor to speak. This openness shapes how the empirical world is perceived and spoken about.

Therefore, there is no need to transform Western art into Indigenous art and vice versa, as if Western art could not submit to Indigenous cosmoperception or if Indigenous art could not incorporate representational elements and emphatically expose aesthetic dimensions. It is not about demanding that theater under Indigenous influence become a performative practice that could be integrated into the everyday life of an Indigenous people. Nor to reiterate a position formulated at the beginning of this essay: it is not about promoting a pre-modern Indigenous practice, but rather a non-modern one under current conditions. For this reason, I insist on the paradigmatic nature of the duality of perspectives, but with a slightly hierarchical bias. A bias that corresponds, on the one hand, to the assertion that we exist in this world, but on the other, that this world is not limited to the one we habitually perceive. And that the perspective from which we view this world might need to be shaped in such a way that the mytho-spiritual world organizes how we experience and evaluate the material world, without necessarily determining what we perceive.

This implies structuring the temporality of the borderland historical world so that it can be transformed in such a way as to harmonize with the principles of this cosmoperception. From my point of view, this is where the specific poetic configuration of the conflicts that structure this type of theater arises: the dramatic conflict (in our case, the Indigenous uprising) is presented and discussed in terms of its capacity to evoke and articulate a mythical renewal of the empirical world; its capacity to make the spiritual dimension resonate, each time anew, in the empirical "now" through the poetic language of the scene. If in the world of cosmoperception this "revolution of the word" is articulated as a temporary harmonization of opposing forces, in the empirical world the term is evidently the creation of justice—not as an ideal, enduring state in the Western sense, but as a constant and repeated claim to balance social forces and structures of power.

References

ARAQUE, Carlos. Dramaturgia en diferencia. Teatro poshistórico. Bogotá: Editora Universidade Distrital Francisco de Caldas, 2013.

ARAQUE, Carlos. Entrevista com Stephan Baumgartel, 25/04/2023. Arquivo pessoal do autor.

BARTOLOMÉ, Miguel A. La insurreción de Canek. Un movimiento mesiánico em el Yucatán colonial. Instituto Nacional de Antropologia y História: México, 1978.

CARNEVALLI, Felipe; REGALDO, Fernanda; LOBATO, Paula; MARQUEZ Renata; CANÇADO, Wellington. Terra: antologia afro-indígena. São Paulo/Belo Horizonte: Ubu Editora/ Piseagrama, 2023.

CASTRO, Eduardo Viveiros de. Metafísicas Canibais. Elementos para uma antropologia pós-estrutural. São Paulo: Ubu, 2018.

CASTRO, Eduardo Viveiros de. Perspectivismo e multinaturalismo na América Latina. In: CASTRO, Eduardo Viveiros de. A inconstância da alma selvagem e outros ensaios de antropologia. São Paulo: Cosac& Naify, 2014. p. 345-399.

FLORESCANO, Enrique. Memoria mexicana. Sección de obras de historia, Ciudade de México: Fondo de Cultura Económica, 2002.

SEMINARIOS de Cultura Guarani. Fundación tierra sin mal. 7 out 2020 a 24 maio 2021. Vários vídeos. Disponível em: https://www.youtube.com/@fundaciontierrasinmal842. Acesso em: 25 ago. 2024.

GOMEZ, Denise Maria Cavalcante. O perspectivismo ameríndio e a ideia de uma estética americana. Boletim do Museu Paraense Emílio Goeldi. Ciências Humanas, v. 7, n. 1, p. 133-159, jan.-abr. 2012.

GUARANI, Jeira. Tornar-se selvagem. In: CARNEVALLI, Felipe et al.. Terra: antologia afro-indígena. São Paulo/Belo Horizonte: Ubu Editora/Piseagrama, 2023.

GUIMARÃES, Júlia. Pela diluição do edifício teatral. São Paulo: [S. n.], 2021. Disponível em: https://tepi.digital/wp-content/uploads/2021/12/texto-3-Julia-Guimaraes.pdf. 2021. Acesso em: 26 ago. 2024.

HUERTA, María Teresa; PALACIOS, Patricia (ed.). Rebeliones indígenas de la época colonial. Instituto Nacional de Antropologia y História: México, 1976.

AILTON Krenak fala sobre Azira'i. Captação: Daniel Barbosa. Edição: Daniel Cotrim. Realização: Sarau Cultura Brasileira Rio de Janeiro: Sarau Cultura Brasileira, 2023. Disponível em https://www.youtube.com/watch?v=HftQtDGFhX8. Acesso em: 25 ago. 2024.

KUSCH, Rodolfo. América Profunda. In: KUSCH, Rodolfo. Obras completas. Tomo 2. Córdoba: Editorial Fundación Ross, 2007. p. 1-254.

KUSCH, Rodolfo. El pensamiento indígena y popular en América. In: KUSCH, Rodolfo. Obras completas. Tomo 2. Córdoba: Editorial Fundación Ross, 2007b. p. 255-546.

MIGNOLO, Walter. Desobediência Epistêmica: A opção descolonial e o significado de identidade em política. Cadernos de Letras da UFF, Rio de Janeiro, n. 34, p. 287-324.

REY, Sandro Romero. Desafios: o Teatro Itinerante del Sol. Estudios Artísticos, Bogotá, Universidad Distrital Francisco de Caldas, v. 1, n. 1, 2015.

PAVÓN-CUELLAR, David. Além da psicologia indígena. Concepções mesoamericanas da subjetividade. São Paulo: Perspectiva, 2023.

PATCH, Robert. La rebelión de Jacinto Canek em Yucatán: una nueva interpretación. Desacatos, n. 13, invierno 2003, p. 46 – 59.

POPYGUA, Timóteo Verá Tupã. A terra uma só. São Paulo: Hedra, 2022.

ROMERO, Luís Eduardo Léon. Chamanismo ancestral indígena em el encuentro del sí mismo. Bogotá: Editorial Universidad Cooperativa de Colombia (Educc), 2010.

ROMERO, Luís Eduardo Léon. As Guy Mhuysqa. Expresiones filosóficas y ontológicas de una psicología ancestral indígena. Preludio reflexivo para unas prácticas del ser y el estar muisca. Tesis Psicológica, Bogotá, v. 9, Fundación Universitaria Los Libertadores, n. 2, julio-diciembre, 2014, p. 224-243.

DIÁLOGO entre dois mundos – Cosmovisão. Ep. 2. Abril Indígena. Entrevista com Seu Egino. Bertioga: SESC Bertioga, 15 abri. 2022. Disponível em: https://www.youtube.com/watch?v=t3Vo-kCC2Hw. Acesso em: 25 ago. 2024.

SEGALES, José Juan Bautista. Hacia la reconstitución de "el ser humano" como sujeto. Educere, v. 23, n. 76, p. 851-858, 2019.

SOUSA SANTOS, Boaventura de. Decolonizar el saber, reinventar el poder. Montevideo: Trilce/ Extensión universitaria/ Universidad de la República, 2010.
PAVÓN-CUELLAR, David. Além da psicologia indígena. Concepções mesoamericanas da subjetividade. São Paulo: Perspectiva, 2023.

Academic biography
Stephan Baumgartel - Universidade do Estado de Santa Catarina (UDESC)
Professor at the department of the Performing Arts and member of the Programa de Pós-graduação em Artes Cênicas at Universidade do Estado de Santa Catarina, Florianópolis, Santa Catarina, Brazil.
E-mail: stephao08@yahoo.com.br

Funding
Not applicable

Ethics Committee Approval
Not applicable

Competing interests
No declared conflict of interest

Research Context
No declared research context

Contribution of authorship (CRediT)
Not applicable

Evaluation Method
Double-blind evaluation

Editors
Marcelo Rocco
André Magela

Peer Review History
Submission date: 13 March 2024
Approval date: 13 September 2024