WHY ARTS IN TIMES OF WAR? ¹

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The reality of Colombia should permeate our lives for the formation of a collective memory that has been fatal, nostalgic and tragic, so it wouldn’t be forgotten, so it won’t be repeated.

My relation with the violence is not conceptual but in fact, my great motivation to investigate the relation between the violence and the art like a political event of repair, begins when we experiment what is to be victim of the armed conflict, with the purpose of finding possible solutions in a country where many do not have voice.

The highly traumatic, either individual and collective events, require an expression form and a fictional representation and complex aesthetic that acts as a communication practice repair, and, in effect, operates as an enhancer of assimilation and social and individual understanding of the event and the trauma involved.

This article studies deeply these mechanisms and aspects that allow understanding theater plays as actions of symbolic reparation to individuals and collectives associated to high traumatic events in a context of social violence.

The Colombian theater play Kilele, a play that tells one of the most dramatic events in the recent history of the conflict in Colombia, namely the death of about a hundred people from the civilian population after the explosion of a gas pipette loaded with explosives in the Church of the municipal seat of Bojayá, Bellavista, and subsequent displacement of survivors, during a combat between guerrillas and paramilitaries in 2012. “On ban of armed groups, the community could not mourn their dead or do the necessary rites for burial. In Kilele, there is a man, a traveler, who proposed the dangerous task of making the funeral for all the deceased.” Trailer Kilele

The paper concludes with the construction of a theoretical bridge that allows movement between two worlds and realities, the reality of the performing arts (per formative / live) and the reality of social policy that are around a common social concern, allowing the establishment of criteria for the design and implementation of public policies that take into account votes to set actions that will transform a deteriorating society in fundamental human aspects approaches².

¹ The inputs for the construction of this article are part of a much broader inquiry into the Narratives of Conflict in Colombia that the author has developed four years ago.
² Although death tends to normalize and lose their social and political significance in a country where you live with chronic violence and savagery, evidence acts of resistance as Kilele that return faith in that social transformation and real transition to reconciliation is possible, peaceful coexistence and respect, at least, to the life and autonomy of the Other.
The becoming

The stage between 1948 and 1964 in Colombia is known as the period of violence, during which multiple acts were committed against the population with a high content of cruelty and accelerated urbanization due to the expulsion, because of violence, against the peasants who worked in the countryside to the intermediate and major cities areas.

Contrary to what was thought, the Colombian guerrilla boomed while globally with the failure of the Soviet Union, were held demobilization, however, this process did not occur in Colombia and its exacerbation was the biggest because guerrilla groups due to political and financial autonomy resisted the fall of the Iron Curtain.

Indigenous and peasant movements were booming even after the death of Jorge Gaitan, however they failed to solve the problem of land, proven in situations of inequality, poverty and exclusion resulting from the colonial era and the subsequent distribution of these between elites and the State in the independence time. These Agrarian Leagues became self-defense and in 1964 came the FARC, the ELN, and the paramilitaries, what is brought together since 1978 the drug problem.

As we see, the Colombian conflict has been developed for too long with specific features and characteristics that have allowed the interpretation from multiple perspectives. Among the best known one can mention the discussions about the culture of violence, discussing whether it is a civil war, in a context of generalized violence, a negative military stalemate, a besieged democracy or fighting international terrorism. Amid this diversity of theoretical and practical explanations of the main elements that characterize it, there is still no consensus among researchers about its determinants, making it one of the cases of greater analytical complexity. According to the Fisas model, could be termed as an almost intractable conflict due features containing and its implications when trying to engage a peace process: the due time of the conflict, the number of armed actors, funding and divisions, the number of deaths due to the conflict, organized crime networks and drug smuggling.

The Colombian governments based on the 1991 Constitution have made various legal developments within the topic of victims every time the political ideology that leads the country changes. Within these governments, as time move on, it is evident the increasing of different approaches: victims, internal armed conflict victims, child victims, female victims and crime enforced disappearance victims.

In addition to the regulations and international treaties ratified by Colombia (which together constitute the Constitutional Bloc), is vital for the Colombian State to be subscribed to the Rome Statute, where it is considered when crimes are violations international treaties on Human Rights, the International Criminal Court may engage its competence, however, when Colombia signs the Rome Statute, it exempts the Court for seven years, it comes into force effective from 2009, as the effects are not retroactive: "... Through the execution of this instrument, the Colombian government were forced to try and appropriate sentence to those who have committed genocide crimes, aggression or crimes against humanity punishment, and, if not, to extradite such persons to be tried by that Court. As for war crimes, Colombia signed the declaration of hundred twenty four Article of the Rome Statute, so that the same can only be tried by the Court from the year 2009 " (Uprimny, 2006, p. 49).
Towards the end of the century in question, the Colombian government joins the international mainstream in terms of self-restraint, in peace processes, negotiation of agreements with Armed Groups Margin of Law-GAMIL (Uprimny, 2006, p. 48).

With the rise to power of Alvaro Uribe in Colombia in 2002, the cessation of hostilities is declared with some blocks of the AUC initiating a peace process which granted benefits to the troops or subjects who commit to demobilize, all framed within a process of peace building. Because of this policy, create different legal, administrative and political developments that provide technical and operational assistance to crime victims incurred by the demobilized GAMIL -reply to ensure their rights to truth, justice and reparation-. 

With the rise of Juan Manuel Santos to power in 2010 the ACT 085 OF 2010 is approved when measures were taken regarding attention, support and comprehensive victims of the internal armed conflict repair and dictate other provisions, taking aim in ARTICLE 1. PURPOSE. establish a set of legal, administrative, social and economic instruments for victims, within a transitional justice framework that allows to solve the problems derivate of human rights violation and international humanitarian law breaches, that enable to implement the enjoyment of their rights to truth, justice and reparations to guarantee non-repetition, so that their victimization is recognized and dignified through the realization of their constitutional rights.

Currently in Colombia institutions are weak or are taken by population sectors that distort the objectives or collective processes they work with, putting at service entities that formally should contribute to the welfare of the entire population, there is where the conflict find it’s reasons to flare up, such as the Department of Chocó, causing that Colombia might be characterized as a failed state where in different populations the loss of legitimate monopoly of force is evidenced. 

A specific example of this Department is the town of Atrato Medio, where Bellavista is, in 2002 it was estimated that about 400 AUC paramilitaries and 2000 FARC guerrillas fought, first used civilians as human shield and seconds attacking disproportionately, causing the disappearance of 10% of the population: 119 civilians were killed and 30,000 peasants were displaced. Although Early Warning existed eight days before by the Ombudsman, Eduardo Cifuentes, as Semana magazine published on issue 13 May 2002, to the Vice President and Minister of Defense, the Commander of the Armed Forces, the Interior Minister, the Commander National Police, the Commander of the Fourth Army Brigade, and many more, the military only ordered men to go the day after it was consummated the slaughter, arriving four days later.

According to the Report of the Office in Colombia of the United Nations High Commissioner for Human Rights on its Observer Mission in the Medio Atrato of May 20, 2002, the Colombian state, it was demonstrated in the case of the slaughter that early warnings were given, is responsible for this as it fell into the grave breach of the duty to prevent, by default, because the failure of state agents in the territory not guarantee or protect the rights of citizens in the allowed time step Paramilitaries on the Atrato River, like the arrival of the aircraft at Vigia del Fuerte; in the same way on the upside, did not prevent the infringement and not protected civilians or paid attention at the time of slaughter or at the time of displacement.

The events that occurred in Bojaya not only affected the life of the population but also their death, just as it is affected in the disappeared ones by avoiding the proper social and cultural practices
which allows the grief feeling and the restitution of the asignment places for the living and dead ones. Most of the corpses were left behind without a proper burial and memorial ceremonies, due to the horror felt by the inhabitants who had to leave their turf and homes leaving behind the bodies of their relatives in a mass grave improvised in the only dry land they could find, with no name no identity no recognizement.

The land of the living and the dead collided in Bojaya, even the surrounding towns after the inhabitant exodus in quibdo, it was called the town of the living dead (Bello, 2005, p.88) “the anxiety of living people because the dead do not have their place of ancestors, has made more than a third of the original population has not returned to Bellavista, and caused the returnees change their practices by the fear of dead that produce in them”((Bello, 2005, p. 88)).”

The issue of the burial ceremonies will become with the pass of time in the main focus of the play Kilele³, but also one of the most transcendental topics which affected and affect the population of Bojayá

As a fact it doesn’t seem possible a repair without holding the proper burial ceremonies suitable for the inhabitants culture, regarding this issue, the difficulty on behalf of the state to carry out the recon of the corpses found in the mass grave is a big concern: years after the tragedy the inhabitants still complaining because the recon wasn’t made yet

At this point of the plot Vergara⁴ Would come through a journey which led him to live in the towns of Chocó for several months in order to carry out a field work, a research in artistic creation. Kilele is a long breath play which it’s creative process implied several years and amount of effort, meanwhile Bojayá was getting lost in the oblivion of the media, in the other hand a work of art inception was happening that would give a shape and a name to the events and would be related to it as a symbol of Bojayá as a second skin as a body portrait

The work in the creation of Kilele⁵, was a production based on an act of imminent destruction, it was a labor of continuous memory, going back again and again on the events from different perspectives, including the testimonies of the victims and an approach to the culture they are part of, allowing what is called by Margalit the sharing memories “is more than just a single accumulator memories: It requires an understanding [...] integrates the different perspectives of those who share in one version or at least in a few versions, the perspectives of people who were, [this way] other people [...] can be incorporated into the experience of people who participated in the events ”(Margalit, 2002, p.44 ). Kilele constitutes an act of not forgetting that, as the author says, it gives a visible framework to the facts and gives them the relevance society should give to

³ For the premiere of Kilele whole team: actors, director and playwright, traveled to Bellavista, presented the play to the victims in the church where there was broken the pipette while it was surrounded by paramilitaries who could not enter to be sacred precincts and bear arms, it was the first time after the slaughter of the people that several people could gather and mourn for their dead (because was banned) without danger of being accused of conspiracy. Felipe Vergara, playwright Kilele.

⁴ Felipe Vergara, playwright’s work.

⁵ “Kilele is noise, bustle, shout, lament and cry for the victims that produced the social, political, economic and armed conflict in Bojayá and around the Atrato. It is also fuss, celebration, song, tribute and a voice that encourages those who continue to rebel against the war. Kilele was fed from diverse imaginary about the armed conflict, half truths and sun that want to cover with a finger; the unbridled ambition and blind arrogance. It grew out of the stories of many wakes and truncated novenas, prohibited tears and unburied dead. Finally, he took his way through the mysterious glow that eyes of those who cultivate resistance. Kilele is a journey, the displaced and forced to travel banned someone who wants to travel back to his people. A fight for freedom in conditions that seem impossible to reach.” Fernando Montes, director of Kilele
them "we try to make these events just as they happened in Bojayá, giving them importance, the significance they have, because otherwise they would be forgotten in the rush of the daily life»

**Kilele or the architecture of the world**

Memory exercise is the exercise of forgetting and not forgetting. Reality in Colombia should match with our lives in order to develop a collective memory which has been dreadful, nostalgic and tragic, so we don't forget, we don't repeat it “… the duty of a society of recalling the horrors of the past doesn’t come of an insane behavior but a deliberate effort to build a better future free of those horrors, the memory of evil should embrace a shield against evil so in consequence the future should not be built with the basis of forgetting the past.” (Uprimny, et al., 2006, p. 3)

Following Annette Wieviorka who defined these times as the witness era “leaving a testimonial from the different horror regimes lived in the xx century is of great importance, facing the ethical necessity to build a critic culture which avoids that extreme violence to be repeated. To this interest for the transmission of the past as a fundamental element in order to understand what happened and to prevent those crimes to occur again, Andreas Huyssen called “The memory burst”(2002) this way with the great importance the memory has got in the time, it has stimulated a movement that tends to give the private memory a public place” (2005, p.1).

The history of Colombia and it’s sad events, has made of it one of the most dangerous and violent places of the world, the notorious social decay we are witnessing and testimonials emerge facing the culture with a series of stories passions and tragedies; amongst these the violence and death are consolidated as some of the most relevant topics within the testimonial narratives in Colombia.

Facing the necessity of building a memory for history in the last two decades; associated to the testimonial narrative, the historical memory aims to turn the linguistic material from the personal events, real facts into research material in order to explain complex problems framed in the violent conflict in Colombia, this streaming has emerged in the artistic manifestations: literature, movies, dance, video, plays, a good example of these is Kilele among other ones

Kilele’s author Felipe Vergara, must tell the events from the theatre as a non forgetting exercise he says:

[…] I think Colombians are not in position to forget about narration and stop telling stories because […] as a country we have the necessity to listen our reality in a story way so we may see some other things that wouldn't be able to be shown in other way […] we cannot set aside telling what is happening otherwise some other people will tell it for us, the human being is narrative in his structure […] we are responsible of knowing how to tell them, if we don’t then narrative will be developed from a different perspective […] I think narration is important, no matter how is made […] You have to tell re tell and tell again, it is not a matter of doing it only once, it is told many times and is changing and somehow this start to influence in the vision itself the people have. (2011, p.16)
Memory is something that is being constructed and modified nevertheless the facts don’t modify in its own reality or the events that really occurred changed, it is the meaning it may have what is being updated in the performing act, memory sets up a visible interpretation, at this point is very relevant something quoted by Paul Ricoeur about memory and imagination where memory-image, the transforming memory and represents through images consists “So it is also as a mixed form that we must speak of the function of the imagination consisting in "placing before the eyes," a function that can be termed ostensive: this is an imagination that shows, gives to be seen, makes visible». And at the same time implies awareness about reality.

Reality shown in Kilele is the truth of a social trauma regarding the tragedy experienced by a town that had to witness the decease of big part of the population, most of them without a burial and becoming as well the living ones and the dead ones in banshees.

For these afro Colombians their dead aren’t now where they should be, in the cemetery, now they are wandering over the living ones are, invade the different spaces, in the church through the fear caused by their manifestations, the room ones with their appearances and the street ones wandering at night after party time (Bello et., al, 2005, p. 87)

Kilele shapes a concrete drama and produces a memory of the events which turns it in a resistance act, this is the resistance to oblivion and the senseless and highly traumatic events.

A very important element is the role played by Kilele as a repairing mechanism amongst the victims, it is the merely fact of becoming a symbolic act of a burial or a memorial ceremony, As a matter of fact a big part of the elements of the play: chants, candles, costumes and body language make reference to memorial rituals, which responds to a research made by the Varasanta group directed by Fernando Montes who set the stage for Kilele performed in Chocó about the staging of the play. So big part of the play planning was thought as a symbolic funeral rite for the dead victims of Bojayá

This number (119) would become in a symbolic number failing to get the accurate number of killed due to chaos and the lack of presence of the law enforcement in charge of lifting corpses, it would be modified after further investigations of the case. The memorial rites, el guali for children, which is the proper ceremony for the inhabitants of Bojayá, rite along with chants and prayers and the memorial for grownups is performed in the penultimate scene of the play and actually is about the last scene, the final scene (xvi) is about an epilogue closing the story with the symbolic dead of the star of the play: Traveler.

Kilele’s pose is the recovery in a symbolic field of reality related to a social trauma from some events linked to a national conflict of big proportions which there is a serious responsibility on behalf of the Colombian government. This recovery influences directly in the making of a collective

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6 The Gualí is a representative of Colombia’s Pacific coast ceremonial rite, especially in rural areas, and consists of a series of songs, recitals and games are held on the occasion of the death of a child (Gualí).
memory about the events and the elaboration of grief in the victims. First is given by performance through an aesthetic process with dialogic dimensions fundamental for jelin- (2002, p.95), because the plot is based on testimonials from the victims, where the author becomes himself into a second level witness, according to the levels claimed by Laub as witness of the testimonials, so the play has a testimonial trait that generates a symbolic reading of the events.

On the other hand it causes a straight effect on the audience because is a per formative play , which is very relevant from the sensitive memory perspective, where a direct appealing with the audience is generated – In a sensorial dimension- allowing it to make a re presentation, to live the event, in the per formative arts the audience is given a sensorial experience creating an up close and personal resonance, according to Bataille, the audience of a scenic play watches images in motion building a narrative in order to tell an event perceived through the senses , and affects the understanding related to the own history. This is from great relevance for the social policies, especially regarding to victim repair policies because when they as audience witness a scenic play may feel a very affective and emotional experience and if related to the events may cause a recovery action not only for the individuals and personal traumas but also for the collective and the social trauma along. Kilele is an alive memory it means that is present in every update.

All this has a bond relation with the setting up of a collective memory about the events appart from a recovery function as a symbolic way in the grief process (Santner, 1992, p. 144).

Victor Vivescas says “ theatre is a privileged place to ask for the absents (2005, “ The history of the end of the world” [Documentary] as Kilele does when sharing with the society the chemical principle of creation as a way of being in the world, where the aesthetic subject becomes a political one, so there is a breach from the aesthetics to the politics covering the real field of the social with the artistic field of the aesthetics production.

How is this alchemy made? How to trespass the from aesthetics realm to the political one? The theatrical space creates an illusory space which becomes in the fictional place where the actions take place, this way it causes some cleavages, just as in the movies from a real space like the cinema theatre where the audience is and an imaginary place, this is a fundamental issue which allows the aesthetic game where a series of semiotic relations are established part of a narrative pact in which the imaginative faculties of the audience were tested7. It is about the formation of an illusory field deployed beyond the concrete space horizons. When a character, embodied by actor, leaves the scene for one of the legs of the theater, do not goes to the space of reality, instead of goes to an imaginary space that extends from the fictional space that is completed by the viewer's imagination. From one scene to another is a continuation of the illusory world.

7 The narrative pact is a concept developed by Umberto Eco referencing the bond between a text and its reader about the frames of possibilities in the universe of the text, a good example are the stories for children, where the animals can talk and the reader takes this as something normal within the fictional universe of the tale, instead, in a real based play as the sentimental education of Flaubert, different rules are established where the cat in the first chapter of the second act only pets the velvet and the reader won’t expect it to talk only listening a meow maybe, for further information you may refer to the ingenious work of Umberto Eco, six rides over the narrative woods.
Lotman, Russian linguist and semiotician (1922-1993), studied from the perspective of semiotics the theatrical phenomenon, the author says about the theater space as follows:

The theater space is divided into two parts: the scene and the auditorium, between which established relationships that generate some of the fundamental oppositions of theatrical semiotics. It is, first, the opposition existence / nonexistence. Being and reality of these two parts of the theater are performed as two different dimensions. From the point of view of the spectator, from the moment the curtain rises and the play begins, the room ceases to exist. All that is on this side of the footlights disappear. His true reality becomes invisible and gives way to the entirely illusory reality of the stage action (Lotman, 2000, p. 64)

This opposition Lotman makes reference suggest the possibility of the creation of some other reality as in the case of Kilele, it becomes in a subsidiary space of the reality of the room, to be known, the world of the audience. In Kilele there are a series of links between the fiction world and the real world but is not a realistic cut play, because it has a deeply surreal and symbolic aesthetic. That new and originary space appears and appeals to the illusory being to the imagination of the audience in charge of updating its sense.

This way, the plot becomes in to a mechanism of social interaction and the performance of a concrete topic represented in the play. In the case of Kilele, it has a high component of references about the events occurred in Bojayá, it establishes a semantic and semiotic field to perform this acts, where the audience belongs to the society and the turf where the events took place establishing an identity and appropriation of these.

Living arts act straight into reality and establishes special bonds with the audience by producing total experiences of sensory elements which are directly experimented, as in theatre where a complex play is set where there is a crosslink among actions performed by actors, script, stage, and light setting and OST. It was common in Kilele for the audience to cry, yell, laugh; they could manifest emotions physically during the play in a logical of catharsis proper from the theatre as claimed by Aristoteles in The Poetic.

There is in Kilele an integration of the illusory or fictitious space and the real space where the play is held between the stage and the room between the actors’ space and the audience’s space.

The scenic event acts as a mechanism of catharsis where the audience makes an exercise of interior commotion thanks to a complex series of mechanisms and processes tested in the play, this catharsis as well as some given in manifestations in the town of Bojayá mostly in dance and music (Bello, 2005, p.63), it performs a psycho social attention action and overcoming the trauma related with the integral repair.

The overcoming of a trauma is one of the processes that allows the construction of sense, by this the play has been analyzed from its actancial structure because is a fundamental component in the construction of the universe of relations between the story and the characters; and allows the projection, in the fiction field, from the actors, in the events from the background and referent to the play. The actancial analysis is part of literary analysis with a structuralism approach, it began in the structural linguistic founded by Ferdinand de Saussure and their pioneers were Barthes, A. J.
Greimas y Todorov. The analysis developed here is based in the analysis developed by Helena Bernstein, in her book Structure analysis for the literary narration.

Identifying the mechanisms which the sense of Kilele is generated is useful in order to understand from a cultural, social and semiotic context, how the actions provider of tools allows many of the integral repair action work, you may think is some irrelevant and that it turns to be a fake analogy, as understanding the functioning in its physical details, mechanisms and mathematics in a brighten light bulb in relation to the social fact of providing electrical service to a population affected by events such as ones happened in Bojayá8. However in the case of the actancial analysis of Kilele, is more about providing criteria in order to evaluate mechanisms, actions and measures related with fundamental components of the right to be integrally repaired (Psycho social or psychological attention and tribute to victims among others) and with essential elements from transitional justice ( right to the truth, reconciliation and construction of peace, among others) working towards constructing peace.

For actantial structures that are characteristic of the narrative arts, ie, in which a story (theater, cinema, sometimes dance and narrative literature) has a projection of the political and social structure that frames generated a reality and the events that happen in this reality, so a fictional area or field suitable to talk about traumatic topics is created, so if you consider the trauma several authors on what is said and, in general, on the effects it has on individuals and communities who experience traumatic situations such as those in Bojayá, making connections and links between the illusory space, in terms of Lotman and real space, so that the construction of meaning is allowed by the ability to identify with fictional social actors in a semantic actants conjunction with a full sense of wholeness and is a quality of the novel and can be extrapolated to other narrative arts.

Actantial Kilele relationships reflect social relations that frame the tragedy in Bojayá. They act as a representation and materialize a living testimony that is updated by the staging of the play. Although the work does not have, and possibly any artistic work has, unambiguous, does evince a framework of truth, in the case of Kilele is associated with the version that had at some point, both victims and international organizations such as the UN tragedy.

It is common in the testimonials of the victims to express their perception of the inadequacy of words to talk about the event. As, the inability to communicate exactly what happened. This is more than a manifestation of the inadequacy of language to represent the world, is the manifestation of the need to find a language to show both what happened during the event, such as what happens in the trauma, ie the impact symptomatic in the subjectivity of individuals. Veena Das said, referring to the social traumas that "some things should be fictionalized before they can

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8A year after the tragedy, on a visit to Bojayá the deputy director of the Social Solidarity Network and officials from the Ministry of Housing, Electricity Planning Institute and the Government of Antioquia, the destination of 59 million was announced for the population of Bojayá will feature 3 hours of daily light. However, by then Electrificadora Bojayá was bankrupt and could not even provide energy service that provided four hours before, so that the allocation of 59 million could not be used to provide additional hours of power. (Bello et al, 2005, p. 160-161)
grasp” (Das, Life and Words, 2007, p. 39). The representation of the event directly affects its communicability and thus on its truth.

These actancial relations allow to understand (by being integrated in a narration, a series of actions, images and sequences towards a topic and a development), an event. In Kilele an interpretation frame is generated, because is a play with an actual referent a social trauma the play has a recovery function for the society in general and especially for the victims, in the sense suggested by the plays of Das, Caruth; Jelin and Laub, through semiotic processes as the actancial structure of [a truth] about the events, the audience is able to identify the relations of opposition and complementarily from the different social actors (actants in the fiction world) ruling the logic after the conflict, it is not at all an objective historical reality but integrates a referential framing concrete with real facts with a subjective reality with great relevance building sense around the events and works as a symbolic recovery and as a mechanism to go on a grief process among other features shown furthermore.

Similarly, there are reference codes that appeal to the viewer's interpretation they must update and rebuild the connotations and this measure requires the mediation of the public and an interpreter who is active in the semiotic process that is generated. By not directly identifying the social actors who played a role in the events of Bojayá because it establishes a kind of veiling which allows to talk about traumatic issues as if they were something different from reality. This measure is similar to the language of trauma that speaks through dreams, as the quintessence of revelation of reality into another reality that is seemingly harmless, but it contains what Veena Das would call, a poisoned knowledge.

The symbols, and general symbolic system in Kilele, mainly arise from the encounter between two worlds, the fictional world and the real world, as in the play is given a symbolic treatment of the social actors who played a role in the events related Bojayá tragedy, an example of this is the name of the characters, which is full of symbolic meaning, here are some of them:

Elmer and elméridas troops: the paramilitaries. The name comes from the name of the block of the AUC that was present in the area at the time when the events occurred, the Elmer Cardenas Bloc.

Manisalva: the army. The name comes from Manosalva Battalion, which was in charge of checkpoints and surveillance in the Middle Atrato River, and due to negligence or omission allowed some paramilitary troops to arrive to Bellavista.

Noelia: the guerrillas. The name comes from an event that had occurred days before the tragedy, in which troops from the 34th front of FARC, the Jose Maria Cordoba Bloc, had stormed and looted a vessel of the communities of the Middle Atrato that transported supplies and humanitarian aid for community stores. The ship name was 'Noah's Ark'. This is a symbolization of the acts committed by the actor against the population. (Guerrero & García, Middle Atrato ..., 8-9)
Some other carácter have a high symbolic meaning. Castaño, the dog outside the reference set with the heads of the AUC, Castaño brothers, represents in the plot the horror and violence; the inhumane and barbaric nature of the conflict.

Besides the above, in Kilele is evident the presence of a large number of symbolic elements that contribute to the construction of meaning and the creation of a communication channel between two cultures, one regional and vernacular, and another belonging to a field with references of a more universal way, or whose codes have a wider range (Antigone9, The Trojan Horse10, Odysseus and Aeneas11). It provides, therefore, a symbolic bridge, on one hand, allows the interpretation of the facts of Bojayá from an approach where relationships are generated fundamental anthropological issues, and on the other, allows the interpretation in which the individual elements of the culture of the Middle Atrato correspond to elements of literature and universal culture.

A very shocking element in Kilele is the fact that in each one of the presentations a special tribute of one victim is held, that’s why initially it was set to be only presented 119 times, the dedicatory is made with name and surname so it is said the name of a victim dead in the events happened in Bojayá this is a Para textual element aiming to a higher purpose more than only the artistic and aesthetic act of the play it proves the political interest from the author and the group in establishing an act of recognition of the events and the victims who suffered and keep suffering the consequences.

Wittgenstein, in his book blue and maroon notebooks(1968, pp. 70-87), establishes the possibility of feeling pain in other person’s body. The argumentative setting is complex but it can be resumed this way:

- We use the word “pain” in different ways, ie it is not a univocal term.
- These senses obey to different grammars and logics.
- The way we feel our own pain responds to mental processes.
- Actually these aren’t necessarily physiological processes the ones which rule the grammar of pain.
- Imagination as a representation of phenomena may build realities not able to be built empirically.
- By analog process a person may say with sense that he feels pain in other body.
- This pain in another body, even in an object sets a grammar that is not common.

The possibility of feeling pain in other’s body is relevant in traumatic experiences it allows theoretically a sort of aiming to a pain which referent of fact tends to slip from the eye the references are not only set by the events but referring to the suffering in the act of pointing at pain. Kilele is in big part a pointing pain act, a pain incarnated in the performer’s bodies and in the performance, the recognition of pain which is a constitutive factor of society and also awareness, a key element in the process of change and restructuration (moral or political) regarding this is an

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9 Tragedy whose theme is the moral necessity of Antigone for making appropriate funeral ceremonies to Polynices, Antigone’s brother, due the prohibition of King Creonte to bury the corpse.
10 Taken to the play both in the boats that came the Elméridas troops as pipette exploded.
11 As the hero who seeks to return to their land, indicating another important Kilele issues, the issue of return, in this case a return to a devastated wasteland, a land of death
aspect of restoration because is part of the psychological recovery process of the victims by recognizing their own suffering (Ceballos, 2002, p.8).

Despite the social and cultural distance between the author’s world and the world of the victim population a chance of a dialectic encounter is established through an act of representation and it becomes a ritualized social act. Barnaby King says:

> These final moments of the play, the actors sitting or kneeling before the audience, looking into their eyes, demonstrate that the performance has been neither an attempt to hold up a mirror to a culture that is not theirs, nor an attempt to relieve guilt, but rather a living ritual enacted by one group of people for another in a “ritualized action,” or “sacred ceremony,” in which all participants acquire a little more knowledge of each other through the expression of what these events mean personally to them. The ceremony is also a conversation, and the tour of Kilele was just one half of the dialogue. (King, s.f., p. 107)

Recognition therefore is not focused on a unilateral act of interpretation or definition, but the establishment of a field where the voice dialogue and the perception of victims, which is not necessarily unitary, is also at stake. Kilele creates this field of dialogue which allows recon not only transformed in the recognition of the pain but also in the other ones voices from the victims, society in general who sets a dialogue along with the play.

The repair has two contexts according to De Greiff, one that is related to general definitions established by international laws and regulations and the other is based on the interpretation given in reparations programs. Kilele analysis attempts to build a bridge between these two contexts from the analysis of action independent repair of institutional measures, but it is very relevant and atoning for establishing reconstructive justice, in which the actions must meet a social function for building a sense of the events that occurred and the reality of the victims present and absent (missing, dead).

Repairer’s elements Kilele therefore cannot be understood strictly from the remarks set out in international law (declarations, covenants, conventions, etc.) But also from an approach that integrates the nature of various specific concrete realizations, it is say from the study and analysis of restorative experiences as Kilele.

Regarding this, after the analysis of the play the following elements were found regarding integral victim repair given in Kilele:

- Contributes to the development of a collective memory. On one hand it enables a structured field that shapes events; also creates a mechanism for social gathering focused on the events that occurred; Finally, set a sense of facts which establishes memory of example

- It is a tribute to the victims, all this thanks to a series of actions previously mentioned.
- It is a recognition action. The play is held from a perspective where the victims are dignified as agents of justice; it also integrates in the creation and construction of the sense in the play of the testimonials of the victims as well as naming the victims.

- Contributes to the guarantee of non-repetition. The work energizes an intercultural social exchange, whereby the public is aware about the suffering of the victims and the relationship of the tragic events for political and social aspects which are a determinant of conflict (displacement, land grabbing, human right violations, etc.).

- Contributes to the development of grief. To make sense of traumatic events and present the play directly in these territories and populations affected; also to demonstrate a keen interest in a sector of society in their problems.

- It establishes a symbolic repair measure, it repairs the victims by making a symbolic burial ritual for the dead ones.

- It establishes a mechanism for solidarity by aiming pain and the events performance of Traveler, the play sets up a performance field where the heroic behavior of the victims is recognized, and promotes solidarity around them.

- It promotes an agreement about the truth of the facts, Gives a concrete and visible thesis which is public and is suppressed to argument exchanges and scrutiny.

- It is a way of disclosure. Different presentations gather an audience who see the performance of the drama, in a symbolic and ritualized log for the victims of Bellavista.

- It becomes a social resistance tool against the speech with hegemony which fades the voice of the victims out. It produces a version of the events where the victims are characterized with a specific role within the events.

- Dignify the victims. It empowers the victim’s stance by performing them in a fictitious universe as actors of justice.

- Establishes a political and moral dimension to the events. It links the history of victims and social and political causes of the conflict in Colombia conditioning; also restores the moral status of victims to represent them as carrying agents of social and ethical values.

All this elements set an interaction field between society and the victims and made possible the reconstruction in the frame denominated by Rodriguez as reconstructive justice, reconstruction aims to witness the past to face the future, under principles of solidarity inclusion recon and dignity. Kilele understood how the diversity of actions linked with the play is a pretty good example of reconstructive and repairing action which goes through several dimensions implanted from theory and politics as an integral repair for the victims.
Boraine in *What price reconciliation, points that* political and interpersonal *reconciliation, are complementary processes* because reconciliation is not only a people’s responsibility but the government’s which must create the mechanisms, strategies and actions in order to articulate this two levels”... it would be wrong, even dangerous to claim that reconciliation and unity are not responsible for the government or the political structures, and that they are merely generated by a kind behavior among people in individual gatherings and acts” (2006, p. 237).

The repair is an issue that is gaining more space in the field of national reconciliation, because although it is based on the damage that occurred in the past, it also takes into account the construction of a better future, through recognition of the facts occurred and the right of the victims to receive compensation for such facts, such compensation is not only material but symbolic in many cases as the construction of a collective memory, which gives the victim hope: “... the aim of bringing to consciousness the darkest of all the memories is a hopeful claim. Say goodbye to that definitely pessimistic idea that everything is forgotten "

It is so necessary that the repair programs are linked politically from the government having in mind the specific necessity of each population, so the benefits distribution would be guaranteed to all the victims who suffer damages due to the violence with no negative exclusions which may interfere with the reconciliation process “reconciliation is not only a technical issue, it is also a political one” (Fundación Social, IFA y Auswartiges Amt, 2006, 245).

In that sense, all-understood policies, plans, programs, projects, and other laws-seeking national reconciliation must be based on the path to peace, so that the ends are articulated with the media. For the construction of policies for peace should be aware that conflicts are transformed, not resolved, therefore, policies that come into this logic will generate long-term social transformation, ie culturally.³

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12 The Bible, Psalm 85:10.

13 Beginning from the 80’s, an idea of peace is proposed fighting the three different kinds of violence proposed by Johan Galtung, around the sixties the cultural violence, the direct violence and the structural violence. Facing the direct violence, first state to be changed the corrective element is reaching to rebuild the basic lost things for the victims: regarding the structural violence a resolution is proposed it is to resolve some of the problems suffered by the population and finally facing the cultural violence, reconciliation where the cultural system pretend to be changed which gives results a posteriori because the changes produced are seen for generations.
Kennet Boulding suggests that "against the destructive power of the threats, victims should fight with the productive power of cooperation and integrative power of love." Unable to continue fragmenting the population, separating increasingly, the project of modernity has expired. In recognizing the other in me, recognize the importance of community, tend toward the fraternal, so that the actions taken to build a common good to all people.

After the analysis of the work and the slaughter in the different dimensions mentioned above, observations that are structured in relation to three of the measures set out in the Victims that are part of the Plan of Care and Reparation for the Victims, namely rehabilitation measures (Chapter VIII), satisfaction (Chapter IX) and Guarantees of Non-Repetition (Chapter X).

a. Rehabilitation measures

- It is noted that performative play representations in which symbolically the drama is performed acts as a cathartic mechanism for facing the given trauma.

- It is also noted that through a representation of the facts on which the victims, at least symbolically, become agents of justice and dignity against the events, it helps in restoring the dignity of victims and in this extent of trauma confrontation generated and elaboration of grief.

- The fact of establishing a space where is the possibility to talk about the generator topic of the trauma even though is symbolic, by using the mechanisms of art in general, and the scenic arts especially, it allows individuals and collectives to get a comprehension of the facts tending to the construction of a sense which helps the confrontation of the trauma and elaboration of grief.

- Specifically is noted that artistic expressions may help in the grief elaboration and the social tissue reconstruction.

b. Satisfacción mesures.

- It is noted that the meeting with victims in areas where the emotional dimension and largely involves friendship, triggers a communication which facilitates the mutual recognition and this measure provides a sense of belonging to a society in which victims and political and civil actors generate social integration.

- It is noted that the language and symbolic manifestations, specifically the manifestations of the performing arts and narratives can establish communication between the absent ones, casualties (killed, disappeared) and the community and society, filling with meaning and sense their names and honoring his memory.

- It is noted that performing arts are a significant way of disclosure in which a direct human interchange is established.
- It is noted that Works that come from the performing arts are very relevant documents of historical memory by generating a symbolic frame of interpretation of the events and so they are living arts which implies a memory to be lived experienced.

- It is noted that the fiction plays promote the social critical consensus surrounding a reality and thus help to the elaboration of a historical memory and collective about the tragic events and the social suffering that comes from it.

- It is noted that the arts, as a symbolic language and fictional level, permit, may establish a political and moral dimension that is linked to a particular story, in fact, does represent social and moral values and to establish links between facts and their conditioning and sociopolitical causes.

**c. No repetition guarantee**

- It is noted that the establishing of tools linked to performing arts workshops or pieces may contribute to guarantee the no repetition of the events by sensitizing the society in general about suffering and pain and help in the social and political reconstruction from the cultural interchange and interpersonal among the members of the community and the members of the community and society in general where they belong to.

These items in general suggest to have in mind the design and implantation of the repair programs in the recovery role that performing acts may bring understood not only as a definitive work but as a complex creation and research process in which the target population may be involved. It is important to remark the role played as possibility of social integration and recognizement, which pass through a very significative human component. They are a way of expression and meaning very useful for the configuration of memory and for the intersubjective encounter facing the social traumatic events and for that reason, enclose great potential for the social reconstruction and transformation in the building of a fair society inclusive equitable, and democratic.
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Obra completa: http://youtu.be/tDMVW00Mh4k

Trailer: http://youtu.be/lzwjMXR2R0M