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# FEMINISMS: THE TIDE TO COME

**PABLO TEPICHÍN**



Centro Nacional de Investigación, Documentación e Información Teatral  
"Rodolfo Usigli" (CITRU), INBAL, Ciudad de México, México  
*maestria.citru@inba.edu.mx*

**Abstract:** This article tackles the political emergence of feminisms. It centres and reflects on the gestures and uprising of women against a hegemonic discursive order, an order of the text. The logic of the explicit or implicit agreement so that women's voices are not heard is broken with the appearance of countertexts which mean the politicization of the public sphere. I propose the figure of the palimpsest as a reflection on the different layers of memory of the passions of the past in the present and of the present that is a past.

**Keywords:** feminisms, disruption, gestures, desires, iterability, palimpsest, countertexts, disagreement.

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### ***Introduction***

The word 'violence' is defined as "any action that violates the dignity, freedom and physical and psychological integrity of human beings, causing suffering, pain or any form of limitation to their wellbeing or the exercise of their rights"<sup>1</sup> (Hernández de Gante, 2019, p. 123). In México, gender violence began to be defined decades ago; from an anthropological point of view, the accent is placed on the patriarchal system based on the logic of submission and inferiority. This system constitutes "a cultural breeding ground for the strategic recourse to social violence in general and particularly the mistreatment of women" (idem, p. 128). As a "cultural system", patriarchy also determines the rules of the dangerous game of violence that makes it possible to conceive and allow "forms and degrees of socially tolerated and legitimized violence; subjects to whom the right and duty to exercise it is attributed; objects that deserve to receive it" (idem, p. 128).

In the opinion of researchers Alicia Hernández de Gante and Natividad Bernal Lucas, "violence against women is one of the most painful faces of discrimination" (Hernández de Gante, 2019, p. 129), which affects women in different cultural, educational, religious, racial and age backgrounds. In México, the body dedicated to women, the National Institute of Women, defines violence against women as "any action or omission that, based on their gender and derived from the use or abuse of power, has as its object or result physical, psychological, patrimonial, economic, sexual harm or suffering or death of women, both in the public and private sphere that limits their access to a life free of violence" (idem, p. 129).

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1 This and all the following direct citations are own translations.

In this work, we will analyze the effects that violence against women has had, elaborating an analysis from the affective political production of feminism, as well as from the understanding of the enunciative elaboration of a text and countertext and, in general, discourses and appropriation of acts that redefine the politics of the body that scrape the discourses one on top of the other, in the way of a palimpsest, in which violence against women has settled.

### ***1. What is Femicide?***

In the case of the murder of women, the word ‘homicide’ is an understatement, since it also implies the death of men. Scholars saw the urgency of elaborating a meaning whose accent would be placed on gender. Thus, femicide is the concept that constitutes the murder of women motivated by sexism and misogyny, “implying contempt and hatred towards them, because they feel entitled to end their lives or because of the assumption of ownership over women” (Osorno Sanchez, 2019, p. 194).

Armando Osorno Sánchez, Blanca Zenteno Trejo, and Fabiola Coutiño Osorio, explain why the concept of “*feminicidio*” (femicide in English) and not “*femicidio*” is used in Spanish, explaining its etymological roots: “*femina* (woman) and *caedo*, *caesum* (to kill). The Latin word for woman is not *femena* but *femina*, with an ‘i’. When two words are joined to form another, the roots of the two words are respected and not only are they glued together, but vowels can be added depending on the context” (p. 194). In this sense, the “i” serves as a union of the two words that come from the third declension of Latin; *feminis*, means “of the woman”; “the death of the woman would be *feminiscidium*, from which the word ‘*feminicidio*’ in Spanish (femicide in English) is derived, which is perfectly correct for the Spanish language” (p. 194). The authors explain, then, that the word “femicide” does not exist, because, in order to create new words, one takes the complete root: *femina*. “If it is not done in such a way, femicide could mean, for example, the murder of the femur” (p. 194).

In short, *femicide* would mean the death of a female being or one with the characteristics of a woman, regardless if she is a woman or not. However, it is necessary to emphasize that femicides express the maximum degree of intensity of violence against women and girls, a brutal experience of permanent terror, intimidation, humiliation, contempt, physical and emotional abuse, harassment, and sexual violence. In any case, it should be noted that when the gender of the victim is irrelevant to the person committing the crime, it is a non-femicide murder.

In terms of classification, the aforementioned article refers to intimate femicide, which corresponds to murders committed by men with whom the victim

had or had had an intimate relationship; non-intimate femicide refers to those committed by men with whom the victim did not have an intimate relationship, but which may have involved a prior sexual assault and is also known as sexual femicide. A third case, femicide by connection, refers to women who are killed in a situation in which a man is trying to kill a woman. “This is the case of female relatives, girls or other women who tried to intervene or were simply caught in the feminicidal action” (Flores Salgado, 2019, p. 211).

Along these lines, Flores Salgado, Ponce Gómez, and Cozátl Sánchez expand the typology of femicides based on the *Report of the National Citizen Observatory of Femicide in México* cited in chapter 9 by Flores, Gómez and Cozátl (Hernández García y Coutiño Osorio, 2019, p. 212). According to the latter, the cases are the following, which I share in extenso:

- a) *Intimate Femicide*: involves the deprivation of a woman’s life committed by a man with whom the victim had or had had an intimate, cohabitation, dating, friendship, work or similar relationship;
- b) *Intimate Family Femicide*: intentional deprivation of life of a woman committed by her spouse or any descendant or ascendant in a straight or collateral line up to the fourth degree, sister, concubine, adopted or adoptive, or who has any affective or sentimental relationship with the victim;
- c) *Child Femicide*: intentional deprivation of life committed against underage girls or girls who do not have the mental capacity, whether descendant or collateral daughter up to the fourth degree, sister, adopted, who has some affective or caring relationship, the offender being aware of this relationship of responsibility, trust or power that gives them their adult status over the minority of age of the minor;
- d) *Systemic sexual femicide*: codified murder of girls and women for being women, whose expropriated bodies have been tortured, raped, murdered and dumped in transgressive scenarios, by men who use misogyny and sexism to cruelly delineate gender boundaries by means of State terrorism, backed by hegemonic groups, which reinforces male dominance and subjects relatives of victims and all women to chronic and profound insecurity, through a continuous and unlimited period of impunity and complicity;
- e) *Femicide by stigmatized occupations*: involves the murder, in addition to being women, because of the occupation they perform; this is the case of dancers, waitresses or sex workers, in which cases what makes them more vulnerable is the disallowed occupation they perform.

So far, we have presented some of the criteria and definitions that are considered to characterize femicide. The openness of the concept is fundamental to continue thinking about the problem and seeking solutions. In what follows, we will look for some answers, emphasizing the political aspect.

## 2. *The Tide to Come*

At the beginning of the year 2020, we became aware, as never before, of our hygienic, contagious, and immunizing realities. But we also turned to see new signifiers such as the double definition of an epidemic explained by Andrea Cavalletti: “a morbidity that comes upon the people”, but also “a morbidity that comes from something, which is above [the people], which is the common and superior air altered by the heavens” (2010, p. 176). Its cause, the Italian philosopher continues, “is a corruption of the air that comes from the heavens: an alteration of something that everyone breathes and which in turn is diffused everywhere” (176). Here we can understand that an epidemic becomes such because it ceases to be localizable. This is only the first of the three fundamental distinctions raised by Ingrassia, as mentioned by Cavalletti. A second definition of endemic implies the absolute localization of an evil. Endemic can refer to that which is common to all, but which knows no universal spread; in other words, it is always a localization, even of the air. The third distinction or species, that of diseases as “pandemics or pancoenias,” is something akin to a localized spread. These are evils that, not being able to pass through the air, spread everywhere but not exhaustively; they are common to many places without being entirely contagious. According to Cavalletti, this primary spatialization in which each morbidity is located must be kept in mind.

Here I would like to stress that idea of morbidity, as an analogy of the extension of the metaphor of the green wave and the purple wave accompanied by the jacarandas of the spring season of the 8M of 2020, women’s mobilization against violence during the International Women’s Day. A morbid wave, and I say morbid because the expressions of rebellion and the gestures of feminists make many men and even women uncomfortable: the naked breast, the covered faces, the taking of faculties, their desire not to integrate men in the demonstration, to cite some examples, express the gesture of uprising, of the weariness of a “we’re fucking fed up”. This schism, as a separation or at least the possibility of a rupture between the agreement and the perception of women in it, is nothing but the expression of the tearing of the frontal image of a palimpsest. It is neither isolated nor casual that the opinions of men and some women who are reluctant to look at the politicizing performativity of the purple tide are of the type: “not like that”, “that is not feminism”, “they do not represent me”, etc.

On the other hand, continuing with the analogies of health, since last year and up to the present day, Foucault's idea according to which physicians are the inventors of spaces, a reference that comes from the political medicine of the seventeenth century, which acts relationally with state power and that first of all points to the spaces "[C]ementeries, prisons, hospitals, slaughterhouses, which suddenly cover the city with sinister abscesses, to the point that a reformulation of the spaces becomes necessary" (Cavalletti, 2010, p. 173).

In our view, we can also understand that before, but especially during our current pandemic morbidity, there is a certain arrangement of everyday spaces, from parks, restaurants, bookstores, self-service stores, cinemas, cafes, in which the distance, the physical contact, is subtly regulated by political medicine, where the pandemic could leave its fatal imprint. Medicine has taken up again, if we had already forgotten it, the leading role of biopolitics in its immunizing turn. Continuity or the presence of something new, what is certain is that the determination of spaces seems to already have a certain bias for women in México: the cities, the streets, the workplaces, the offices, the neighborhoods, the city halls, it seems that there is only an aseptic text that has already injected the necessary doses of exclusion if not of its biopolitical expulsion in the radical form of necropolitics, to put it in the words of Sayak Valencia.

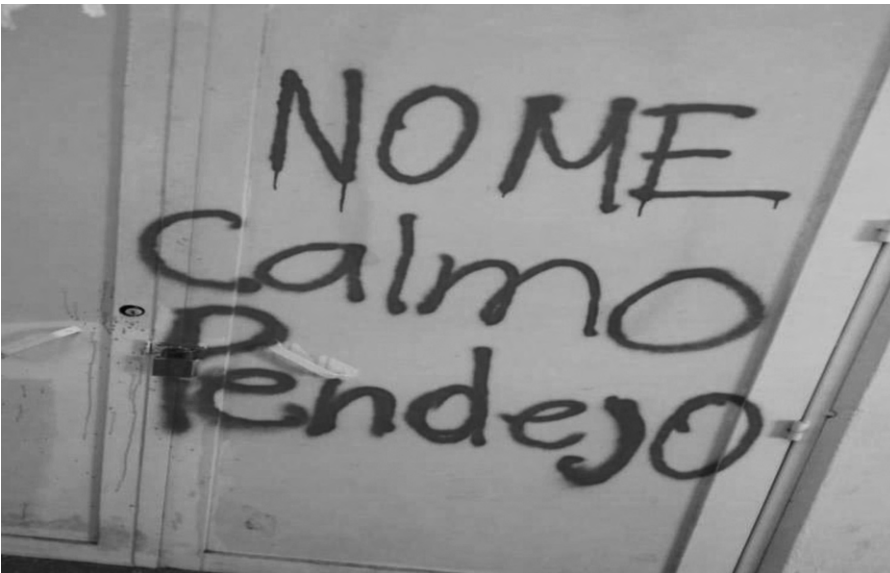
Indeed, the replacement of *make die or let live* with *make live or let die*, denotes the Mexican biopolitical cartography, "[A] country in which the most expressive and terrifying subjective violence is intertwined with the systemic one; a country in which corpses began to accumulate with impunity in the nineties of the last century under the reign and consolidation of the neoliberal program (Díaz, 2021, p. 261). In sum, a "country of graves" as Enrique Díaz Álvarez calls the complexity of a phenomenon uncontrollably unleashed by a criminal dynamic whose consequence has been a greater scope of action for the military and the dissemination of sovereign powers which identify when and how to manage and administer death. In "cities transformed into necropolises, victims and involuntary witnesses had no alternative but to confront the warlike narrative of the State" (2021, p. 265).

It is necessary, then, to grasp the gestures and acts that are expressed in this *narcotheater* a word that Ileana Diéguez uses to designate the "events of violent death materialized in the scenes of bodily fragments that seek to communicate some message" (2014, p. 129) in the case of the rival groups to warn the opponents of something. However, this image already constitutes the staging of the exhibition of bodies and the cruelty with which the spectacularity of violence is manifested.

In this sense, the question of emancipation, of the event and of the redistribution of spaces becomes evident and challenges us to question the very fixture of the woman's body. The question of her emancipation then passes

through a re-symbolization and a re-signification. In order to lift the world, Didi-Huberman tells us “we need gestures, we need desires, we need depths” (2018, p. 24). And yes, the political intervention through the graffiti on the Independence Column by women means, as Kristeva or Butler think, quoted by Didi-Huberman, “that there will be no uprising without the assumption of a certain ‘radical inner experience’ in the desires they carry because they take as a starting point, their own buried memories” (p. 22). And that is perhaps the starting point, thinking of buried memories is the palimpsest of sunk, denied, or silenced memory.

Let us think about philosopher Laura Quintana and her Rancierian influence about a methodology she has called “a general poetics” or a “cartography of the possible” and forms of emancipation that have to do with how this methodology allows us to think about the heterogeneity of social forms and, with this, the multiplicity of emancipatory strategies and practices: “how these can unfold in imperceptible dissents, manifest disagreements, antagonisms, frictions, forms of negotiation; in the everyday practices of self and in eventual stagings that break the time of everyday life” (2020, p. 66). In this sense, this proposal helps us to understand the different effects of such collective practices, whether they are transformative or even of a certain reiteration of order.



“I won’t calm down, asshole” Graffiti at the Faculty of Political and Social Sciences, UNAM. Picture by Pablo Tepichín. November 2019.

“I won’t calm down, asshole” is not only a transitory graffiti captured in the Faculty of Political and Social Sciences of the National Autonomous University of México (UNAM, for its Spanish acronym), but also, rather, the corrosive expression of the affections awaiting their configuration. The image, far from being flat, has as its main characteristic the construction of planes over planes and stagings over stagings. The image appeals to memory as construction, exercise, and decision. What are the passions of memory? According to the ancients, Diego Tatián explains, hope and fear are passions of the future. Anger, love, hate, cruelty are passions of the present. Those of memory, on the other hand, Tatián refers, “will be passions of the past: perhaps the main and most immediate one is revenge, although also another, different, if not inverse, which designate words such as repentance, remorse and guilt” (2012, p. 23). These are passions that do not necessarily deform a memory, but they do affect its meaning and its inscription in individual and collective life. I emphasize that in revenge and regret are involved “motives such as justice, punishment or forgiveness, that present in their experience an anarchic, unpredictable temporality, subtracted from chronological ordering” (p. 23).

Is it necessary to forget a certain present in order to uprising and, at the same time, raise the recent past that originated it? A possible answer would be *to discover a certain past* that the present wanted to keep prisoner, ignored, buried, inactive. In the uprisings memory burns: it consumes the present and, with it, a certain past, but it also discovers the hidden flame under the ashes of a deeper memory.

Following Huberman, who follows Nietzsche, he explains that potency is *pathos* “power to remain affected” and then it is an essentially *plastic* principle, that is to say, “an appearance of *forms* in perpetual metamorphoses” (2018, 41). It is “creative and donor”. Huberman says that “[T]o remain affected does not mean to remain passive: there exists, essential in us, a *power of suffering*” (p. 41), which we see, Huberman continues, “not ‘with all the letters’, but ‘in all the gestures’” (p. 41). In this sense, potency harmonizes with “the force of existing,” that is, the Spinozian drive or *conatus*, “the ‘effort’, the very energy – indestructible energy – of our desires” (p. 41). In sum, the potency of desire is never exhausted, except in death (or the death drive). It is a power that makes desires into desires of freedom.

### **3. Separatist Countertexts**

The Separatist Assembly, a collective of women students from the Faculty of Political and Social Sciences and other faculties at UNAM, are the speakers of a discursive chain (harassment, aggression, violence, cruelty, grievances, exclusions), but their rupture is a sort of countertext of the discursive chain. The uprising

is a countertext. To uprise means to break a history that was thought to be concluded, it means to break the predictability of history. When a group uprises, it always starts from a situation of *powerlessness*. To uprise would be the gesture by which the powerlessness subjects make happen in them a fundamental power, a sovereign power.

In sum, in these affected powers we observe the register and deployment of the relationship between the aesthetic and the political: “in the singular reconfigurations of corporealities, in political actions, in the politics of art, or in the aesthetic practices of collective action” (Quintana, 2020, p. 67), as Laura Quintana explains.

Although an assembly cannot be equated with a social or political order, Judith Butler explains the right of assembly from a resistance point of view by subtracting its liberal influence, namely that assemblies of a democratic kind tend to construct a mode of deliberation whose first vindicative action is precisely its own appearance, “which enlarges the ‘public space of appearance’ even before any statement it may make” (2020, p. 28). The Berkeley philosopher recalls the assemblies formed in the streets of Buenos Aires within the Ni Una Menos movement. Women and their allies, Butler enunciates, “come together, undertake an analysis of violence, appeal to one another and debate, create a public opposition to sexual violence” (p. 28). In 2015, more than 200,000 women took to the streets of Buenos Aires, and more recently, Butler reports, nearly a million women gathered across Latin America.

As far as our Mexican geographical coordinates are concerned, let us recall the recent Separatist Assembly that took over the Faculty of Political and Social Sciences and other Faculties of the UNAM in 2019, appropriating the space from a certain decisional immanence by threading its petitions to the different instances of both the faculty and the university Rector’s Office. Indeed, “the right of assembly takes place, makes sense, only when an assembly can exist, when it exists” (Butler, 2020, p. 31). Butler explains, “it requires the timely and plural appearance of bodies to exercise that right and to make clear what it entails” (p. 31). Upon returning to the faculty’s facilities in November 2019, the next day that space had become an installation in a temporary canvas that interpellated anyone who walked its corridors, staircases, or halls. One could perceive voices turned into screams, one could perceive the appearance of the bodies of the women students and the rapture of the interpellant voice.

In another university, at the Universidad Iberoamericana in México City, the so-called “clothesline” was installed on Wednesday, March 11, 2020, and it was agreed that it would remain for several days until it was removed with a symbolic act, which was no longer possible because on-site classes were suspended

due to the health emergency caused by COVID-19. We could no longer fully live that experience, but again the immanence of the fleeting organization took a place for a few days outside the library of that University to leave testimony of a discourse that suffocates women.

Two more examples. The first is the seizure of the National Human Rights Commission (CNDH, for its Spanish acronym) in September 2020 by feminist collectives and mothers of victims of violence. In this case, the exhibition, so to speak, of the upside-down paintings of the bronze characters of national history, Morelos, Juárez, Madero, and Hidalgo, intervened with graffiti, challenging the discourse of the solemnity of the homeland and the figures that for so many years were untouchable because of the silent pact between power and intellectuals, the media and a silent civil society. This challenge exposed, in my opinion, the clamor for mourning, for the lives that deserve to be mourned, but, above all, that which Butler calls “grievability”. Indeed, the philosopher draws a distinction between a life worth mourning, which one might suppose refers to a life that is already dead, already lost. Whereas grievability “is operative even in life: it is a characteristic attributable to living creatures that defines their value within a differential scheme of values, and directly influences the fair and equal treatment we dispense or not to different groups in society” (Butler, 2020, p. 54).

The above becomes relevant to shed light on the shadows of the Mexican geographical coordinates, since for several decades the disappearance of multiple bodies has made impossible the realization of funeral rituals and the symbolic reparation of mourning. Therefore, the Butlerian proposal of grievability could open new traces, new practices, and new ways of resisting the sovereign beasts. To be grievable, Butler argues, “is to feel interpellated in such a way that you know that your life matters, that the loss of your life would matter, that your body is treated as a body that should have the possibility of living and thriving, whose precariousness should be minimized, that it should be able to have what it needs to thrive” (2020, p. 55). In any case, it is the imprint of loss which in the first instance brings us down, often as postponable mourning that can subsequently amalgamate gestures, thoughts, and desires as the impetus to raise the solidarity of many.

The second example, on August 16, 2019, women were protesting several cases of rape in the city at the hands of police officers; in a moment of eventful features some (or all) demonstrators made graffiti on the Winged Victory, the misnamed Angel of Independence, which expressed the combination of gestures, grievances, fears, cries expressed by the increase of violence against women. The next day, as the purple tide went down, some slogans could be read: “Heritage can be restored, but raped women will never be the same”, “familicidal México”

“#NoMeCuidanMeViolan (#TheyDontLookAfterMeTheyRapeMe)”, “The fatherland kills”, “We want us alive<sup>2</sup>”, “Don’t toy us”, “*Violicias*<sup>3</sup>”. In this passage I would like to leave at least enunciated the theme of the “endless means” whose logic would be inoculated in the much reflected but problematic divine violence raised by Walter Benjamin a hundred years ago, because, in my opinion, women at the moment resemble an irrational affective force that sweeps like a hurricane what was erected as bronze history, of a present frozen in homogeneous time, of monuments of culture erected, to say it also with Benjamin, as a testimony of barbarism, but also of a patriarchal discourse that for decades was naturalized in the public and private spheres. In any case, to point out the *Benjaminian* wink in these expressions, I would have to mention the bloody mythical violence that preserves and founds, founds and preserves, to say it with Derridian iterability, the state order. Indeed, the possibility that the symbolic order is recast by integrating the external to it is a latent question and should therefore concern us, if not interpellate us.

#### 4. *Corporal Palimpsest*

The discursive chain is necessary for the repetition it implies, but it is not sufficient for the understanding of current cartographies. We propose the palimpsest as the figure whose amplitude allows us to glimpse something of the memory of the passions of the past in the present and of the present that is a past. Undoubtedly, we are witnessing something similar to the register of the iterable but disengaging from repetition. There is some sort of acting that perforates the discursive chain and finds itself constituting and destituting some of the links in discourse. The phenomenon of the graffiti, exemplifying a political suspension of a certain ethos, puts into action a scenology marked by dismantling and the art of unsettling the authorities, the morbid curiosity of the television stations that want only to see a disaster.

The phenomena we have mentioned reach the physiognomy of the appropriation of scenic strategies by women who explored new forms of expression and, to put it in the words of Ileana Diéguez, observed the emergence of liminalities: “by the interweaving of citizen gestures and symbolic configurations, generating an aesthetization of political actions, but above all by the production of a state of collective anarchy, of a liminal *pathos* and the implementation of temporal inversion dynamics that carnivalize the status system” (2014, p. 125). Diéguez formulates this notion of “liminal *pathos*” “from the idea of “liminal

<sup>2</sup> In Spanish the word “alive” is feminine.

<sup>3</sup> A teasing combination of the words *violación*, the Spanish word for rape, and *policía*, the Spanish word for police officer.

entity” or person in an ambiguous, temporary state, with a charge of emotionality and extra-daily experience, carrier of contagious, overflowing, or Dionysian energy” (p. 125).

Indeed, in the experience of the resistance of the violet tide in México is expressed that contagious and overflowing energy of affections, insults that tear the hegemonic symbolic configurations, but only to warn of the possibility of a sorority in act or a sorority to come. The political gesture of rebelliousness seems to collapse the discourse of the system in which we live, but, as we shall soon see, the possibility of the reproduction of inertias and visible or invisible, explicit, or tacit agreements is always latent. There is, however, still an irresistible component of the irrationality of divine violence or of a violence that does not belong to the logos and that is performatized by the affected bodies of women.

In any case, in this presentation I would like to posit the women’s body as the palimpsest itself, if we dwell on its primary meaning as a “re-engraved” text. Indeed, in the palimpsest there are texts upon texts, stories upon stories of grievance, submission, exclusion, sexism, etc., in a permanent intertextuality of injury. If we were to look at women’s bodies frontally in the manner of a text, we would find the external image, that of the present, the most visible, we would contemplate the combination of the implicit agreement that runs alongside a certain depoliticization and a consensus that makes room for legality and the legitimacy of law as justice. Indeed, it is an agreement that is founded and preserved as contamination and performativity to establish and reinstate the law. An agreement to reinstate a naturalized history, the aseptic history of a superb, sovereign, encrypted, and indecipherable right for those who do not speak that right. A colossally mythical right, the one that runs along with violence, also mythical.

This first image of the palimpsest is characterized by obliterating the previous layers of the text, discourses that account for memory, gestures, uprisings, challenges. In the superimposed image we hear the incomprehensible noise of difference, of that which does not attain the status of voice. Also, in this image are displayed the poorly achieved laws, the aseptic protocols, the litany of a pompous liberal legality that refuses to recognize the tension, if not conflict, of the profound violence against women.

A moment ago, I explained the relation of spaces with biopolitics and the immunization of that which is presented as foreign, strange, dangerous, that is to say, morbid, to the human body or the body politic. Is not the image that circulated last March 6th in front of the National Palace bordered with a metal fence in anticipation of 8M, always the temptation to engrave again in the present? As if it was there to remind us of the permanent edification of physical or symbolic borders that mark the limits of political immunity against the virus. Just as it was

also observed that, faced with the raising of a fence from power, the response will be the raising of women's bodies and voices as a morbidity that we no longer know where it originated, but is lurking everywhere. In this case, that morbidity intervened all along the metal wall with the writing of the grieved lives, as if it wanted to immediately rewrite itself on the flamboyant layer of the palimpsest.

### 5. *The Iterability of the Agreement*

The graffiti depicts the place of the Subject of language and a voice liberating itself. Subjectivity appropriates the verb "calm down" which refers to silence, moderation, prudence, in a word, to order. Generally, when a man begins to violate, he repeats: "calm down", "calm down" as if he had the monopoly of prudence, rationality, moderation and, therefore, of the order of the text. The order of the text is the order of discourse and the order of symbolic and imaginary agreement. This agreement transits from liberal democracy whose accent is on the associative aspect of politics and the preservation of order and, therefore, leaves out the irruption of disagreement and the experience of politics. The very evocation of the phrase points out the dissociation with the instance to which it is addressed. The voice "I won't calm down, asshole" is the effect of a discursive chain that repeats and repeats itself and that will insist on presenting itself again. This painting is a link in a discursive chain that is being transmitted.

Perhaps in all this there is also encrypted, but spinning with each act of resistance, the defiant possibility of a new ethic and a distant but possible social bond. We must be very sharp to read well the contemporary countertexts so that they are not tainted by a mythical violence that sometimes unfolds in the very bosom of the transvestite resistance in its iterable ubiquity. And therein lies the possibility, not only that violet resistance may be distorted, but above all that the agreement that has been questioned may once again become the protagonist of our palimpsest texture.

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**Pablo Tepichín** is a Profesor Investigador en el Centro Nacional de Investigación, Documentación e Información Teatral “Rodolfo Usigli” (CITRU), INBAL, Ciudad de México and a Professor at the Faculty of Political and Social Sciences, UNAM and at the Universidad Iberoamericana. He is a member of the National System of Researchers, Level I, México.