

Algunas consideraciones contextuales que impulsan la formación de los grupos teatrales en Puebla

*Some contextual considerations that impel the formation of the theatrical
groups in Puebla*

*Algumas considerações contextuais que impulsionam a formação dos grupos
teatrais em Puebla*

Jaime Torija Aguilar

Benemérita Universidad Autónoma de Puebla, México

jaime_torija@hotmail.com

Resumen

Los grupos teatrales en Puebla han ido proliferando lenta, pero de forma constante, poco tiempo después de la academización del arte dramático en la Benemérita Universidad Autónoma de Puebla (BUAP). Este trabajo tuvo como propósito señalar algunos entornos adversos que se creen determinantes para contrarrestar la realización de los individuos en el arte dramático. La respuesta, frente a dicho contexto desfavorable, ha sido una reacción defensiva y de sobrevivencia que se manifiesta a través de la formación de grupos, con el fin de recobrar autonomía, sentido e identidad.

A través de la deducción, se analiza a especialistas en conductas de la sociedad de masas, surgidas en la posmodernidad, quienes critican las razones de vida centradas en el consumo. Dicha característica general recae en la sociedad poblana en detrimento de los aspirantes y profesionistas de arte dramático de la BUAP, por un claro rechazo a sus expectativas como artistas. Al revisar algunas tendencias de la sociedad de consumo, como la obtención excesiva de bienes materiales, la desvalorización de las artes ante las ciencias y la tecnología o las políticas públicas, todo lo cual constituye un obstáculo para lograr la realización del sujeto, se constata (por la experiencia directa en el trabajo realizado con grupos de teatro) que las iniciativas para el agrupamiento buscan la reivindicación de los estudiantes como individuos.

Este resultado, como se podría suponer, no cubre los requerimientos económicos, sino a la necesidad de encontrar ese sentido de existencia y de identidad que se ha perdido por la inercia del consumo.

En contracorriente de una sociedad de consumidores que impone percepciones económicas, axiológicas y estéticas, la grupalidad teatral se gesta en torno a los pequeños espacios (formales y alternativos) que permiten reivindicar la profesión, resistiendo las normas y cultura que imperan. De ser actores o directores eventuales dedicados, además, a otras actividades y con múltiples identidades, la academización de las artes, paulatinamente, ha logrado conjuntar la realización personal y la singularidad del sujeto. De esta manera, los egresados de BUAP en arte dramático (1997) se hacen presentes en la sociedad y despiertan el interés del público por el teatro.

En gran parte de los ámbitos la sociedad, el arte dramático que realizan los universitarios, se ha considerado como una actividad secundaria e improductiva. En la educación, en el ámbito familiar o en las perspectivas de los científicos, el teatro no forma parte de la cultura de un individuo. Ante dicha realidad, la misión del artista se hace mucho más compleja al sumar, entre sus actividades histriónicas, el restablecimiento de valores estéticos necesarios para sensibilizar a una sociedad.

Palabras clave: contexto, sociedad de masas, arte dramático, grupos teatrales.

Abstract

Theater groups in Puebla have been slowly but steadily proliferating shortly after the academy of dramatic art at the Autonomous University of Puebla (BUAP). This paper aimed to point out some adverse environments that are considered determinants to counteract the performance of individuals in dramatic art. The response, faced with this unfavorable context, has been a defensive and survival reaction that manifests itself through the formation of groups, in order to regain autonomy, meaning and identity.

Through the deduction, specialists in behavior of the mass society, born in postmodernity, are analyzed who criticize the reasons of life focused on the consumption. This general characteristic rests in the poblana society to the detriment of aspirants and professionals of dramatic art of the BUAP, by a clear rejection to their expectations as artists. In reviewing

some consumer society tendencies, such as obtaining material goods, devaluing the arts to the sciences and technology or public policies, all of which constitutes an obstacle to achieving the realization of the subject, (the direct experience in the work done with theater groups) that the initiatives for the grouping seek the vindication of the students as individuals. This result, as one might suppose, does not cover the economic requirements, but the need to find that sense of existence and identity that has been lost by the inertia of consumption.

In contrast to a consumer society that imposes economic, axiological and aesthetic perceptions, theatrical grouping is created around the small spaces (formal and alternative) that allow to claim the profession, resisting the norms and culture that prevail. From being possible actors or directors dedicated, in addition, to other activities and with multiple identities, the academization of the arts has gradually managed to combine the personal fulfillment and the singularity of the subject. In this way, graduates of BUAP in dramatic art (1997) become present in society and arouse public interest in theater.

In much of society, the dramatic art that the university students perform, has been considered as a secondary and unproductive activity. In education, in the family or in the perspective of scientists, theater is not part of the culture of an individual. Faced with this reality, the work of the artist becomes much more complex by adding, among his histrionic activities, work that seeks to restore the aesthetic values necessary to sensitize a society.

Key words: context, mass society, dramatic art, theater groups.

Resumo

Os grupos teatrais de Puebla vêm proliferando lenta mas firmemente logo após a academia de arte dramática da Universidade Autônoma de Puebla (BUAP). O objetivo deste trabalho foi apontar alguns ambientes adversos que se acredita serem decisivos para contrariar o desempenho de indivíduos em arte dramática. A resposta, diante desse contexto desfavorável, tem sido uma reação defensiva e de sobrevivência que se manifesta através da formação de grupos, a fim de recuperar autonomia, significado e identidade.

Através da dedução, são analisados especialistas em comportamento da sociedade de massa, surgidos na pós-modernidade, que criticam as razões da vida focadas no consumo. Esta característica geral reside na sociedade populana em detrimento dos aspirantes e profissionais

da arte dramática do BUAP, por uma clara rejeição às suas expectativas como artistas. Ao rever algumas tendências da sociedade de consumo, como a obtenção excessiva de bens materiais, a desvalorização das artes para as ciências e a tecnologia ou políticas públicas, o que constitui um obstáculo para a realização da matéria, pela experiência direta no trabalho realizado com grupos de teatro) que as iniciativas para o agrupamento buscam a reivindicação dos alunos como indivíduos. Este resultado, como se poderia supor, não abrange os requisitos econômicos, mas a necessidade de encontrar essa sensação de existência e identidade perdida pela inércia do consumo.

No contexto de uma sociedade de consumo que impõe percepções econômicas, axiológicas e estéticas, o agrupamento teatral é construído em torno dos pequenos espaços (formais e alternativos) que permitem reivindicar a profissão, resistindo as normas e a cultura que prevalecem. De ser atores ou eventuais diretores dedicados, além disso, a outras atividades e com múltiplas identidades, a academização das artes, gradualmente, conseguiu combinar a realização pessoal e a singularidade do sujeito. Desta forma, os graduados da BUAP em arte dramática (1997) tornam-se presentes na sociedade e suscitam interesse público no teatro.

Em grande parte da sociedade social, a arte dramática que os estudantes universitários desempenham, tem sido considerada uma atividade secundária e improdutiva. Na educação, na família ou na perspectiva dos cientistas, o teatro não faz parte da cultura de um indivíduo. Diante dessa realidade, a missão do artista torna-se muito mais complexa, acrescentando, entre suas atividades histriônicas, a restauração dos valores estéticos necessários para sensibilizar uma sociedade.

Palavras-chave: contexto, sociedade de massa, arte dramática, grupos de teatro.

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Introduction

External conditions contain factors that influence the decisions of individuals. Such is the case of students and later professionals dedicated to the performing arts, whom social and family institutions disdain their professional work; consequently, there is the natural response: the integration of the group is sought. When we witness the bond between the subjects, as a collective action, it is intended to counteract the physical and emotional affectations that provoke the institutional and social demands, which influence the behavior and the thinking of the individuals to submit them to the normative structures of capitalism. At the same time, it serves to strengthen their identity, belonging and professional work.

The aim of the present work is to point out some contextual elements that are unfavorable in the individuals who chose to practice drama as a profession within the university parameters. These are situations that encourage them to group together to find common elements in which they recognize themselves as people and professionals; achieving, in parallel, as a result of this search, motivate a greater number of individuals to attend the theater in the city of Puebla, who were traditionally apathetic and indifferent to university theater.

The grouping is necessary because it is an instrument that allows the theatrical work; it should not be conceived solely as a strategy to find mechanisms that provide its members with economic income to survive, but also a way of emotional survival that provides security and meaning; it also seeks to find an identity or membership that can resist the exclusion that society has traditionally made artists from different flanks: from consumer society, educational strategies and policies or family values. The mutual bonding becomes a necessary support for the artists dedicated to the performing arts, because they find a sense of belonging and are visualized as a whole to find a mutual identity in beliefs and similarities that, at the same time, protects them from the loneliness and helplessness "against the attacks of the external world and the internal world, the group proposes a system of protection and defense in exchange for a contract of permanent membership to him." (Kaës, 2000, p. 12-13).

The reality is that young people today live with strong demands when it comes to choosing the profession that will determine them for their future, since this depends on the place they occupy in society and the identity that determines them in the path of life (Bell, 2006). However, professional choice, in the case of Mexico, for society and the family, are not dimensioned in the same range, there are strong differences. The division given between sciences and the arts is also transferable among individuals who choose a profession. Historically, the former are considered privileged activities - supported by reason and logic (attributed to objectivity) - while the latter are seen on a lower level - supported by the senses (supported by subjectivity).

Individuals who opt for dramatic art (such as other artistic specialties) live the stigma of exclusion in everyday life; for example, the invalidation of the profession, personal degradation, the qualifications of being conformist subjects, maladapted, lazy, etc. The words of Ramírez Grajeda (s / f), when referring to the administrators, fit for the students of dramatic art in saying that society "not only ignores them as people, as creative and dynamic subjects, but coercive them live multiple identities, fractured, forced to simulation, conformism, ignorance and indifference "(p.1). The educational or business institutions themselves contribute to the consideration of artistic work as a minor work, not remunerative, because the effort that underlies it is not measured.

In general terms, we start from the context to meet the subject who, because of subsistence needs, identity, belonging and sense of existence, seeks grouping as a way of surviving in the social environment that has underestimated his profession. It does not seek to deepen the philosophy and epistemology of the Group, it is simply a reference regarding the valuation that is made of the people, identification of roles, interactions and their capacity of action as a group. You are aware that working in groups requires a deeper reflection on their complexity.

It is considered that the importance of the subject is to notice how from the context, often counterproductive, the involved subjects propitiate defense mechanisms, among them is the need to be linked to overcome problems that prevent their personal and professional

development, which, independent of the existence of groups integrated by the enthusiasm and its empirical formation (that have always existed), are located those that are constituted in the universities. We also see how the constitution, persistence and proliferation have aroused the interest of the public to attend theatrical presentations, breaking with the inertia poblana that was previously appreciated through an audience not interested in university theater events due to various historical, geographical and cultural. In the last years, with the university formation of the performing arts, the creation of alternative spaces of the same actors and with the formation of groups is perceived a greater presence and influence in the society, marking a change in the number of attendees and in the frequency of such spaces.

The context

To understand the impulse to form theater groups in Puebla, it will be necessary to know the external conditions that prevail around them, because it is a means to deduce the behavior of people "within the system of meanings employed by their group of members" (Szasz and Amuchástegui, 1999, p.23), which gives us a closer approximation to the reality that surrounds them. In this way we can understand the need for the actors to identify themselves through the formation of theater groups. Of course, talking about context is driven by a very wide variety of options; however, because of the conditions of the topic, it invites to concentrate specifically in some sectors where the market and the consumption influence of determinant form; is seen, for example, in the formation of a mass society and its incidence in science and technology, as well as in the conduct of public policies, particularly in higher education, and in the transformations in the value system of the society and of the members that comprise it.

The mass society

It can be said that the emergence of the mass society has influenced the path chosen by the individual to achieve his personal fulfillment. Many of the expectations that the subject envisions can not exceed the influence that this society imposes in its psychological, social and cultural structure. Such is the case, for example, of the images, values and expectations that are created in the individual during his life trajectory when seeking as an ultimate goal

the economic success reflected in the acquisition of material goods, the imposition of taste, the uncritical attitude and passive in front of the political, cultural or artistic events of the moment, among other influences. (Echo, 1981, pp. 46-49).

It is observed that the pre-eminence of consumption has penetrated and influenced the value system, such as political, economic, cultural, artistic and moral. Of course, it can not be otherwise, since the emergence of mass society finds its bases in capitalism and, consequently, in industrialization and technology, these being the ones that grant and demand its being in the world since the laws of supply and demand. In this respect, Umberto Eco (1981) expresses: these laws provide "the public only what they desire or, worse still, following the laws of an economy based on consumption and sustained by the persuasive action of advertising, suggest to the public what must desire. "(p.47). It is a society that is obsessed to cover their desires, more than their needs, therefore, its main characteristic is to squander resources as a way to find happiness. (Bell, 2006, p.34)

The rise of the masses as a subaltern group, affects, as we mentioned above, a new way of life and, consequently, the aspirations and values that stand out in this new phenomenon. This transformation leads to introjecting into the social imaginary life-longings attached to appearances, as well as new schemes of perception, in which the individual manages to distinguish himself as "a member of a consumer community" (Bell, 2006, p.) and, therefore, with the idea that it will achieve material wealth. In other words, we are faced with the conception of a "supreme reality" that is "imposed on the conscience in a massive, urgent and intense way in the highest degree". (Beurger and Luckmann, 2012, p.37)

A specific case in which the way in which this reality is imposed can be seen through the influence of advertising on the taste and desires of society, using technological instruments such as cinema, television and the Internet. which, in parallel, have a very close relationship with the market and consumption. These means of communication manage to penetrate the social imaginary and impose models and archetypes to follow, in this case you can see the figure of the star sytem or star, a being that "being before the system of apparatuses, knows that ultimately with whom you have to deal with the dough. It is this mass that will supervise it "(Benjamin 2003: 73); who, in addition, creates the star, a bond that consists in satisfying

the unfulfilled desires of society. However, the type of actor that is idealized is a product of the commercial nature of advertising strategies and not of the professional and histrionic effort that the public could recognize in the framework of daily professional work. The star is the winner of the electronic media, not a university training that is oriented towards other purposes, but not exempt from being absorbed.

We can say that this structure of mass society is based on the ideal of the actor and not on the artist who is outside the advertising chambers, as is the case of the individual formed in universities. Contrary to the star, which has been shaped for consumption, university graduates have an approach that seeks to develop creativity, that is, that seeks to "invent and compose a work, artistic or scientific, that meets two criteria: to contribute something new (that is, to produce something that has never been done), and sooner or later its value will be recognized by the public" (Anzieu 1993: 24). Of course, such a position has its bases in the imagination and in the reality that goes against the stereotypes and norms that are established in the average taste of the mass society.

This artist who seeks to serve society resisted the schemes established by the consumer society and for consumption, was not made with the rules of production and was not designed to be released to the market. This type of actor, along with the dramatic proposals of playwrights, is not the prototype that the mass society expects for the achievement of its entertainment; is not the actor who appears on television or film, therefore, is not, nor will the future "successful." On the contrary, it is the artist who deepens in the psyche with a creative and emotional load "that allows to understand the emotional peculiarities that inhabit it" (Kuspit, 2006, p.96). Benjamin (2003) would call this artist the representative of "ritual value", who is far removed from the triviality and superficiality that prevails in the realization of the spectacles, of the "value of exhibition", whose purpose is entertainment. Thus, the work will be "... a creation endowed with completely new functions ... the same that will later be recognized perhaps as an accessory." (Benjamin, 2003, 54), and in which creative emotional depth is not necessary.

Division between sciences and arts

On the other hand, relating the influence of mass society to form theater groups as a strategy of resistance and self-recognition, the traditional historical division between the sciences and the arts is shown as an indicative that distinguishes areas of first and second category, respectively, and that certainly influence the "valuation" that is given to the future professional.

We know that from philosophy we can identify the polarization given between the senses and reason, that is, between the sensations and the rational and logical thinking that tries to establish the objectivity of reality and that delves into the development of science and the technology. In this division, the adjudication of truth and reality also plays a determining role, for by depositing these categories into reductionist science, it leaves the humanities and the arts supposedly out of an interpretation of the objective world as a "merely speculative reflection , unrelated to verifiability and empirical testing. " (Espina, 2004, p.12) This science shows the subject of art as an element that interferes with the object being displayed, which induces error and uncertainty because imagination, intuition, dreams, etc., are product of subjectivity, and this does not bring "anything" to the encounter of truth: it is outside the range of data, knowledge, efficiency and, consequently, the dynamics that technology and the market demand (Morin, 1998). For the parameters of the mass society, the humanities and the arts are not activities that can achieve progress (economic and social) because they do not solve the needs that society requires, welfare and comfort, within the logic of the market.

The mass society is committed to the development of empirical science, since it finds a great benefit in this society; to the extent that discoveries occur, life will be more pleasant and prolonged, since every discovery induces health and comfort. In this regard, José Ortega y Gasset (2002) says:

Every day it facilitates a new invention, which that average man uses. Each day produces a new analgesic and vaccine, which the average man benefits. Everyone knows that, by not giving up scientific inspiration, they would have tripled or increased tenfold in the laboratories, they would automatically multiply wealth, comfort, health and well-being. (p.154)

The strong tendency of consumer culture inevitably leads us to rethink the dimensions that life, that is, society, expects of us, placing as the main realization of the individual the achievement of greater income, taking it as an indication that he will have achieved happiness. Given this market preference, the values, principles, goals and objectives of the family and social nucleus are structured from the capacity that is achieved to consume; to reach comfort depends on the work activities that are exercised. The path to acquiring a constant purchasing power will only be achieved if a profession is exercised or if it is in the field of business. However, from a pragmatic perspective, not all academic work is profitable, nor is it a guarantee of success to produce the necessary income and thus remain in the classification of consumer. On the contrary, there are professions that do not respond to the professional cadres that the market demands as they could be, among others, those that encompass administrative and technological activities.

From this perspective, studying dramatic art does not meet the expectations that the social imaginary proposes for a successful individual, since the dynamics of capital does not contemplate artistic work as a productive profession that generates wealth or a specific benefit convenient, in terms of comfort or of health. Consequently, the weight of social imposition is decisive when the individual chooses a career. In the case of professions such as humanities and the arts, there is a strong discredit, especially when the values of the society are based on consumption. Faced with the eyes of a mercantile system, where the values are settled in capital, future actors will be blurred, lacking an identity and goals while being identified as individuals who do not have "desire to overcome."

Another element that must be added to the negative perception of artists is the social idea of the work activity, from the perspective of time and the place where work is carried out. It is known that in some countries where capitalism has achieved greater development, routine

work begins to be replaced by greater flexibility in time and space (Sennet, 2001). However, in countries like Mexico and Latin America, monotonous work - understood as a rigid day, fixed shifts and in suitable areas to develop this practice, whether carried out as independent or under the supervision of a company - is what is identified as a "formal" and "adequate" work, which justifies the man of progress. An activity that does not adhere to these schemes is described as unproductive. Thus, the modern idea that the successful man stands against the work routine and can be more productive on the path of flexibility contrasts with the idea that routine is an expression of stability and, perhaps, the road to success. Therefore, the activity that is not framed in these last parameters, as it happens with the artists in general, is considered recreational and not as profitable.

Higher education

The results of the transformations that capitalism has favored also include public policies. At the end of the 1980s, the Mexican State formally joined the neoliberal movement, which required the abandonment of institutions that safeguard social security and, at the same time, incorporate itself into mercantile and financial globalization in favor of the great capitals that are concentrated in developed countries. This determination allows the opening and intrusion of organisms (International Development Fund, World Bank, World Trade Organization) that regulate the public policies of the Mexican government, in favor of the market. Through the mechanisms of supply and demand, the orientation of government actions such as education, housing and health, are deregulated and privatized to finally shed all social responsibility. Public institutions of higher education in Mexico still maintain the federal budget support, since privatization has not been achieved, however, their actions have been alienated to the mercantile statutes.

Among the public services mentioned, basic, middle and higher education, through the companies and for their benefit, have suffered the influence that the market demands. As part of the strategies, technical schools were created (middle and upper half) and academic-administrative actions were re-worked for application at the higher level in order to respond to the business demands of large industries. On the one hand, it was determined to delimit education to technical levels and develop trades such as mechanics, electricity, cutting and

confection, tourism, administration, construction, chemistry, etc., and thus give a prompt exit. It was at that time that schools like CONALEP, CETIS, CBTIS, CECATIS, etc. proliferated, that were inscribed in the immediacy of the production through the maquila, the cheapening of the labor and the manufacture so that, in this way, the industries based in the country achieved higher profits at lower costs.

The need to prepare professional cadres through higher education that satisfies the market has influenced the objectives that traditionally identified this teaching, as it sacrifices the principles that seek the truth and the authenticity to follow the laws of commerce, industry and of the market (Bauman, 2007). It distinguishes how the entrepreneurial hand has a greater incidence in the strategies of the higher education when new forms of control are imposed by the university administration: federal budgets that are granted from the quality and excellence that the public universities must demonstrate - through the formation of so-called academic bodies, professors with a desirable profile, accredited academic units, internationalization of programs, etc. - in order to achieve higher incomes. Likewise, the administrative processes of education are now measured and enforced by giving quality certificates. Faced with this reality delineated by the dynamics of the economy, the university is reduced to satisfy the needs of technology, where "efficiency", "efficiency" and "excellence" are the recognized characteristics to be considered a prestigious institution. In the words of Roberto Di Napoli (2010, p. 194), "These trends are fully in line with the general changes in a number of sectors within the business and financial world ..."

Business and consumer interests have had an impact on the professional education of the performing arts; the process to incorporate them has not been easy, since the tendency or formation of competences contrasts with those of other disciplines. There is no compatibility between the social demands (labor supply and demand), personal expectations and the scenic spaces that are required to meet the needs of artists. In addition, the academics of stage art (a reason that has generated strong artistic discussions when it comes to finding ways to qualify creativity and talent) has raised questions when creating curricula, programs, profiles and methodologies. Students and teachers have been tried to measure under the same rule as other specialties (natural sciences, social sciences, humanities), when the means and objectives are

totally different. However, the institutional effort to include the arts in academic plans (despite incipient social demand) has transformed many of the demands of agencies that measure educational quality. Likewise, a greater infrastructure has been created for the development of professional functions: suitable spaces, computer equipment, lighting laboratories, among other working instruments.

But the reality surpasses the desires and institutional hopes since the lack of an adequate study of pertinence recently prevented to contemplate the desertion and the terminal deficiency. On the other hand, the graduates of the degree in drama of the BUAP have faced a deficient recognition by the society, expressing itself in the granting of spaces only to artists molded by the television or to offer jobs. Outside of the university campuses, they are not only known "not only in their status as desiring individuals, singular, creative, but tend to ignore their world of life, the contextual spaces in which they develop, develop, transform or create." (Ramírez , s / f, p.6). When leaving the precincts in which they were formed they find few spaces to carry out their activities, and the few who can continue with their profession, are rewarded with a small payment, noting with this that, for companies and public institutions, art does not is considered as an activity that generates a payment value.

Ethical and moral value

At the individual level, the order of ethical and moral values has been altered, which are nowadays built up in the search for material satisfactions by distorting social, family and religious relations; manifesting itself equally in disruptive behaviors, as well as in the loss of the sense of existence and identity.

The influence of Western culture manifested itself with the principles of morality and ethics through the republican ideas of both France and the United States. Of these, emphasis is placed on the value of work and effort as a way of progressing and realizing the individual; consequently, the contempt for leisure and uselessness is also a clear point that makes evident the disapproval of the subjects who choose that path. In short, these principles extolled the work: "Faith in civilizing and liberating work occupies the center of social discourse, laziness is a 'social crime' that creates a danger for those who surrender to it and to the community of

the which is a member, each must pay its social debt and contribute to the development of the human species and the nation "(Lipovestsky, 2005, p. Although these positions have been changing in the West since the development of the mass society, as far as Mexican society is concerned, we can see that these ideas still exist, which are determinant for qualifying the attitudes and life expectancy of the individuals.

From this reality it is distinguished that the effects that have been generated in the values and desires of the subject influence when choosing a professional race; is faced with the dilemma of meeting the expectations that society expects of him or of choosing a career that satisfies his spiritual realization, which is often out of the expected ranges. The scheme that is presented in the social imaginary is constituted by the meanings of productivity and consumption, inevitably affecting the ideals of realization of the individual.

The influence of this imaginary in the family nucleus is determinant (it makes them feel in a structured social order); this incurs the hopes and projections that parents expect from children who have the possibility of entering the academic world. It is then that the choice of a professional career is transcendental in the family, because in the aspirant are deposited the illusions that he can be the economic support, taking that responsibility as a tombstone. Often parents try to influence the decision to attend a particular profession, it is not an individual hundred percent option, since it starts from the possibility of insertion in the labor market, that is to say, from the mercantile vision and not from a emotional or existential perspective of the individual. When a career, such as the performing arts, is not supported by parents, it will be juxtaposed, on the one hand, with the desires, vocation and taste of the future student and, on the other hand, family interests that demand the choice of a profession that " guarantee "economic security. These conflicts will cause a serious emotional deterioration in the young, which will affect his desire to become a professional actor. When the student succeeds in putting his choice before the adversities of his decision (reproaches, threats, blackmail, etc.), feelings that alter sense, self-confidence and parents are manifested, an increase in uncertainty an uncertain future, isolation, loneliness, guilt and lack of communication that contravene their present and future projects.

Although the opening of university centers such as the University of the Americas, which forms acting professionals, as well as scenic spaces such as the University Complex of BUAP have allowed the opening of new groups and a change in the moral of society, high percentage of graduates and students of these disciplines have to perform other activities not compatible with the one they chose as a profession; their subsistence needs compels them and diverts them from their goals to carry out activities that are outside their life expectancies.

Those who remain in that profession try to solve their work situation; the pursuit, the longed for search for meaning and identity have allowed them to radicalize in their positions through creative strategies, which serves as a counterattack to get stronger. It is observed, first of all, that creative inspiration is "discovered" from its own reality, from the locality that surrounds them, without the need to create scenarios and identities of others, lacking an idiosyncrasy. Many of these actors are no longer resorting to so-called "universal" montage, but look at their circumstances and allow them to open a more direct communication with the public.

The theater group

In the process of their formation, drama students experience conscious and unconscious images and emotions that generate guilt, responsibility and expectations. The path chosen, often against family wills or demands, creates uncertainty in the future. The risk of failure is the game that is involved: fear of returning home, or, face the sentence of parents who warned children about economic unproductivity in choosing an artistic profession. It is, therefore, to live in the insecurity of not reaching the desires drawn, to face a present of frustrations and multiple occupations. It is also the risk of being overcome by works lacking in aesthetic value, exalted by the mass society that strives to push the artist to perform commercial staging, those that are consumed to entertain. Beyond being trapped in these proposals, the university actor tries to explore, through the community, new expressions in which "to cultivate with loving attention one's inner experiences ... and jealously guarantees an absolute originality" (Eco, 1981, p.45) where it is expressed with greater fulfillment and self-fulfillment.

The process of formation involves the construction of meaning insofar as the student finds the reflection of himself. In the creation of the characters, in the case of dramatic art, discover the

...representation of a conflict in a 'different scenario', dramatization (that is, putting in images of a repressed desire), displacement, condensation of things and words, symbolic figuration, transformation in the opposite. Like the work of mourning, that of creation struggles with failure, loss, exile, pain; performs the identification with the object loved and disappeared to the one who revives... (Anzieu, 1993, p.26)

The theatrical phenomenon propitiates the discovery of the creative potentiality, which materializes when finding the diverse expressions in the staging.

It can not be denied that when individuals choose the dramatic art profession they have ideals shaped by the mass media. There is in the imagination of many young prospects the hope of meeting the expectations created by the mass society, which consists of "thinking" the actor as it has been designed in the cinema or on television, that is, in the image made by companies dedicated to the entertainment that drive the triumph and the glamor. But in the process of formation and the discovery of the stage world (acting, direction, dramaturgy, research, pedagogy, and multidisciplinary activities) as well as of its inner world, the perception of creation as a "supernatural act in a spiritual sphere" (Zweig, 2010, p.16) will be increasing and exciting.

Methodology

It is important to emphasize that the analysis does not lie in the behavior of theater groups, but in the conditions that influence their formation. From this perspective, we can observe some social environments that are unfavorable for professionals in dramatic art. It follows that postmodernity has provoked various behaviors generated by the phenomenon of mass society, among them is distinguished as a consumer society; this, at the same time, represents an intrusion into politics, culture and society.

This work allows access to a critical apparatus composed of experts on the subject (philosophers, sociologists, psychologists), which facilitates the recognition of the behavioral peculiarities of a consumer society and demonstrate that these behaviors are intrusive in the desires, desires and goals of the artists. The observation, through the teaching experience and the relationship with the theater groups formed by students and graduates of the College of Dramatic Art of BUAP, since the beginning of the degree in 1997, has been a fundamental primary source to corroborate the assertions that are expressed here. Future professionals in dramatic art (like any artistic expression) are the antithesis of the values of the masses. It is to sum up, with these reflections, one more of the theoretical contributions that push to the formation of the groups.

Discussion

The external conditions of the subjects interested in the performing arts have been hostile: the consumer society classifies them as unproductive but, at the same time, the demerit they receive from different spheres has been their strength to rediscover, through the group, their autonomy, meaning and identity. The purpose of this work is precisely to point out how adverse conditions do not determine the desires and desires of the subjects who seek to express themselves through the performing arts; that is, some contextual aspects that are considered significant serve as a starting point to promote the expression itself, either as a group or as an individual. It is also an attempt to join the integral understanding of the subject who seeks through dramatic art its realization; and also recognize the way in which links are established in order to give meaning to adversity.

Numerous analyzes that have dealt with group behaviors have served to achieve economic or political benefits, since they are aimed at a sector of society that has a mercantilist purpose. Few studies seek the recognition of the subject in the theater groups, rather they merely point out the dynamics, methods and constitution that describe the process of staging. This work aims at the recognition of artists who seek a place in the social dynamics despite the vicissitudes they face. Recognizing that the context is an element that has negatively influenced the work of the professionals dedicated to the arts (institutions, culture, family,

among others), it is also important to point out that it can be the element of push for artists to give themselves the task of vindicating their work in society.

Conclusion

Due to the various factors that have been mentioned, dramatists have developed attitudes and behaviors that are oriented towards individual and social survival. Group conformation constitutes their strategic weapon and a fundamental resource for finding meaning and identity, as well as alliances, self-acceptance, empathy, among other aspects, to achieve a polyphony that enriches personal and group work. In the same way, it has led them to generate alternative labor spaces for themselves. Even though day-to-day solidarity seems to be moving away from subjects at breakneck steps, theatrical groups can see the alliances and mutual aid that opposes the exacerbated individualism that inculcates competition and mistrust. In this way, man still comes to the other to preserve himself in this world. The subject is social by nature, its existence depends on the congregation, solidarity or bond: thus returns cultural influence to regain the sense of man's own nature.

The adversities that fragmented the subject to border him to lose himself, where his own trust and identity are implicit, have led him to meet other subjects who share similar experiences in order to achieve potential. Find strength part of the need to form the group that will be subordinate to the context, economic, family and cultural. Through the link opens the doors for the interaction between subjects that bring with them mutual affinities (desires, fantasies), as well as a continuous exchange of experiences and solutions emphasizing solidarity. It is the link that leads to forming a force, because in that interaction include the other subjects belonging to the group.

The link has slowly built the sense and identity necessary to break with the global vision of art and university discipline. Firstly, it is observed the break with the taste tendencies of the mass society which, among other things, revolves through the superficiality of any artistic expression that shows, on the other hand, social, political and cultural situations outside the locality. Theatrical groups have been able to recover the identity of Puebla society itself (in history, customs, vices and virtues) by recognizing itself in its mirror, in its own reality. After

many years, when the enclosures were often empty, the presence of the public is more frequent in university settings.

As for higher education, we see that the globalizing vision strives to homogenize the arts with other disciplines; this can be seen in the ways of designing curricula, programs, strategies, research methods, teaching techniques; it has been sought to measure academic progress (degree of teaching staff, creations of masters) in the same way that other disciplines are evaluated, creating with this true institutional conflicts. This is when the need arises to think of alterity as a development strategy. True, we live in a globalized, managed, bureaucratized world; nevertheless, creation, from the dramatic art, implies corporeality, emotions, reasoning; requires different strategies to join society. The presence of the groups that is manifested in the constant presentations within alternative spaces, not especially commercial and not so suitable for theater, has influenced the restructuring of teaching methods and techniques. The incorporation of new ways of seeing the education of the performing arts begins to be drawn: from the beginning to incorporate and apply the analysis of the grouping, from the deep knowledge of the political, social and cultural reality of the locality and with a clear vision of what implies creativity, that is to say, attenuating the rigidity in the schedules or days of work. Their actions, their persistence, create a dynamic that points to us to recognize the artist, as hermeneutics who build a consented world.

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