

## Luis Alfaro: Borders, Impulses, and Beliefs

In this presentation, I will analyze the thymotic impulses (Sloterdijk, *Rage and Time*) in two plays by Luis Alfaro: *Mojada* (based on *Medea* by Euripides) and *Oedipus, el Rey* (based on *Oedipus, the King* by Sophocles). I will study the use of affects and emotions to illustrate their crucial role within the structure of a play, their direct connection with tragedy's nature, and how they generate dramatic action. As part of the thymotic impulses, I will consider linguistic, geographical, and cultural boundaries to understand gender construction, in-betweenness, and social control. Alfaro represents and considers alternative ways of believing. He exposes the traditional tragic concept and the classical tragedy plot to a marginal context. I will also consider the differences and connections between Greek myth and the Chicano culture, the Hispanic context, and the contemporary conflicts in Alfaro's plays.

During my analysis, I will refer to other plays about the same mythological characters to make a comparison of the use of myth in contemporary Latin American and US Latino literary productions. Among those plays, I will mention *Tebas Land* (2012) by Sergio Blanco (Uruguay) and *Señora de la Pinta* (2012) by Law Chavez (New Mexico), two pieces in which gender roles and language boundaries are essential. They both have in common with Alfaro's *Oedipus* the context of prison as a place of control of desire and emotions. In the case of *Medea*, I will connect Alfaro's version with *Medea sueña Corinto* (2008), a play by Abelardo Estorino, and *Un bello sino* (2010) by Yerandy Fleites. It will reflect how controlling women's bodies, knowledge, and space becomes crucial to understanding *Medea's* liberation and actions in past and present versions of the myth. With this study, I will recontextualize and update the connection between tragedy and myth in today's world.