24 - THE BODY MANIFESTATIONS IN CULTURE HIP-HOP

JULIETA DE SOUZA MENEZES
Federal University of Rio Grande of the North (UFRN) - Natal (RN) - Brazil
Tiradentes University (UNIT) - MINTER - Aracaju (SE) - Brazil
menezesjulieta@yahoo.com.br

INTRODUCTION

Currently the hip-hop culture is emerging world, is on television, radio, in shops or in the streets, is growing interest of young people in relation to this social movement, but this culture appears in the outskirts, focusing in ghettos and becoming a manifestation strong identity of the excluded, the blacks, Latin and of the poor. This body that some years ago was small and invisible, today develops, grows and becomes visible for the whole society, whether or not being accepted, the borders have already been exceeded and the walls are not more peripheral dividing lines.

The corporality in hip-hop culture may manifest in the most varied forms of expression, striving always be heard and view, is through the Rap (*Rhythm and Poetry*), as a form of protest in their letters unbleached and real, building new concepts in the communities, are by sprays which act as a visual art marginal in walls, bridges, viaducts and buildings of the large cities, transforming the urban scenario with images and words provocative, gaining visibility of a large population, which in most of times seem to feel troubled with this new language of the street. In this context there is a DJ which is the instrumentalist accompanying the MC, its principal tool are pick-ups (lair-discs); and the element Break (dance) acting as a body language modified, full of movements broken and aerobatic, where through a wheel the dancers if challenge in a real fight, and winner who better present in the dance body movements with higher difficulty degree and creativity at that time. All these bodies present in four elements of hip-hop culture will build a new cultural manifestation, through these languages this community of certain way seems derive voice active and some way become present in society.

We can say that in these fields of culture that we can observe as a force of expression is the manifestation of the body of an individual, of a group, in various languages. These bodies are involved and are always producing speeches these communities of the periphery. Their expressions appear by means of music (word and sound/rhythm and poetry), of texts and images are characteristic of slander and specialty, dance with movements broken, paused and a balanced, in the production of style singular while fashion will differentiate a mass and the manufacture of codes closed its "tribes" through gestures, symbols and a language encrypted in the creation of a new communication. The body has became a great support for social events, beyond the physical structure and restoring in a strong political institution and cultural. The body that faces, challenges and points out is not a corps disciplined, manipulated or taught, for Foucault (1987, p. 117) the value of the body with the company "there was, during a season fever, a discovery of the body as the object and target of power. Would easily signs that great attention then to the body the body that is manipulated, if type if train, which meets, reply, becomes skillful or whose forces are multiplying".

In this way the objective of this study was to identify the body manifestations present in the culture of hip-hop movement.

THEORETICAL REFERENCES

The origin of hip-hop arises in the second half of the twentieth century in New York, particular in Bronx, with the advance of technology, the factories employing thousands of workers entered into decay, and the region of Bronx one of the most affected. Without area for leisure, school and work, the population is he, due to this new reality that is being social differences increased, favoring the crime and drugs, many gangs formed, starting with a battle bloody in southern Bronx. In this mishap, some young promoting Community festivals involving arts, as the dance, for example, by arrange then championships and battles between communities. Hip-Hop beginning to gain strength and recognition, diminishing the violence and downtime of young people, becoming one movement, anti-drug anti and no exclusion (SOUZA ET. AL., 2007).

When Bambaataa was interviewed by official website of Zulu Nation he explains that when it established the movement hip-hop, has done for people to opt for drugs and violence, and I hope more union between persons, even if this negativity still remains in some places. The movement hip-hop makes it clear that its proposals are linked to social inclusion through a new language that is distributed in four elements of artistic expression very strong today in our society.

Second Souza et. al. (2007) MC (abbreviation of master of ceremony) is considered the chronicler the periphery, reporting poetically the reality of ghettos. Is the singer rap, responsible for rhyme which may be improvised or compound previously. Already the DJ (abbreviation of disc Jockeys, disc-jockey in Portuguese), is the instrumentalist hip-hop, touches and accompanies the SAM, the main tool the lair-discs. Regarding the other two elements of the movement hip-hop Fair (2007) mentions that the graphite is the art world's oldest, which comes in prehistory the walls of caves, his name has Italian origin "graffito", and may be considered as also the first form of written. With the passage of time the graphite was taking forms urban by means of the manifests of political activists in France, Italy and the USA, as own checks in their territories. Already on, b-boy/b-shoe or break dance are names of the dance of hip-hop consists in movements called Footwork (early), spinning (means) and freeze (finalization), as the kata a fight martial. Popular the 1980s, spreading of New York to the world is transformed into life style and the entire movement hip-hop; the way to wear, speak and gesture and its participants support are remarkable characteristics this culture, accept the more about or not.

This body communicates to expressing are by their clothes, their songs, his paintings or their dances; shall forward a new language that is not linear and continuous, but it is intimately urban in contemporaneity. When Rushkoff (1999) says that 'chaos is not only disorder shall - is the order more profound within systems seemingly random and non-linear. Chaos is the character of discontinuity." The hip-hop culture has become a corps today visible moves by methods non-linear, exhibiting a dynamic behavior of attitude to the system and consequentially society. In the thought of Rushkoff this chaos may revert in major changes, they may arise in any direction, so the chaos gives strength to minority to act as the serum of the truth of nature and that perhaps due to this young admired both this movement of hip-hop. This scenario contemporary being modified daily in our society is taking new languages.

What makes the difference in function contemporary is the existence of a logic which implies unfailingly questioning and reflexivity on the actions and common must persecution to establish our strategies for action, in the face of diversity and the multiplicity of options that we have from knowledge and information that, increasingly, it is possible access (TONELLI, 2001, p. 244).

Thinking in this whole process of change in social, economic or political body is also to be presented under a new look, a new perspective of body language. This body we find in work, school, in the streets, etc.; Is not a thing, the body is moving, sensitivity and expression creative and not only parties fragmented or separate, which according to Merleau Ponty (1997, p. 19) it is "necessary rediscover the body operating and actual, that is not a piece of space, a passing functions, which is a lattice of vision and movement".

For the pandit body cannot be separated, nor linear and that the tradition Cartesian had a considerable influence in the approaches of the sciences on the body, and the 'body scheme" is, finally, a way of expressing my body is in the world (MERLEAU-

PONTY, 1997).

This body communicates in music, painting, in discs and in the dances, builds a movement linguistic, redefining perhaps a concept of society. Through the various forms of expression corporal understand different perspectives for himself, the other and to the world.

However, for Canevacci (1990) apud Diogenes (1998) show is a way to enunciate the existence and mark its presence in the world. “In modern civilisation, everything revolves around the body”.

The activists of the movement hip-hop when show, in public squares, schools, in the Community or in the streets, its artistic techniques there is abundant expressiveness, giving all who assist them a dimension of its existence in the real world. It is as if point for the own body and cried out to the company "I exist", whereas: 'be body is to be tied to a certain world" (MERLEAU-PONTY,1997, p. 205).

Thus in bodies of the movement activists hip-hop attitude to go to the streets show this body seems to be indocile and undisciplined, that in most cases are seen as marginal, because an concepts and social standards, causing society for a new reflection of the system established.

For Guattari (1981) the marginality is the place where you can read the points of rupture in social structures and sketches of new problem in the field of the economy longing collective. It is to analyze the marginality not as a manifestation have, but the most living, the more mobile human tailoring in their attempts to find answers to changes in social structures and materials.

Currently, this body language present in the entire movement hip-hop are attracting many perspectives of the media mass, the songs are increasingly sought by young people, where these are not only of classes peripheral, clothes wide are gaining new fans, invading boutiques and stores of each, dance becomes view in the majority of videos-pin spent in television, causing a growing interest for their learning.

Second Takeuti (2008) if this phenomenon would not be pointing to an emergence of a new ideals aesthetic contaminating several fields of social and cultural life; the semiotic (letters music, images of painters, tattoos, literature, poetry) via the apparel and came to attitudes or behavior which concern the corporality (street dance, break and other performance in dance and theater) and a way of thinking and in the world, highly activated by rapid changes in all the sectors of human life and social committee. The "behaved” of society stockpot all this with great concern and discomfort, especially when young people in the so-called “middle-class" begin by joining "naturally" to some of these "signs peripheral".

The periphery jump the invisible walls invading new urban spaces, becoming visible, conquering looks toward their culture and way to express. The languages peripheral portray a reflection inverse of violence, marginality and misery, producing a feeling of affirmation and self-esteem for young people who live in the periphery, strengthening a movement that stimulates the act of thinking, acting and transform through its art.

METHODOLOGY

The study was performed through a qualitative and will have the central focus to identify the corporal manifestations present in the culture of hip-hop movement.

This research was adopted as methodological strategy for data collection the semi-structured interview with the five members of the movement hip-hop in the city of Aracaju. It sought to decipher the identification is presented in the speech of activists through of discourse analysis proposed by Orlandi (2003). For this author, the discourse is the word in motion; we observed the man speaking and we try to understand the language makes sense, as work symbolic, part of social work general, constitutive of man and its history. For this type of study can better understand what makes man a particular, with its capacity to signify and mean.

RESULTS AND DISCUSSION

To analyze the discourse of members, we try to understand the movement hip-hop is present in their lives. The majority of interviewees declared that it is a form of social responsibility, which inserted in the movement there is still a 5 element of extreme importance, which is of citizenship. In any way, believe that the body as an element of communication, he spoken, touched, danced or painted; he carries out power in the face of the community in which they live and outside it. These young people are in search of social change through the artistic body, seeking recognition in the media and visibility on the part of the population.

The direction of change is discursive evidence. When these members participate in body in debates, presentations or even when they meet in the community where they live, they are identified as authors of the system which needs to be thought and rebuilt. There is a concern very evident activist of hip-hop movement for persons of their community and of her diary, seeking ways through art for solutions for problems.

"[...] through the movement hip-hop I can speak and this way the people I see, causing a reflection in the face of what is being seen. [...]". (R3)

"[...] hip-hop taught me to be a citizen, after I went into the drift here in the community, I started to question the policy, the system and society. I have the mission to fight for equality and lead to peace. [...]". (R1)

"[...] when I paint the walls of the city, I am leaving a mark of that I think and everything that happened to me, what is swaged in wall is not only a sketch and an art which is called graphite, is as if I had been there wall, I am the wall. [...]". (R4)

During the shows and presentations, the members of the movement hip-hop show visible to a mass, the body is manifested in various forms, when they sing its rap, their letters express indignation, fight for justice and equality. At a time when the b-boys begin dance, their movements broken, and acrobatic, represent challenges not only for the physical and also for the contemporaneity.

The body of the young who participates in the movement hip-hop, be it the Mc or own dancer break that moves with aggressiveness, get out strength and agility would be a visible are living in this new contemporary society. Our body is alive, he is expressing any time, there is a feeling and a sense: "To that extent, even the reflexes have a sense, and the style of each individual is still visible them, as well as the beating heart is felt until at the periphery of the body" (MERLEAU-PONTY, 1997, p. 126).

The relationship between man with dancing since the civilizations more primitive, where the body language was the most pure demonstrating their feelings. The man was its joys and sorrows, his victories and defeats, life and death. Second Garaudy (1980), at all times and all the peoples, except in the range of 2,000 years of history west, dance was rooted in all experiments vital of companies and individuals: the love and death, wars and religions. Already Portinari (1989), comments that all the arts, dance is the only exemption materials and tools, depending on only the body. Therefore, it says in the oldest, that the human carries within it from time immemorial. Before polish stone, build shelter, produce utensils, tools and weapons, the man fought the feet and hands rhythmically to warm up and communicate.

For Mauss (2003 page. 407): "the body is the first and most natural instrument of man. Or more precisely, without talking about instrument: the first and most natural object technical, and at the same time technical means of man, is its body."

"[...] when I start to dance the on you pass through my movements throughout the anger and aggressiveness was stored in me, I feel a relief when I have just dance. [...]". (R2)

"[...] with the battles break dance resolve our differences and our conflicts, before the wheel we were enemies, by means of dance talked and we understand, to depart thence we can now be friends and not more enemies, without specifying strike and club

the other on is a response to non-violence. [...]". (R5)

We note that after the b-boys dance they feel a great freedom of expression, are free to move the way they want, create their dances, challenging his body and facing the body of the other. Through the dance they promote a conversation, seeking solves their problems and conflicts. It is interesting to observe the speech of dancers concern clear that there is not a fight, not a war and yes a search for peaceful solutions to the social problems through the body that dance, preaching a positive message to the community which is the non-violence. For Le Breton (2007) the body is the link of collective energy and through him, each man is included within the group. on the contrary, in companies individualistic, the body is the element which interrupts the that mark limits, that is, where begins and ends the presence of the individual.

CONCLUSION

In this way we conclude that the demonstrations in body movement hip-hop express not only by break, it is the element dance; as also the body that communicates through paintings, which is called by the movement of graphite, by Mcs, owners of a body that cries out truths with rhythm and poetry; Dj which is the indispensable element of Mc , in this we find a body that lair feelings. We are still a fifth element body hip-hop movement that is the citizenship, the body which create awareness of their role in society.

REFERENCES

DIÓGENES, G. **Cartografias da cultura e da violência:** gangues, galeras e o movimento Hip Hop. São Paulo: Annablume, 1998.
FOUCAULT, M. **Vigiar e Punir:** nascimento da prisão. Petrópolis: Vozes, 1987.
GARAUDY, R. **Dançar a vida**. Rio de Janeiro: Nova Fronteira, 1980.
GUATTARI, F. **Revolução Molecular:** pulsações políticas do desejo. São Paulo: Brasiliense, 1981.
LE BRETON, D. **A sociologia do corpo**. 2ª ed. Rio de Janeiro: Vozes, 2007.
LEAL, S.J.M. **Acorda hip-hop:** despertando um movimento em transformação. Rio de Janeiro: Aeroplano, 2007.
MAUSS, M. **Sociologia e Antropologia.** São Paulo: Cosac Naify, 2003.
MERLEAU-PONTY, M. **O Olho e o Espírito**. 2ª ed. Tradução de Luís Manuel Bernardo. Lisboa: Veja.
ORLANDI, E.P. **Análise de discurso: princípios e procedimentos.** 5ª ed. Campinas, S.P: Pontes, 2003.
PORTINARI, M. **História da dança**. Rio de Janeiro: Nova Fronteira, 1989.
RUSHKOFF, D. **Um jogo chamado futuro:** como a cultura dos garotos pode nos ensinar a sobreviver na era do caos. Rio de Janeiro: Revan, 1999.
ROCHA, J. ; DOMENICH, M.; CASSEANO, P. **Hip-Hop a periferia grita.** São Paulo: Fundação Perseu Abramo, 2001.
SOUZA, J. ; FIALHO, V.M.; ARALDI, J. **Hip hop: da rua para a escola.** Porto Alegre: Sulina, 2007.
TAKEUTI, N. M. **No outro lado do espelho:** a fratura social e as pulsões juvenis. Rio de Janeiro: Relume Dumará, 2002.
TONELLI,M.J. **Organizações, relações familiares e amorosas.**In:. DAVEL & VERGARA, Gestão com pessoas e subjetividade(pp. 243-261). São Paulo, SP: Atlas.

Rua Laura Fontes, nº 50. São José. Aracaju - Sergipe - Brasil -Cep.: 49.020-250
Tel.: (79) 3222.9382 - E-mail: menezesjulieta@yahoo.com.br

THE BODY MANIFESTATIONS IN CULTURE HIP-HOP

ABSTRACT

This work presents an analysis of corporeality, whose objective is to identify what corporal manifestations in the culture of the movement hip-hop, linking the elements of the movement with the speeches of Members active. It is concluded that the demonstrations in body movement hip-hop express not only by break, it is the element dance, but also in the other three, as well as was found a fifth element corporal in movement hip-hop, being the citizenship, where the body is create awareness of their role in society.

KEY-WORDS: Body, culture and hip-hop.

LES MANIFESTATIONS CORPORELLES À LA CULTURE HIP-HOP

RESUME

Ce travail apporte une analyse de la corporéité, dont l'objectif est d'identifier à lequel les manifestations corporelles dans la culture du mouvement hip-hop, en rapportant les éléments du mouvement avec les discours des intégrants actifs. Il se conclut que les manifestations corporelles dans le mouvement hip-hop s'expriment non seulement par break, que c'est l'élément danse, mais aussi dans les autres trois, ainsi qu'a été trouvées cinquième élément corporel dans le mouvement hip-hop, en étant la citoyenneté, où le corps créent la conscience de leur rôle dans la société.

MOTS-CLES : Corps, culture et hip-hop.

LAS MANIFESTACIONES CORPORALES A LA CULTURA HIP-HOP

RESUMEN

Este trabajo aporta un análisis de corporeidad, cuyo objetivo a que las manifestaciones corporales en la cultura del movimiento hip-hop, vincular los elementos de la circulación con los discursos de los diputados activa. Es concluyó que las manifestaciones en movimiento corporal hip-hop expresar no sólo por romper, es el elemento danza, sino también en los otros tres, así como se encontró un quinto elemento corporale en el hip-hop movimiento siendo la ciudadanía, donde el cuerpo es crear conciencia de su papel en la sociedad.

PALABRAS-CLAVE: Cuerpo, cultura e hip-hop.

AS MANIFESTAÇÕES CORPORAIS NA CULTURA HIP-HOP

RESUMO

Este trabalho traz uma análise da corporeidade, cujo objetivo é de identificar quais as manifestações corporais na cultura do movimento hip-hop, relacionando os elementos do movimento com os discursos dos integrantes ativos. Conclui-se que as manifestações corporais no movimento hip-hop se expressam não somente pelo break, que é o elemento dança, mas também nos outros três, bem como foi encontrado um quinto elemento corporal no movimento hip-hop, sendo a cidadania, onde o corpo se conscientiza do seu papel na sociedade.

PALAVRAS-CHAVE: Corpo, cultura e hip-hop.