171 - CAIÇARA CULTURE: THE FEAST AND THE "CIRANDA" DANCES AMONG THE "CIRANDEIROS" / FISHERMEN FROM TARITUBA / PARATI / RJ.

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The aim of this study is to show how the feast of Santa Cruz and "cirandas" (circular dances), are manifested as ritual and celebration in the "Caiçara" community in Tarituba. This is a descriptive exploratory study, with a qualitative approach of ethnographic interpretative nature. Interviews were carried out at saturation random and the speeches analyzed according to Eni Orlandi (2001).

Historically the "caiçara" community (1) of Tarituba can only be understood in the context of the occupation of the Brazilian coast and the economic cycles experienced by the southeastern region (ADAMS, 2000).

Lost between the conflict of tradition and modernity, the city sees its customs gradually be exchanged for other events. New concepts add to the old ones, and those events will be adapting to contemporary reality.

The origin of its people is from the mixing of white, black and Indian races. The white race was a descendant of Portuguese and Spaniards who arrived in Brazil at the beginning of colonization. All self denominate as "Caiçaras" and self appoint as a bond of kinship with someone or a place. The bonds of individuals belonging to local families move from the individual to the community, as described Rocha (2005).

Life in this community is full of welcome and hospitality. To feel this life seems that it is to represent it with these images. A lifetime of hard work spread between the farming and fishing. On May 3 it is commemorated the day of Santa Cruz * 1, where the "cirandas" (circular dances) are celebrated and danced. According to folklore researcher Cascia Frade (1999), the people from Tarituba, sing in verse and prose their customs, with the sound of the "ciranda" and the chiba or xiba (2), and dance to celebrate when the job opens spaces for recreational experiences and all the times when, by simple pleasure, play their inspirations, their desires and their joy after a good day of fishing.

Through poetry and the sound of the "ciranda", one preserves the tradition of meetings, celebrations, feasts and rituals, games, suffering, dating and work in fishing and farming in this community. There they dance in days of good fishing and abundant harvest, in full moon nights with a lot of prose on the edge of the beach or on sidewalks of beaten floor, as that one of the residents' houses, and the joy and fun to be among their people.

In Tarituba, on the feast of Santa Cruz, all of the community seems to go back in time, memory and customs of their ancestors are back into reveries that make them proud, with an even greater sense of belonging to that culture and that celebration.

According to Duvignaud (1983), the collective parties are suggested in the interstices of civilizations at the time they are shaken by changes that alter the established culture. Deprived of their traditional points of support, the inhabitants from Tarituba saw happen in time other ways of living installing new ways of behaving themselves, and therefore meet to dance and celebrate and organize themselves, institutionalizing the time and space for the dances, trials and meetings of people outside of the conditions and roles they play in the daily lives of community organizations. A feeling of festival, ritualistic, take possession of those who join the dance and is a medium of intense experience that emphasizes the affective and emotional relationships of the community.

For the community of Tarituba, the quest for this time of origin that Duvignaud (1983) tells us, would make them relive their ancestors, their history and their habits of daily life and that, at the moment, in their celebrations, are "resignified", giving new meaning to their corporal, social and cultural celebrations that the ball and the "ciranda" dances provide. The feast for the author has an end in itself, it is creative in its forms of manifestation and enters the sphere of the imagination of the community.

According to the author, the festivals are like breaks in the established order, on a quiet repetition of the common life. An ephemeral insurgency that raises its own and perishable solidarity, but that connects with each other, men and women, who are in a unique moment that will never be repeated (p.177). In Tarituba this solidarity is established in the moments preceding the day of the festival, in fact, it makes sense to everyone during the whole year.

In Brazil the "ciranda" is dance and music. The Ciranda, song of dances in circle popularly known, makes boys and girls dance in circle all over the country. In Tarituba these circles are in pairs. There, we perceive people involved in the party, in the dances and in celebrations, powering this party, as a speech from memory, a ransom of ancestors, making us believe in symbolic, mythical places, referencing always the relive of the past, even being here and now, at present, next to modernity.

We find in Tarituba in moments of ball and "ciranda" dances, that the fun and transformations, show feelings, stories and dreams of a simple people who strengthens as long as they are together, sharing those moments of joy and fun.

Historically, people dance up and celebrate in the world at any time and point in life, whether in time of leisure or in moments of pure happiness, for the simple act of dancing and celebrating, or in times of fun and play, and it is in playing, in the leisure, that the activity suggests that there are constructions of language and movements creating the opportunity for children and adults be themselves at the time they think, speak, dance, celebrate, seek and refuse, identify and solve problems, thus living a pleasure and a displeasure. Through play, dance and festivities, people coexist with the differences and social interactions allowing the creation of ties and affective links.

In some contemporary societies, which still have a simple way of life and local tradition, the presence of fun, of festivals, of celebrations, of recreations and of leisure, in the life of these communities as forms of expression of their origins and identities, brings forth a creative space that encourages the emergence of an atmosphere of pleasure and fun, causing both balance and imbalance in the relationship of work and leisure.

The symptoms of this social process are the escape from large cities in search of public spaces and a greater contact with nature; these manifestations of leisure express proper values of life which suffer effects of this society of consumption in which we are living, interfering thus in life and relations of persons of a given society.

This movement of feasts, of "ciranda" balls and of organization of a group of folkloric dances seems to present itself as resistance to calls of modernity in which, a town of fishermen is affected by the progress of real estate speculation around the Costa Verde.

In this social dimension, in which festive celebrations and dances present themselves, we notice the importance of these activities, in the genesis of human development regarding the demands of society and men, who create their own

languages and occupy spaces to become belonging to their own lives.

Martini (1998) tells us that the dance set as folkloric is linked to the most varied forms of popular expression presenting values that unite the most diverse aspects of collective life. They associate the music, the gesture, the pace, the choreographies and the playful sense, ritualistic, festive and utilitarian, along with attributes of physical strength, in demonstrations of health and force relating to oral history and language of certain cultures.

Each and every practice of dance involved in some festive activities, provides the living with diversity, the recognition of equalities and differences, the establishment of rules on the use of time and space, of clothes and in inter and intrapersonal relations, promoting the relationship of the individuals with society by improving the expression of their social needs, besides allowing the awareness of their bodies, providing a better education of the citizen together with the aesthetic, ethical, social, cultural and moral values.

In Tarituba one dances, celebrates and "ritualizes" with "Cirandas" and other cultural events preserving their memories, backgrounds, histories and traditions. They are celebrated with joy, brotherhood and respect, encouraging the continuation of those cultural activities seeking to preserve their values.

The "cirandas" are circular dances, which symbolize the creation, the cycles, the starts and restarts, the renovations, they are ethnic dances that live and revive the feelings of a people, affirming their identity and spreading their culture.

The memory, tradition, stories, entertainment, fantasy, imagination and the playful, identify those "cirandeiros"-playful-fishermen, even when they are threatened by real estate speculation and the withdrawal of their seat where their trainings used to happen. The memory will live while you can dance and celebrate in Tarituba. In this creative and productive movement the circularity of the "ciranda" cooperates with the instituting strength of unity in the community, the circle symbolizes power, totality, without beginning and without end. There is no more important, according to "cirandeira" Simone Bulhões, all are equal.

The speeches of the "cirandeiros" tell that the festival and the "ciranda" dances makes them to remind them of their ancestors, their joys and celebrations and their simple way of living and feeling life.

Observing these religious feasts in Tarituba revealed how ties and affection are established in parties of this community of "cirandeiros", and thus clarify many facts and curiosities that will reinforce the importance of these dances, both for the community of Tarituba as well as for the other people who have interest in the subject matter.

Having today in fishing, tourism and farming, the main economic activities of livelihood, the "Caiçara" Culture of this place, expresses its identity, reinventing its traditions and keeping in the imagination of these people, feelings and senses that make them to relive their ancestors, their memories, their habits and beliefs, through the rituals and celebrations with dances and festivals that happen in this place.

The joy and pleasure to be sharing and disseminating this "Caiçara" Culture through festivals and dances of "cirandas", make these people feel renewed, "resignifying" their daily lives, their moments of leisure, making merry and festive their lives, which show up full of spells, rituals and celebrations close to the nature.

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The aim (objective) of this study is to show how the party of Santa Cruz is revealed while a ritual and a celebration in the "caiçara" community in Tarituba. It deals about a descriptive exploratory study, with a qualitative approach, of ethnographical interpretative nature. Interviews were made and the speeches were analyses according to Eni Orlandi (2001).

The origin of its people consists of the miscegenation of white, Indian and black ethnical stock and can be understood through the occupation of the Brazilian seaboard and the cycles lived by the southeastern region (ADAMS, 2000).

To feel life seems that it is to represent it by the images of reception and hospitality. The people of Tarituba sing and dance their usages (customs) to celebrate work (labor) and leisure.

According to DUVIGNAUD (1983), the collective parties insinuate themselves into the gaps of civilizations when they are shocked by the changes that alter (modify) the culture established. In Tarituba, at the moments of balls and dances of the dances in circle, the amusement and the transformations make evident feelings, histories and dreams of simple people who strengthen provided that they are together, sharing these moments.

In some contemporary societies, which still keep a simple way of life and of local tradition, the presence of entertainment, parties, in the life of these communities, makes to arise a creative blank causing (provoking) balance as well as unbalance in the relations of labor and leisure. It is in this social dimension, in which the dances are presented, that we notice the importance of these activities in the genesis of human development regarding the demands of this same society (society itself).

CULTURE DES CAIÇARAS: LA FÊTE ET LA DANSE DES CIRANDEIROS / PÊCHEURS DE TARITUBA / PARATI / RJ.

Cette étude a le bur de montrer comment la Fête de Santa Cruz (Sainte Croix) et les danses de *cirandas* se manifestent comme rituel et célébration dans la communauté ciaçara à Tarituba. Il s'agit d'une étude descriptive et d'exploitation, d'abordage qualitatif, de nature etnographique, interprétative des interviews effectuées et les discours ont été analysés d'après Eni Orlandi (2001).

Selon Duvignaud (1983), les fêtes collectives s'introduisent à travers les société.interstices des civilisations au moment où elles sont ébranlées par les transformations qui modifient la culture établie. À Tarituba, lorsqu'il y a le bal et la danse des *cirandas,* les divertissements et les transformations mettent en évidence les sentiments, les histoires et les rêves des gens simples qui se fortifient lorsqu'ils sont ensemble et partagent ces moments.

Dans quelques sociétés contemporaines mais qui gardent encore une forme simple de vie et de traditions locales, la présence du divertissement,des fêtes dans la vie de ces communautés fait apparaître un espace créateur et provoque soit l'équilibre soit le déséquilibre dans les relations de travail et loisir. C'est dans cette dimension de la société où les danses sont présentées que nous remarquons l'importance de ces activités dans la génèse du développement humain en répondant aux demandes de cette.

CULTURA "CAIZARA": LA FIESTA Y LAS DANZAS DE LOS CIRANDEROS / PESCADORES DE TARITUBA / PARATI / RJ.

EL objetivo de este estudio es mostrar como la fiesta de Santa Cruz se manifiesta en cuanto ritual y celebración en la comunidad "caizara", en Tarituba. Se trata de un estudio descriptivo exploratorio, de abordaje cualitativo y de naturaleza etnográfica interpretativa. Se realizaron entrevistas y se analizaron los discursos según Eni orlandi (2001).

El origen de su pueblo se constituye de la fusión de las etnias blanca, india y negra y puede ser comprendida por la ocupación del litoral brasilero y de los ciclos vividos por la región sudeste (ADAMS, 2000).

Sentir la vida parece que es representarla por las imágenes de acogimiento y hospitalidad. El pueblo de Tarituba canta y danza sus costumbres para festejar el trabajo y el tiempo libre.

Según DUVIGNAUD (1983), las fiestas colectivas se insinúan en los intersticios de las civilizaciones en el momento en que son abaladas por los cambios que alteran la cultura establecida. En Tarituba, en los momentos de baile y danza de las cirandas, es donde la diversión y las transformaciones, evidencian sentimientos, historias y sueños de gente simple que se fortalece a medida que están juntos, compartiendo esos momentos.

En algunas sociedades contemporáneas, pero que todavía mantienen una forma simple de vida y de tradición local, la presencia de la diversión, de las fiestas, en la vida de esas comunidades, hace surgir un espacio creativo provocando tanto equilibrio como desequilibrio en las relaciones de trabajo y ocio. En esa dimensión social en que las danzas se presentan, es donde percibimos la importancia de las actividades en el génesis del desarrollo humano atendiendo a las demandas de esa misma sociedad.

CULTURA CAIÇARA: A FESTA E AS DANÇAS ENTRE OS CIRANDEIROS / PESCADORES DE TARITUBA / PARATI / RJ.

O objetivo deste estudo é mostrar como a festa de Santa Cruz se manifesta enquanto ritual e celebração na comunidade caiçara, em Tarituba. Trata-se de estudo descritivo exploratório, com abordagem qualitativa, de natureza etnográfica interpretativa. Foram realizados entrevistas e os discursos analisados segundo Eni orlandi.(2001)

A origem de seu povo constitui-se da miscigenação das etnias branca, índia e negra e pode ser compreendida pela ocupação do litoral brasileiro e dos ciclos vividos pela região sudeste (ADAMS, 2000).

Sentir a vida parece que é representá-la pelas imagens de acolhimento e hospitalidade. O povo de Tarituba canta e dança seus costumes para festejar o trabalho e o lazer.

Segundo DUVIGNAUD (1983), as festas coletivas se insinuam nos interstícios das civilizações no momento em que são abaladas pelas mudanças que alteram a cultura estabelecida. Em Tarituba, nos momentos de baile e dança das cirandas, é que a diversão e as transformações, evidenciam sentimentos, histórias e sonhos de uma gente simples que se fortalece à medida que estão juntos, compartilhando esses momentos.

Em algumas sociedades contemporâneas, mas que ainda mantêm um jeito simples de vida e de tradição local, a presença do divertimento, das festas, na vida dessas comunidades, faz surgir um espaço criativo provocando tanto equilíbrio como desequilíbrio nas relações de trabalho e lazer. É nessa dimensão social em que as danças se apresentam que percebemos a importância dessas atividades na gênese do desenvolvimento humano atendendo às demandas dessa mesma sociedade.

Palavras chaves: Cultura Caiçara, Festa, Danças e Cirandas.