84 - DANCES IN CIRCLE: DIFFERENCES AND SIMILARITIES AMONG POPULAR DANCES IN CIRCLE OF BRAZIL

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1- INTRODUCTION.

This article has as objectives: (a) to understand the popular dance in circle as a manifestation of leisure in the corporal and entertaining culture of the city of Tarituba; (b) to describe the differences and similarities among the practices of popular dances in circle taking as references other Brazilian cities, being used as methodological strategy an exploratory study with (5) visits of local observation in order to elaborate a field diary with those who play the popular dances in circle.

The city of Tarituba - There is a place between the sea and the mountain where time has neither hour nor speed to pass, where to walk is puzzled with the breeze that blows coming from a green , calm and still sea. In this place one can stay looking at the stars during peaceful nights and talk about simple things of life, and in rainy days, talk to the neighbors also cheers up the community.

Going along Rio-Santos road, BR 101, one meets the settlement named Tarituba, which in the language of the Tupinambás means place of many shells, and it is, indeed, a small village of fishermen and peasants who live in a small cove between two cities in the south coast of the state of Rio de Janeiro, Angra dos Reis and Paraty.

Tarituba is in the so called Green Coast in the south of the state of Rio de Janeiro, 3rd district of Paraty (a city considered, in 1937, by UNESCO, Historical Patrimony of Humanity).

When Rio-Santos road was built (BR-101) in the seventies, the whole community of Tarituba was in the presence of a dilemma: the arriving of electrical energy, the asphalt and the nuclear factory, which brought glances and interests coming to meet that simple life, without the ostentation that the big financial and urban centers of the country presented in their modernity.

Proposals of divisions of land into lots, real estate speculations, the search for a better quality of life, made the society of big centers like Rio de Janeiro and São Paulo to start a process of uncontrolled occupation of the south coast of Brazil, mainly between Rio de Janeiro and São Paulo. The origin of the people of Tarituba is from white ethnology, descending from the Portuguese who arrived in Brazil in the very beginning of colonization, between the years 1500 and 1550; remnants centers of Tupinambás indians, called “Guaianá”, who already lived in the place, and from black people who were brought from Africa to work as slaves, as in that region (Paraty) it was flown off all the gold which came from Minas Gerais. The people from Tarituba is devotee of Santa Cruz, patron saint of the city and of the fishermen; it is celebrated on May 3rd, when they commemorate, they dance the dances in circle and they show other cultural and corporal manifestations.

In Tarituba the ball called “ciranda” (dance in circle) works as animation for the nights at the fishermen village, following a small scheme: Opening (“xiba”), Minutenesses (dances with various rhythms that are not really “cirandas”); and Closing or End (“roda de tonta”).

DANCES OF DANCES IN CIRCLE (“cirandas”) IN BRAZIL: SIMILARITIES AND DIFFERENCES

The Brazilian dance in circle keeps characteristics of the ancient Portuguese and Spanish dances and which nowadays are practiced with modifications where they show a little of the influences that these dancing people received from the demands of modernity.

The spirit which translates these activities of leisure and entertainment for adults and children, in this life said as modern, sometimes is forgotten and does not value simple aspects of life of certain communities. Industry, with its intransigent appeals, and the globalization that makes all-at-the-same-time-now, immediate and accessible to everyone, seems to render banal these manifestations of great originality.

There are interests in western contemporary societies because of a social-historical-scientific-technological-cultural process, where the human being seeks answers and solutions for his anguishes. Man becomes instrument of his demanding and of his needs, what makes him act in this world of globalization, living pressed by its contradictions, and sometimes his wishes and his more subjective questions are laid aside of his potencial of realization. One seeks spaces, opportunities to act in the world, to make oneself present. In Brazil, a cultural map of several faces, there are groups which keep their ways of living, their parties, their dances and other manifestations which determine senses and feelings, powers and fights in the issue of preservation of local culture and of their identities.

When one tries to understand the dance in circle as a manifestation of certain peoples, it is necessary to know a little of the history of these dances, and to discuss this issue, we will take into account a few comparisons of the dances in circle of Paraty with other dances from other places in Brazil, specifically in Itamaracá in the state of Pernambuco, northeast of Brazil, with the aim of establishing aspects in common and probable senses, feelings, and/or other purposes that these dances must transmit in their ways of manifestation.

In the Dictionary of Brazilian Folklore CASCUDO (2000), the dance in circle is a folkloric manifestation which expresses itself through a set of songs and choreographies in circle derived from Spain and Portugal, where it is a dance for adults. It is sung and danced by men and women, who hand in hand make a circle around a mast or a square, where there is not a specific number of participants, starting its formation with a small circle that increases little by little while other people come to dance, opening place for new enrollments. As soon as you enroll to the circle, hands are united in a sum of efforts, so that everyone there takes part in that moment of confraternization.

The dance in circle (“ciranda”), which has as symbol the circle, is a typical dance from Brazilian beaches. It started to appear in the northern coast of the state of Pernambuco, arising as well in the interior of Zona da Mata in the north of the state. It has an easy and simple choreography with paces which vary in their own dynamic and which are created by the joy and entertaining of their participants. They are body movements always obeying the marking imposed to them by the rhythm of an accordion, together with the beat of the feet on the ground.

In the dances in circle there is no time to enter or to leave the circle, people do this without any embarrassment, at any time or when the circle gets to a size which renders difficult the entrance of other people, one makes another circle in the middle of the larger circle, and the dance begins to have concentric circles. It is common in Brazil to define the dance in circle as a childish circle play, but in the Brazilian northeast it is known as a dance for adults.

In charts 1 and 2, I will describe a few characteristics, differences and similarities of the dances In circle throughout Brazil, trying to demonstrate the senses, identities and intentions that these dances implant in our culture.

DIFFERENCES	Tarituba: Dances in circle in the form of balls with defined pairs. They are danced all year round, except in the Holy Week, All Souls' Day and in Carnival in the open air and in public squares. Men wearing sabots and straw hats and women in rounded skirts. Instruments used: the viola and the tambourines and wooden boxes, and taps of sabots, all craftsmanships. Itamaracá: Balls of "supapo" or "coco de supapo, without musical accompaniment and without defined pairs. Just with the claps of hands and beats of footsteps. They are danced in ballrooms and on the beaches, always sponsored by local merchants with no specific clothes. Instruments: "Bombo caixa", or "zabumba", or "surdo", "cuíca" and some wind instruments: the clarinet, the saxophone or the trombone and sometimes the accordion. They are made of wood "(macaúba)" and some industrialized ones.	Tradition Ancestors Oral history.	Family
SIMILARITIES	Both have masters and foremen who sing improvised rhymes always about love, nature, marriages, fishing and harvest. Dances in circles which, as people arrive, other circles are formed inside them. They always take place in full moon nights and in religious celebrations and in cheerful dates.	Joy Entertainment Party Celebration Confraternization	Circle Alliance
ROLES	There is no difference between roles of gender. Men and women play the same roles in the circle. All of them are equal in the dances in circle. The hierarchy starts from masters and foremen who are the improvisators of the rhymes, of the enthusiasm and of the singing during the party. The other players take part with joy and entertaining.	Equal roles of gender Respect Hierarchy	
SONGS	One sings nature, love, marriage, mermaids, fishing, harvest, local characters and coconut trees.	Rhythm Creativeness Nature Daily life	

CHART 1: CHARACTERISTICS OF THE DANCES IN CIRCLE IN BRAZIL

	DANCES IN CIRCLE
CHARACTERISTICS	The dances in circle are dances for adults and children, in circle, where everyone sees each other as equal, without distinction of color, sex, ethnology, political issues, race and others. They are dances which proclaim alliance, confraternizations, stories of life and the Everyday living of communities who live by the shore. They are composed of simple paces and of easy assimilation. They tell and preserve traditions and cultures of a people. They are dances for moments of leisure and parties. The entertaining and creativeness are present in the dances in circle.
SYMBOLISM	"RODA"-CIRCLE. The circularity of the dances in circle cooperates with the power which sets up the union in the community. The circle symbolizes power, totality without beginning or end. There is no one more important, everyone is equal.

CHART 2: PARALLEL BETWEEN THE DANCES IN CIRCLE OF TARITUBA AND

	DESCRIPTION	**MEANING**	**SYMBOLIC DIMENSION**
DANCES IN CIRCLE	Tarituba: "xiba". Popular ball organized in three parts: opening, minutenesses and end. Names of the dances: Green cane, Crab, Mariana and Tonta. Itamaracá: At first it was the coconut. Dance in circle of people of the beach and of the sea. In old times it was called "Ciranda de Embolada" or "Galope". They were danced together with other dances like coconut, "bumba meu boi", "fandango", "pastoral", "reisados" and "maracatus".	Preservation Affirmation Rescue, tradition, popular culture, creativeness, experience and oral history.	Union, family, ancestors, "roda", circle.
PARTIES	Religious parties: "Folia de Reis", All Saints' Day, prayers and novenas. A day of good fishing and abundant harvest and in full moon nights. At the end of milling in the mills and sugar factories.	Joy and entertainment, tradition, religion.	Ritual

A FEW CONSIDERATIONS ABOUT THE STUDY

In this social dimension, in which the popular dances, leisure, parties and games are presented, we notice the importance of these activities in the genesis of the human development regarding the demands of the society and of men, who create their own languages and occupy areas to become concerning to their own lives.

The dances in circle and their songs have a symbology which assumes a role in the building of situations that support and help the process of teaching and learning in schools and in the cultural formation of certain communities.

They are group dances, for adults and children, with cadency, sequence and rhythm which provide order, harmony and individual and collective joy.

They are simple ones, they require neither practices nor specific abilities and allow the participation of everyone due to the easiness and singleness of their paces.

Through the speeches of the people who dance in circle and their answers to the interviews, we could notice that the dances in circle when danced in their moments of leisure, make them remind of their ancestors, of their joys and celebrations and of their simple way of living and feeling life. In this creative and productive movement the circularization of the dances in circle aids with the power that establishes the union in the community, the circle is a symbol of power, totality with neither beginning nor end. There is no one more important, according to the dancer in circle Simone Bulhões, all of them see them as equal. The memory, the tradition, the stories, the leisure, the fantasy, the entertaining and the imagination identify these dancers in circle-players-fishermen, even when they see themselves menaced by the real estate speculations and by the removal of the headquarters where their rehearsals take place. The memory will be alive as long as one can dance and celebrate in Tarituba.

The dances in circle are circular dances which symbolize the creation, the cycles, the starts and restarts, the revivals, they are ethnical dances that live and revive the feelings of a people affirming its identity and diffusing its culture.

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DANCES IN CIRCLE: DIFFERENCES AND SIMILARITIES AMONG POPULAR DANCES IN CIRCLE OF BRAZIL

ABSTRACT:

The objectives of this study are to understand the popular dances in circle as a manifestation of leisure in the corporal and entertaining culture of the city of Tarituba and to describe the similarities and differences among the practices of popular dances in circle, taking as references those danced in other Brazilian cities. In children entertaining universe of the current society, dances in circle, sung games, free and spontaneous play are restrict to areas inside closed condominiums, and atrophic of action, of movement and of life. Nowadays these manifestations appear in schools where a professional dedicates himself to ransom the value of such activities, promoting popular dances, games and plays in commemorative dates such as the folklore day, for example, and where this same professional notices the possibility of integrating his pupils in a world of creativeness and imagination, or when he accomplishes works in communities which fight for the preservation and maintenance of their cultural traditions and their identities, through dances, parties, stories, beliefs, plays and popular games, as the people of the community of fishermen of Tarituba do. The popular dances in circle have a symbology which assumes a role in the building of situations which favour and help the process of teaching and learning in schools and in the cultural development of certain communities. The circle symbolizes power, totality; it has neither beginning nor end. The wheel spinning round is a symbol of time, of infinite time. When dancers dance in circle it's like they are around the center of the universe. The tradition, the fantasy, the entertaining and the imaginary identify these circle dancers-fishermen-players. So, the individuals of a society assimilate the sense of that which is close to their needs and wishes giving them meaning, which to be studied and understood needs to be inferred taking into consideration the ideas of general culture in which it is inserted.

KEY-WORDS: leisure - Social imaginary - CIture of games and plays

DANSES DE RONDE: DIFFÉRENCE ET RESSEMBLANCES ENTRE LES CIRANDAS DER BRÉSIL.

RÉSUMÉ:

Les objectifs de cette étude sont de comprendre la ciranda comme une manisfesttion de loisir `a la culture corporel et ludique de la ville de Tarituba et décrire les ressemblances et les différences entre les pratiques des cirandas, en prenant comme références celles qui sont dansées dans d?autres villes brésiliennes. Dansi?univers ludique des enfants de la societé actuelle, les danses de ronde, les jouets chantés, la plaisanterie libre et naturelle, sont restées dans des spaces des condominiums fermés et atropéis d?action, de mouvement et de vie. Aulourd?hui ces manifestations apparaissent dans les écoles dont le professionel se dedie à racheter la valeur de ces activités et promouvoit des danses, des jeux et des plaisanteries populaires dans les dates commémoratives, comme le tour du folklore, par exemple, oú ce m}ême professionel voit la possibilité d?intégrer ses èléves, dans un monde de creativité et d?imagination ou quand il réalise des travaux dans des communautés, qui font le posible pour préserver et maintenir ses traditions culturellles et ses identités, à travers les danses , les fêtes, les histories, la religión, les plaisanteries et le jeux populaires, comme le peuple de la communauté de pêcheurs de Tarituba fair. Les cirandas de ronde ont une symbolgie qui assume un rôle à la construction de situations qui favorisent et aident les procés d? enseignement et appretissage aux écoles et à la formation culturelle de certaines communautés. Le cercle symbolise le pouvoir, la totlité. Il n?y a ni du début ni de fin. La ronde, quand elle toune, symbolise le temps infini. Quand les cirandeiros dansent, c?est comme s?ils étaient autour du centre de l?universe. La tradition, lafantasie, la ludicité et l ?imaginaire identifient ces cirandeiros - pêcheurs - joueurs. Donc, les gens d?une societé comprendre le sens de ce qui est prés de leurs necesites et désirs en leurs donnant du sens. Pour les étudier et les comprendre, il faut qu?ils soient dans le contexte, en considérant les iées de la culture générale dont elle est incluse. MOTS - CLÉS: Loisir - Ludicité - Imaginaire social.

BAILES DE RONDAS: DIFERENCIAS Y SEMEJANZAS ENTRE CIRANDAS DE BRASIL

RESUMEN:

Los objetivos del estudio son comprender la danza de la ciranda como manifestación de ocio, de la cultura corporal y lúdica de la ciudad de Tarituba, y describir las semejanzas y diferencias entre las prácticas de cirandas, tomando como referencia aquellas bailadas en otras ciudades brasileras. En el universo lúdico de los niños de la actual sociedad, las danzas de ronda, los juegos cantados, los juegos libres y espontánea, quedaron limitados a espacios de condominios cerrados y atrofiados de acción, de movimiento y de vida. Hoy esas manifestaciones aparecen en escuelas cuyo profesional se dedica a rescatar el valor de tales actividades, promoviendo danzas, juegos populares en fechas conmemorativas, como el día del folclore, por ejemplo, y donde ese mismo profesional, percibe la posibilidad de integrar sus alumnos en un mundo de creatividad y de imaginación, o cuando realiza trabajos en comunidades, que luchan en la preservación y manutención de sus tradiciones culturales y sus identidades, a través de las danzas, fiestas, historias, creencias y juegos populares, como lo hace el pueblo de la comunidad de pescadores de Tarituba. Las cirandas de ronda poseen una simbología que asumen el papel en la construcción de situaciones que favorecen y auxilian el proceso de enseñanza y aprendizaje en las escuelas y en la formación cultural de determinadas comunidades. El círculo simboliza poder, totalidad y no tiene principio ni fin. La ronda girando es símbolo del tiempo, el tiempo infinito. Los bailarines cuando bailan es como si estuviesen alrededor del centro del universo. La tradición, la fantasía, lo lúdico y el imaginario identifican esos ciranderos-juguetones-pescadores. Por lo tanto, los individuos de una sociedad asimilan el sentido de aquello que esta próximo de sus necesidades y deseos confiriéndoles significados, que para ser estudiados y entendidos, necesitan estar contextualizados, considerándose las ideas de la cultura general en la cual se está incluida. PALABRAS-CLAVE: Ocio, Ludicidad e Imaginario social.

DANÇAS DE RODA: DIFERENÇAS E SEMELHANÇAS ENTRE CIRANDAS DO BRASIL.

RESUMO:

Os objetivos deste estudo são compreender a ciranda como manifestação de lazer na cultura corporal e lúdica da cidade de Tarituba e descrever as semelhanças e diferenças entre as práticas de cirandas, tomando como referência aquelas dançadas em outras cidades brasileiras. No universo lúdico das crianças da atual sociedade, as danças de roda, os brinquedos cantados, a brincadeira livre e espontânea, ficaram restritos a espaços de condomínios fechados e atrofiados de ação, de movimento e de vida. Hoje essas manifestações aparecem em escolas cujo profissional se dedica a resgatar o valor de tais atividades, promovendo danças, jogos e brincadeiras populares em datas comemorativas, como o dia do folclore, por exemplo, e onde esse mesmo profissional, percebe a possibilidade de integrar seus alunos, em um mundo de criatividade e imaginação, ou quando realiza trabalhos em comunidades, que lutam na preservação e manutenção de suas tradições culturais e suas identidades, através das danças, festas, histórias, crenças, brincadeiras e jogos populares, como faz o povo da comunidade de pescadores de Tarituba. As cirandas de roda possuem uma simbologia que assumem papel na construção de situações que favorecem e auxiliam o processo de ensino e aprendizagem nas escolas e na formação cultural de determinadas comunidades. O círculo simboliza poder, totalidade, não tem principio nem fim. A roda girando é símbolo de tempo, de tempo infinito. Os cirandeiros quando dançam é como se estivessem ao redor do centro do universo. A tradição, a fantasia, a ludicidade e o imaginário identificam esses cirandeiros-pescadores-brincantes. Portanto, os indivíduos de uma sociedade assimilam o sentido daquilo que está próximo das suas necessidades e desejos conferindo-lhes significado, que para serem estudados e entendidos precisam estar contextualizados, considerando-se as idéias da cultura geral na qual está inserida.

PALAVRAS-CHAVE: Lazer - Ludicidade - Imaginário sociaL