87 - THE LUDIC IMPULSE IN THE THEATRIC GAME THROUGH *MIMICRY* AND *ILÏNX*

DIONÍSIA NANNI;
NILDA TEVES FERREIRA
LIRES - UGF - RIO DE JANEIRO - RJ - BRASIL
dionisiananni@ig.com.br

Introduction

Art as part of culture is one of the greatest goods of mankind, and everyone should have access to it. Nevertheless what is there to see is an enormous gap between the democratic right to enjoy the cultural goods given by art. The Dance-Art respects this rule.

Given that the human being thinks and dreams simultaneously, the proposal here is to develop the corporal expressive language through imagination motivation by means of game. That is stated by Vygotsky in form of game that gives impulse to action.

The game as genesis of the corporal metaphor in the School's Physical Education will led to a work with the body without dividing it into reason/passion, dream/reality, thought/feeling/sensuality, etc. That way it is possible to draft a pedagogic political project which seeks a political, aesthetic education that puts forth a view of the human being as a symbolic being capable of imagining, dreaming and playing with the reality collectively built.

The game will be shown as a ludic, spontaneous, enjoyable, dynamic activity creating an environment to overcome the challenges of the rules of an imaginary situation that, to Vigotsky (1984), can be considered as the way to develop the abstract thought.

The theatrical games in Spolin´s (2005) point of view, dealt as language in dance, can promote the expressive languages of the children. Such languages may be changed in artistic languages in the future. This way it is fundamental to introduce the pupils to activities that let them to go through the imagination until the abstraction of varied strategies of problem resolutions. The process of creation is straightforwardly linked to imagination. The activity with games creates imaginary situations.

By communication through corporal language one can notice the others, the group and it provokes a level of understanding in the relation. Through a simple movement one can know the difference between the acceptance and rejection of a person, if he or she has the other´s empathy or antipathy. Every interpersonal language presuppose communication, and *"that, in very real sense, is the very surviving of the Ego of each one of us, over our existence time"* (WEIL; KOUS, 1990, p. 71). This way the corporal language is a way of expression that does not lie and that enable the perception of the others beyond words and writings.

Working the corporal language with children and teenagers is to work their personal and social identity; it is to work with their habits, with their vocabulary and linguistic and posture stereotypes, with their way of being/acting in the context of their original society.

The apparently more incisive individual identity changes are reinterpreted with other meanings, for each one seeks to get the game that goes through the group, in its changes and in what does not change. Theses discussions deal with religion and arte, education of art, religion and politics etc. Including the discussion about the complex urban life, along with its deviations, violence, aggression, and about the different roles played by the social actors. A possibility of *role* and *identity games*, where the limits between rule, conformism and transgression constitute expressive way of society contemporary life marks. Such a variety of experiences and roles highlights the precariousness of any excessively fascist trail in the construction of socio-cultural maps (VELHO, 1994).

The purpose of this article is to discuss how the theatrical game, as ludic element, can sponsor methodologically the creative dance based on the categories of *mimicry* and *ilïnx*, established by Caillois (1990), to reach the expansion/democratization of the dance teaching, as part of culture, in the School's Physical Education.

Masks and possessions mirrored in the creative dance through *mimicry* and *ilïnx*.

Mimicry

The game, in any situation, presupposes the temporary acceptance of an illusion. The very word illusion has as meaning the put into play (*in-lusio*) or in a closed universe, conventional, and yet in the imaginary universe (HUIZINGA, 1993). The category *mimicry* has as objective to underline the almost organic fundamental nature

Callois states (1990) that the mimetic state of the game may consist of the incarnation of an illusory character and of his behaviors. This aspect points out many manifestations that have in common the fact that the subject makes the other believe that he is another person, through masks and disguises, being loose temporarily of his personality and, as in the dramaturgy, assuming to be another person, i. e., becoming a character. Disguising, using make up is part of this simulation game: the human being mix their appearance to make believe they are another - they theatralize their behavior.

As the player tries to play as another person or object, he will be creating himself at each moment: he creates and recreates. Making use of the *mimicry* game in dance-education is to motivate the positive side of the play, so that he can be himself and the other. The fantasy ludically lived creates, in the imagination, a type of compensating resistance to the lived situations in reality, because the *ludus* seems to attribute its deep meaning to the unpredictable character of the game, leashing out the fantasy, the imaginary productions and, being unlimited source of liberty, creation and transformation in the world, while being possibility of meaning for the player-actor-dancer.

Mimicry is an incessant invention and presents all the characteristics of the game: freedom, convention, suspension of the real, space and delimited time. It only does not present the submission to the imperative and necessary rules. In fact, in the game of simulacrum the rule is only one: to fascinate the spectator. The child uses this artifice (simulacrum) to imitate the adult, for the pleasure of being another one or passing for another one. Children make believe they are laundrywomen, cooks, nurses and/or pirates, superman, soldiers, cowboys and even Martians. The trend of the girls is to imitate behaviors within daily activities of the house, they are more realists; the boys go for distant, fairy tale, unreal activities and, sometimes, inaccessible.

In the theatrical games, the actor/dancer, playing the role, has in *mimicry* the major characteristic when he creates his character. The "mask" is the artifice of the expressions and gestures; the scene, the adornment, invites the spectator to believe, during certain time, that that reality is more real than the Real.

The games of mimicry (fiction and simulacrum), according to Caillois (1990), lead the player to the imagination, through the symbolism that attenuates the motor action, privileging the fiction in a personal way. In the games of masks, *mise en scène* or rules represented in the dance, the imagination comes onto the stage when the plasticity of the danced movements matches the

image that the actor-dancer is representing at the moment. What is at stake game is the intention of the player in representing something, in simulating to be another one. This generates a pleasure that is intrinsic to the basic aspect of the game of mimic or disguise: the player, when creating the other, will be inventing the all the time. The creative imagination coats this game of mask (theater), that seduces the actor-dancer and it canalizes its dreams, desires, conflicts and challenges.

Ilinx

According to Caillois (1988), the games of *ilïnx* bring, for a moment, the physical disharmony, the lack of stability and the perception of reality, because there is a brusque loss of conscience in the escape of reality through trance, daydreaming, dizziness. *Ilïnx* is a Greek word that means "*whirlpool*", meaning vertigo that leads to the ecstasy, to trance in ritual, religious and sacrificial dances, like the dance of the dervis or the dance in cadomblé and umbanda rituals. In the universe of the dance, this category is a cultural form.

The games of *ilïnx* are a modality of disordering of the order in the search of the vertigo, the state of being outside oneself or outside the reality, the trance, the ecstasy. The perspective of this game is to deliver, to the player, a level of considerable excitement, causing vertigo, fear, trance caused by the acceleration of the rhythm, of the movement of the dance. By the revolving and fast movements the trance or the rupture with the reality takes place.

To Caillois (1990), in the vertigo game the player will succeed only if he is hypnotized by the object or the action. Only so he will be confident to dare to give himself to *ilïnx* without trying to resist to it. One only can master it if one obeys oneself.

Mimicry and ilinx

Mimicry is present in the games of *ilinx*, in the measure it gives the tone of everything, taking in account the extension, the importance and the complexity of the ingenious disguises (masks) with which the actor thinks to be another one (the hero) - as one sees, it promotes the drunkenness. For example, when the dancer cross the air in a jump it feels a vertigo, but also the sensation of being another one - a Icarus, a Fairy, before yielding to the weight of the gravity. All this adventure is experienced as a game that, because of its freedom, creates a special place and an interval of time that isolates, momentarily, the individual from their real world.

From this point of view, Caillois (1990) highlights the *mimicry* (mask) and *ilïnix* (possession) as true permanent temptations for human being, given that they eliminate the Real, the collective, opening ways for the aesthetic and "*ambiguous pleasures of mystery and shiver, panic, amazement and excitement*" (p.153).

To Caillois, the mask without possession evolves into the magical ritual, in the sense of ceremony and spectacle, for it comes to point out, as simulacrum, the mysteries, secrets, mimic, torpor and the anguish of those who make use of it. This is the imagetic characteristic that one catches out of the triumphant mimicry upon the controlled *ilïnx*, given that it is that one which stands out as simulacrum, masking the Real in favor of a fantastic imagination, of a fictitious world in contrast with the daily life.

However, the repercussions of the mask and the ecstasy in the modern world remain with another connotation of its long ancestry.

The mask and the ecstasy, in a society free of the curses of the pair mimicry-ilïnx, lost, certainly, the virtue of metamorphosis. The dumb mask changes its function of monstrous force, frightful, in order to be dissimulation instrument (of the character) or to protect an identity; but the ecstasy does not lead to the possession, but to a bubbling and freedom that constraints the interdicts of the constraint of the society put upon itself. For example, the "mascarilha" and the carnival mask are two remainders of the mask of the wizards.

Caillois (1990) highlights that these remainders keep coincidences with the silly, "poor", pretending and disfigured clown, dull coarse hero that, "*by the creation of the world, because of its defective imitations of the demiurge gestures, he destroys the workmanship of those, by introducing the seed of the death*" (p. 162). He is like the "poor clown" that only provokes catastrophe when imitating nonsense, the mask scares and becomes feared for occulting the stranger. In this role, *mimicry* is not a step for the ecstasy, for the vertigo (*ilinx*), but a precaution against it.

It is evident that, talking about dance, this theatralization of allure, terror, ecstasy, anguish or other emotions and feelings pass by connivance of simulacrum and possession, breaking the alliance between simulacrum and vertigo. The first case is closer to *paidia* than to *ludus*, for it remains together with the improvisation, the bubbling, and the energetic gesture of a dance generated by the creative playful impulse of Dionysius ecstasy. In the second case, *ludus* is referred to Apolo: it domesticates the *paidia* and establishes rigorous principles of the body in movement, restricting the liberty of speech and the ecstasy, establishing patterns, giving an order to the excessive bubbling.

In the contemporary society, the social masks have in the organized and conscientious illusionism its major *status* as mask without possession, evolving to a ritual of representation of a spectacle. Authors as Bourdieu (1989), Baczko (1985), Ansart (1974), amongst others, highlight this aspect.

Bourdieu (1989) gives impulse to the utility of the word *habitus* as something socially acquired, and also the existence of a symbolic currency as a corporal platonic *hexis* that incorporates it as habit form.

To Ansart (1985), the human being incarnates a disguise in the measure that the masks, sometimes anguishing, horrible when they show that historically the social and political complexes are always changed into ideological conflicts in the measure that it is established in the field of the symbolic positions, that is, the set of organized theoretical positions that offer an abstract sketch that it needs to matter, transform and adapt in order to answer the requirements of the moment for its better persuasion.

To Baczko (1985), the influence of the social imaginary upon the mentalities depends on the production and diffusion of the information that builds mentality. Therefore, the technological and cultural support allows the circulation of the information and images whose language controls the mass. This way, the modern propaganda stimulates

the social imagination and the imaginaries stimulate the information and suggest one and others for the symbolic power. The imaginative activity of it is turned to the social, that is, the production of representations of the social order of the social actors and its reciprocal relations (hierarchy, domination, obedience, conflicts, etc.) as well as of the social institutions" (p. 309),

closely linked to the exercise of power, to the images of masters, etc., producing and renewing the imaginary, making the other believe, feel, think and act as the symbolic power wants, at last, dressing the masks of this power. The social imaginary, to Baczko, would be the regulator of the collective life, supplying answers to the conflicts, violence, divisions in the sphere of the Real or the potential, therefore it is in the imaginary center of the social that if finds the power or its legitimate power or its legitimation.

Conclusion

As one can notice, the categories of *mimicry* and *ilïnix* enable the theatrical games, the ritual dance-theater, dances, the theater, amongst others, and enable our study, as they keep the link with the theater through the representation. As Gadamer (1995) states, the art is always *mimesis*, a deriving representation of the movement of simulation through the "go and come" game,

where its character of duration is present. To him, the free game plays with the direction of the taste (aesthetic), through a disinterested pleasure by contemplating the beauty that transforms it. This way, Gadamer concludes that the ludic fundament is apprehended through art.

Considering the game in its double relation mimicry-ilïnx, along the adventure of the human being, is to consider it as one strong pedagogical strategy, in the scope of Dance-Education.

Caillois states that, in the interior of the relations of these two categories of game, *mimicry* is really creative to the level of the alliances between mask and vertigo.

This way, in the ludic universe, the creative dance will be able to construct an identity of rules for children to express themselves, theatralizing, i. e., passing off as another one, creating representations whose set appears out of a social imaginary, because it is in the social praxis that the meanings emerge and constitute through one practical dialectic (ANSART, 1978).

This way, the ludic elements articulate themselves historically and dialectically among themselves, not only in its human dimension, but also in the extrinsic dimension of the subject. This, in its turn, constitutes and configures itself in a cultural context of social relations. The act of playing leads the man to the creative act, through the symbolic organization of the invention, originality, fantasies that, because of the freedom to imagine, exceed the ludic universe through exchange of roles. This way, the individuals leave the real life and go to the symbolic one, interpret the world through the theatrical game in a relation and Inter-relations system, which will allow a constant creation in the system of communication through these theatrical games inserted in the context of the creative dance.

BIBLIOGRAPHY

ANSART, Pierre. *Ideologias, conflitos e poder*. Rio de Janeiro: Zahar, 1976.
BACHELARD, Gaston. *O direito de sonhar*. São Paulo: Difel, 1986.
BACZKO, B. *Imaginário social*. In: Enciclopédia Einaudi-Anthropos - Homem. Lisboa: Imprensa Nacional - Casa da Moeda, 1985. v. 5 (396 p.)
BOURDIEU, Pierre. *O poder simbólico.* Lisboa: Difel, 1989.
CAILLOIS, Roger. *Os jogos e os homens.* A máscara e a vertigem. Lisboa: Cotovia, 1990.
_____. *O homem e o sagrado*. Lisboa: Edições 70, 1988.
GADAMER, H. G. *A atualidade do belo.* A arte como jogo, símbolo e festa. Rio de Janeiro: Tempo Brasileiro, 1995.
HUIZINGA, Johan. *Homo ludens* - o jogo como elemento da cultura. 4. ed. São Paulo: Perspectiva, 1993.
LABAN, Rudolf. *Dança educativa moderna.* São Paulo: Ícone, 1990.
LE BOULCH, Pierre. *Educação psicomotora.* A psicocinética na idade escolar. Porto Alegre: Artes Médicas, 1988.
PIAGET, Jean. *A formação do símbolo na criança.* São Paulo: Zahar, 1975.
SPOLIN, Viola. Improvisação para teatro. 5ª ed., São Paulo: Perspectiva, 2005. Estudo; 62/ dirigido por J. Guinsburg;
VELHO, Gilberto. Projeto e metamorfose: antropologia das sociedades complexas. Rio de Janeiro: Jorge Zahar Editor, 1994;
VYGOTSKY, Leo S. *A formação social da mente*: o desenvolvimento dos processos psicológicos superiores. São Paulo: Martins Fontes, 1993.
WEIL, Pierre & Kous, R. Tenápa. *O Corpo Fala a Linguagem Silenciosa da Comunicação.* Rio de Janeiro: Ed. Vozes, 1990.

Rua Coronel Paulo Malta Resende, 175, 602, ap 602
Barra da Tijuca- Rio de Janeiro-RJ, CEP 22631-005
Tel.:2491-3841/9642-3720
dionisiananni@ig.com.br

THE LUDIC IMPULSE IN THE THEATRIC GAME THROUGH *MIMICRY* AND *ILÏNX*

ABSTRACT

This study proposes the development of the body language - dance by motivation of the imagination, through role-playing games, in the School's Physical Education. The methodological support of the research, within the scope of the imaginary, bases its theoretical grounding on the analysis of the speech, explained by Callois' (1990) mimicry and *ilïnx* categories, trying to reach, through the social dimension, the expansion and democratization of the dance within the school sphere.

KEY WORDS: dance - role-playing games - ludic impulse - mask and possession

LE LUDIQUE IMPULSE DANS LE JEU DU THEATRE À TRAVERS *MIMICRY* ET *ILÏNX*

RESUME

La présente étude a pour objet développer la language corporelle - danse à travers la stimulation de l´imagination, du jeu théâtral, dans l´Éducation Physique Scolaire. Le support méthologique de la recherche, dans la perspective de l´imaginaire, a sur l´analyse du discours son fondement théoriqueexpliqué par des catégories *mimicry* et *ilïnx* de Callois (1990), voulant obtenir, moyennat la dimension sociale, l´expansion et la démocratisation de la danse dans le contexte scolaire.

MOTS-CLE: danse - jeux théâtraux - impulsion ludique - masque et possession

EL IMPULSO LUDICO INTRODUCE em EL JUEGO TEATRAL A TRAVÉS DE LA *MIMICRY Y ILÏNX.*

RESUMEN

El presente estudio propone desarrollar el lenguaje corporal - danza por la motivación de la imaginación, a través del juego teatral, en la Educación Física Escolar. El apoyo metodológico de la pesquisa, en perspectiva del imaginario, tiene en el análisis del discurso sus fundamentos teóricos explicados, por la dimensión social, la expansión y democratización de la danza en el ámbito escolar.

PALABRAS CLAVE: danza - juegos teatrales - impulso lúdico - máscara y posesión

O IMPULSO LÚDICO INFUNDIDO NO JOGO TEATRAL ATRAVÉS DE MIMICRY E ILÏNX

RESUMO

O presente estudo propõe desenvolver a linguagem corporal - dança pela motivação da imaginação através do jogo teatral na Educação Física Escolar. O suporte metodológico da pesquisa, na perspectiva do imaginário, tem na análise do discurso sua fundamentação teórica na tentativa de interpretar os diferentes discursos que envolvem a dança.

PALAVRAS CHAVE: dança, jogos teatrais, impulso lúdico, máscara e posesión.