47 - ASSAY ABOUT THE RELATION BETWEEN THE FORMATION OF THE CORPORAL IMAGE AND THE CIRCUS ACTIVITIES

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INTRODUCTION

The circus historical construction is referred to millenniums of existence, permeating the human culture with its diverse manifestation. Currently, there is a new formation in circus activities, in witch the human portion of the show is focused, abandoning the freaks and the animals that composed the classic circus.

The circus in the ancient Rome had savage characteristics, having a spectacle composed by gladiators, wild animals, chariots parades, Christian martyrs, acrobats, clowns in costumes (TUCUNDUVA apud CAMUS, 2007). Along with the fall of the roman empire, the circus felt to a secondary stage in the practices of leisure and entertainment, presenting itself among commerce fairs and several others places to display its arts, having few companies with enough status to make presentations in amphitheaters (CAMUS, 2004).

During the middle age the circus artists informally accompanied the commerce fairs, presenting themselves with great ludicity and freedom. This period had its ending along with the ascension of the capitalism, witch transformed the commerce systems, extinguishing almost completely the great fairs (SILVEIRA, 2006). Thus, having the profit generated by the presentations in open spaces reduced, the circus troupes were pressured to raise the hierarchical level of organization, developing a logistical format more appropriated to the new socio-economical influences (BURKE, 1989).

Around the half of the XX century, the traditional circus suffered a great change, the dissemination of the techniques left the familiar scope, being learned by people off the patriarchal tradition. These people started to cross the circus knowledge acquired with other corporal languages and experiences. Adding this findings with the creation and strengthening of the modern gymnastics, that were developed over the concepts of a new format of body values, having it as a clean, productive and functional instrument, several elements o the classic circus lost its appealing and were abandoned, consequently generating a new circus era, where the focus of the show was laid upon amazing bodys and capabilities of the human being (SILVEIRA, 2006, FORMAUX, 2005).

This new age of the circus activities is called “Nouveau Cirque” or New Circus, and after this rupture, it started a series of evolutions in the circus performatic arts, in witch the principal creation factor is the crossing of experiences of practitioners with others segments of arts, sport, and the academic knowledges with the circus experiences (CAMUS, 2004).

This new way of creating expressive languages was incorporated to the form of thinking the circus, giving a greater opening and popularization on the modern urban scenario. This brought to the circus a marcadological espectacularization, correlated to the diverse contemporary cultural movements, captivating the public and bringing to surface the circus's great heterogenic power to the cultural market through a beautiful spectacle (FOURMAUX, 2005).

Although it's new characteristics, the circus maintain in its core the non-competitive stamp and playful, laughabel and solidarity ideals provenient from the development over the classic millenary circus system. In it's historical course the acception and assimilation of the diversity are fundamental, providing to the practitioner the freedom to add his own corporal experience to the circus practice.

The structure fundamented on the spectacle is a characteristic that provides the straight relation with the several forms of artistic expression, providing also the intimate linking to the practitioner's expressivity (SILVEIRA, 2006).

Hence, the esperiences with the circus activities are extremely fertile, for they are composed by a corporal culture rich in motor contents and kinesthetic experiences, that provides a formidable construction of the motor repertoire, having beyond that the positive psychological qualities related to the development of the ludicity and collectivity (BORTOLETO, 2003,2006).

The practitioner of the new circus related activities breaks “corporal paradigms”, being instigated to renew his movement concepts and invited to experiment new motor possibilities (GUZZO, 2004, ARAUJO e FRANÇA, 2005).

So, the circus arts in it's modern format, the new circus, is intimately related to the development of the individual's corporal image, besides to provide a differenced and well comprehensive motor content (GUY, 2001). Thus, this study propose to unravel the correlation between the formation of the corporal image and the new circus activities through the findings obtained in the literature over the both themes.

It's expected that through this research a practice composed by the diversity and with great capability to construct a varied psicomotor structural basis be unveiled. Therefore, the quest is to bring proofs in the literature of the corporal influences of this popular art, raising the utilization of the new circus as a tool to the overcoming of corporal paradigms, kinesthetic exploration and social experimenting.

CORPORAL IMAGE

The concept of corporal image permits the ampliation of analysis perspective of the human movement, possibilitating the correlation of the several elements of human living with the act of movementing.

There are a few divergences in the terminology used to name the same process. Depending on the line of research and the focus of the scientist, it's possible to find terms such as “corporal image”, “corporal perception”, or even “corporal scheme”.

According to Turtelli, 2003, the neurologist Henry Head, widely known for creating the term “corporal scheme”, he defined this term as a mental model of posture individually constructed, with the objective to define a pattern of reference for comparacy in different kinesthetic moments. Head affirms also that this individual construction would be fundamental for any person's locomotion and posture orientation.

That is, body schema is "the function in which the subject takes aware of his body and the various possibilities of movement through the set of kinesthetic feelings built by [the organs of the] senses." (Santos et al, 2007).

Turtelli, 2003, citing Le Boulch, 1987, from his work "Towards a science of human movement," says that "... it is about in this case, [the distinction between body image and body schema], of a way to translate into two different languages, a physiological, another psychological, a single and same phenomenological reality that is that of “the body itself”.”

So, the important thing is not to make a dualism, limiting the understanding of the human being to disconnected

visions. The mind can not be separated from the body and vice versa, therefore the definitions and distinctions between classifications are related to the prevalence of certain physical or psychological aspects of this phenomenon.

The motor content present in various physical activities is responsible for the dynamical changes in body image, adding to the "data base" of experienced corporal movements and induce the subject to test their own boundaries and limits (TURTELLI apud SCHILDER, 1999).

Consequently, the body image is formed by the voluntarily tested movements, making it conscious the individual's relationship with his physical posture and muscle tension. The bigger that body knowledge is, or how better it is the individual construction of body image, the better the quality of motion is(TURTELLI, 2003). There is a complete body image only when the various sensory sources are synchronized in the same space of time. It's present formation depends on the structure of the pattern of the image formed in the past. These two experiences then are crossed, forming a new version of the original experience. For the impossibility to recreate perfectly the different variables that formed the original scenario, the current image hardly will have the vivacity of the past image (TURTELLI, 2003).

The individuality has a strong influence on the implementation of these memories of self-image, for the sources of information are individual and influenced by the environment, culture, neurological status, among others.

Turtelli, 2003, reports that:

"Every time we create an image, being perceptive or evoked, it will be part of its construction the significance that this image has for us, are parts of it our memory, our emotion and our cognition. Thus, every time we imagine something, we created the image in the present, giving it our current interpretation of the fact that occurred. Our memories will change along with our development. "

An example of the application of these concepts of body image in the analyzed activity will make it easier to understand. When we experience a new movement, we cross the current perceptive information with the standards already established in our memory, trying to assimilate a new information in a easier way. That's for not having a complete perceptive image already formed, forcing us to relate the new movement back to the old experiences. Thus, due to the individual forms of body perception and lived experiences, we will have more difficulty or ease in the learning.

Similarly, developing from a psychological view of the body experiences, if a person has a difficulty on learning some movement due to a past trauma, in other words, the past formation of a unpleasant body image, it's indicated to recreate the environment in order to renew the traumatic image by a new corporal experience, enabling the progress in learning. It's rescued here the holistic view of the individual, where the emotional experiences at certain times have broad influence in the formation of body image, and therefore learning and experimenting with new realities.

CONCLUSION

The experience of the activities of new circus can lead te individual to reflection and motor reorganization. Due to the diverse content of the activities, the practitioner is induced to rebuild different past motor experiences, replacing them with new patterns of reaction, that will lead him to develop increased levels of body awareness.

Due to its historical development based upon the spectacle of the possibilities of the body in motion as well as solidarity, artistic expression, inclusion of diversity and psychological involvement, this is the extent of the circus activities on the various regions of the human spirit.

Therefore, it is developed the psychomotor skills of practitioners in a holistic way, for the non-technicist relation, where the practitioner is seen not only as a biological entity subject to the extrapolation of the parameters of ordinary income, but as a expressive being, sensitive to the various sources of feelings, draws a practice of artistic-philosophical stamp of the human movement.

So, the experience of circus practices composes a great source of psychomotor development, and its activities have a strong socio-cultural relevance, leading to the possibility of living a practice free of systematic compositions, full of tools for the enhancement of the individual motor content.

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ASSAY ABOUT THE RELATION BETWEEN THE FORMATION OF THE CORPORAL IMAGE AND THE CIRCUS ACTIVITIES

ABSTRACT:

Basing the study on the concept of corporal image and the phenomenon of the new circus, the author proposes to investigate the motor-psychological relations of the circus activities. The historical constitution of the circus and its contemporary expression tangles the environmental application of this study. After presenting a brief design of the new circus, the author seeks out to relate the kinesthesial effects and the positive influences of these activities on the individual cognitive development based on the holistic vision of the human being.

KEYWORDS: New circus, Body Image, Psychomotricity.

ÉTUDE SUR LA RELATION ENTRE LA FORMATION DE L'IMAGE CORPORALE ET L'ACTIVITES DE CIRQUE

RESUME:

S'appuyant sur l'étude du concept de l'image corporelle et le phénomène du nouveau cirque, l'auteur propose d'enquêter sur le relations moteur-psychologique de l'd'activités de cirque. L'historique de la constitution du cirque et de son expression contemporaine sont l'environnement d'application du présente étude. Après une brève présentation de la nouvelle conception du cirque, l'auteur cherche à relier les kinesthesial effets et les positives influences de ces activités sur le développement cognitif de l'individu repose sur la vision holistique de l'être humain.

MOTS-CLES: Cirque Nouveau, Image Corporelle, Psicomotricité.

ANÁLISIS SOBRE LA RELACIÓN ENTRE LA FORMACIÓN DE IMAGE CORPORAL Y LAS ACTIVIDADES DEL CIRCO

RESUMEN:

Con base en el concepto de imagen corporal y en el fenómeno del circo nuevo, el autor se propone a investigar la relación psicomotriz de las actividades del circo. La constitución histórica del circo y su expresión contemporánea constituyen el escenario de aplicación de este estudio. Después de presentar una breve delineación de las actividades del circo nuevo, se busca relacionar los efectos cinestesicos y las influencias positivas de estas actividades en el desarrollo cognitivo individual, con bases en la visión holística del ser humano.

PALAVRAS-CHAVE: circo nuevo, imagen corporal, psicomotricidad.

ENSAIO SOBRE A RELAçãO ENTRE A FORMAçãO DA IMAGEM CORPORAL E AS ATIVIDADES CIRCENSES

RESUMO:

Baseando-se no conceito de imagem corporal e no fenômeno do circo novo, o autor se propõe a investigar a relação psicomotora das atividades circenses. A constituição histórica do circo e sua expressão contemporânea enredam o ambiente de aplicação desse estudo. Após apresentar uma breve delineação do circo novo, busca-se relacionar os efeitos cinestésicos e as influências positivas dessas atividades no desenvolvimento cognitivo individual, pautando-se na visão holística do ser humano.

PALAVRAS-CHAVE: Circo Novo, Imagem Corporal, Psicomotricidade.