50 - DANCING ON WHEEL CHAIRS: IDENTIFYING THE SIMBOLISMS HIDDEN ON ANIMALS' ALLEGORIES

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This research tried to identify the meanings of the utopist adventure on the *wheel chair sitter* dance like a (re)discovering of body languages. Due to the complexity of this study theme, were adopted many different methodological strategies, of a qualitative manner, aiming towards the capture of aspects that build the handicapped imaginary, and that find on the dance your way of inclusion. Then, by researching about the *magical* act of the imagination, enchantment, capable of *re-meaning the object* which we think of, which we desire, attaining possession of it, we try to gather along with the *actors* the necessary information. We ministered twenty semi-structured interviews, with *wheel chair sitters,* brain storming, with inducing words. The dancer assumes, temporarily, the place as an animal, allowing them to formulate projective and full of images dreams. It's the way both polarities find to touch each other and to transform itself. Many speeches emerge from the universe of handicapped alternative way of life. We base our results interpretation at the Orlandi's Speech Analysis (SA) that sees the *language as a conflict place,* having silence as your fundamental element, the beginning of all meaning.

The projective proof of the Animals' Allegories, of Postic (1993), has as an objective to identify at the *actors* imaginary the elements that represent the utopist adventure in wheelchairs. It's a game of the animals' symbologies, where everything can be said through different levels of language, showing the dancers energy and ghostly reactions, easing the discharge of symbols that could not be revealed. This behavior, once it is believed that, by the animals' representation, the interviewee let the characters and situations, which are not immediately present, come out. They are trying to let the subconscious psychic content come out, which means, the ghostly organizations of desires, fears, anxieties, complex things that come from the individual's energies. This energy discharge is utilized by the projection of the animals' allegories and your own symbolisms, helping the movement of images content.

By allegory, Kothe (1986) comprehends a figure of speech as part of rhetoric, which representation does not have to be only the verbal language. When you can see it as a "concrete representation of an abstract idea", each element of this allegory, "means something else besides itself and not what it looks like at first. But at the same time, there is a relation to what appears and the underlying meaning". Literally, it means "say the other, (...) the center of the master peace and your interpretation" (p.6-7). And still, the "metaphor continue as the thought trope", that replaces the thought by another, which is connected to the first through a similar relation. The allegory as well as the fiction and the metaphor express concretely their abstract meanings, making us show that a allegory is commonly distinguished from the metaphor since it is more vast and detailed, while the fiction represents a moral conclusion that we believe to be definitive (p. 13).

Any of allegory's meanings, according to Kothe (1986), should be formed and formulated, allowing it to "transfoindividuals'als concrete experiences in universal experiences". For being the truth an "essential timely" fact, we cannot just define allegory as "an abstract idea materialization", because the idea and your representation, for being historical, are of same form possible of being socially found. But, how do we discover the "common denominators found among them, without eliminating their differences and contradictions"? The clever one continues saying we cannot attain the total and absolute apprehension of the truth, (...) neither can we express the idea that comes with it". Because of this, I wanted to highlight that the formulation and the exegesis - interpretation, explanation or a text commentary - of an allegory are two processes that complete each other. For this reason, they cannot be thought of separately: "the allegory's exegesis makes the exegesis stand out from the reality that the allegory creates" (p.38-39).

To discover an allegory is to understand the answers planned by it at the tension games between the social classes, between lives in group or society contradictions. It is to live in a ring of fights, disagreements, where the *actors* feel and capture the social forces that make us capable of building and direct new figures, new allegories.

Postic (1993), when using the projective proofs of the animals' allegories, was aiming to identify at the *actors* imaginative world the representative elements of the actions that they forced at the society. "On this symbolic game, where imagination is evoking human beings, placing them in a certain situation, making them live how ever they want" (p. 13), all this can be said through different forms of language. For being a reconstructive activity, which transforms the reality, continues parallel from the real world, walking on `secret ways`, promoting resonance and, by association, awakening the images caused by the emotion of joining the real world and the person.

There are lots of studies about the imaginary. An image is not what you see, but what you can imagine. It's worth itself and, *keeping the image,* became a basic rule of the Eliade (1952) methodology approach. Eliade (1952) understand that "having an imagination is to be able to enjoy the interior treasure, of uninterrupted flow and spontaneous images", which are born from us, being kept permanently time frozen and present at the myths and sacred symbols. Bachelard (1988) emphasized daydreaming as a form of going back to your childhood, with "our unknown being, summary of all unknown things that are the children's soul", analyzing in relation to the universe, through the arquetipes of fire, water, air, and light. In 1990, he values the images also, as group movements, the ones that have value soul, known as *perspective, point of view* that gives life, turns people and things *alive* (p. 40). Durand (1989) analyzed the "universal symbolic categories", which means, those arquetipes that corelates to the human beings basic questionings, in relation to time an space. Then we can say that an imaginary trip starts when something is not directly at our reach, but it can be 'dreamed of' or 'allowed' even in a closed way. Sartre (1940) emphasized that all "imaginary act is a magic act. It's an enchantment directed to make appear what ever object you think of, anything you desire" (p. 161). Postic (1993), completing this statement, said that "the imaginary is populated of symbolic representations from the real world. This is why each of us is close to myths, where it is played the human drama, as its manly condition, involved by what haunts us on this world, prey of our energies and anxieties" (p. 14).

At the psychoanalyst view defended by Postic (1993), we find that

... the imaginary place is located at the person's affective life, at the resonance of your subconscious' lived happenings. The subconscious compensates for the disappointing aspects of the reality, which don't make their expectation, with productions that your desire is satisfied. The ghost's function is to create a situation that would satisfy the desire and allow some discharge (p. 16).

The projective game of the Animals' Allegories will allow the *actors* to express the subconscious psychic content, which means, your energies and ghostly reactions to desires, fears and anxieties. This way, through an energy discharge, we can confirm that "we are imagining that there can be a better place, or a worse world. We are the ones that imagine that the world of liberty, equality and fraternity will come by our actions. We are responsible for imagining that this can become true through our actions" (SARTRE, 1940, p. 347).

When the desire to reach a better world comes, the *wheel chair sitter* creates a kingdom that provides images, freedom and life with equality and fraternity. This affirmative becomes stronger if we observe the animals chosen by the interviewees as *wheel chair sitters'* representatives, which were *eagles / condor, bird, peacock, lion / panther / leopard, horse, cat and dog.* Among these animals' symbolism we have: *freedom, independence, obstacles overtake, go beyond, nature, sensitivity - intelligence, courage, friendliness / loyalty, lightness* -, they are generator terms, also shown at the chosen animals' description.

The eagles / condor and lion / panther / leopard are equivalent to the height symbolism, expressing the divine majesty and the sky fire: the sun. They are ascending emblem and they have heroic nobleness, when they have the force and the masculine principles.

At the art and oriental dreams, the *eagle* is a powerful king, the one that forecasts disasters. At the functional dream world, like the *lion* that is considered king for excellence, the *dancers* have higher and positive thoughts. It's a symbol of sudden emotion, violent passion that eats up the spirit. But, by being a rapine bird, it has the inflexible and voracious power. At the psychological symbolism it is perceived as a powerful being, *winged at the spirit's blue sky* and with all the meaning consequences determined by a special situation. Your symbolic strength at the group's subconscious is indisputable. With the eagle's eyes we are able to see the sun light, lighting the truths on the illusion's darkness and it allows us, even at distance, to see our own existence, without limits, prejudice nor worries. This way, we can *fly* freely prioritizing the most important things and, consequently, spiritually developing ourselves.

We can say based on Artése (2000) that the eagle, queen of the airspace, "flies high above the clouds of human ignorance" (p. 217), because when it is reborn it helps us to conquer this new world more clearly. On the psalms, it appears like a spiritual regeneration, like the *Phoenix*. Not imortal but with rejuvenating powers. Exposed to the sun, when it dives on the pure water, it finds the rejuvenating fountain. The depth of its vision turns it into a clairvoyant, and at the same time into *soul keeper*. To the Christians, it is the one that transports over its wings the humans souls back to God. This *winged lion,* messenger of the *Great Spirit,* represents the ascension of prays to God and the descent of the *Divine Grace* to the mortals.

Those affirmatives can be observed at the eagle's Tale (2003):

The eagle is the bird that has the most longevity, living for seventy years. But to get to this age, at forty it has to make a serious and hard decision. Its nails are so long and flexible that it cannot grab its preys of which it feeds off. The beak is so long and pointy that it curves. Pointing towards the chest are the wings, old and heavy because of the feathers' thickness. Flying is very hard! Then the eagle only has two alternatives: die, or fight against a painful renovation process that will last one hundred and fifty days. This process involves flying to the top of a mountain and retrieving itself in a nest next to a rock wall where it will not have to fly. Then the eagle starts to hit its beak in the wall until it breaks off. After this it waits for the new beak, with which it will take off its nails. When the new nails grow, it starts to take off the old feathers. And only five months later, it comes out for the glamorous renovation flight and to live for thirty more years. (Our quote.).

The *bird,* symbol of the sky in its flight, brings connection between the sky and the earth. It's the soul's symbol representing power, strength and life. It's the soul that frees itself from the body. It's the lightness of the earthly weight that brings out the personality of a dreamer and messenger. The flight, natural to *birds / eagles / condor,* in dreams and myths, expresses sublimation desires in the search for interior harmony after conflictive situations. It is most of the times considered like fertility symbol. It represents the spiritual states, the angels, the human superior states. For this reason, the ritual *dancers* are qualified, by Brâmanes, as birds that fly to the sky.

The *peacock* represents the vanity, the beauty and the *power of transmutation.* It is the solar symbol that corresponds to opening of its *tail in a round shape.* To the Christians, it is an immortal sign. The *peacock dance* - emblem of the Birmania solar dinasty - relates to the drout caused by the sun. Serpents' killer, or buster of the body and time connections, is considered to be a *one hundred eyes animal* because of its eternal blessedness, of its vision *face to face* of God through the soul. Just like the *horse,* that is mounted, taking your rider correctly.

The *lion,* king of the desert, possesses majesty, courage and justice qualities. According to Jung's analytical psychology (2003), it is a sign of the latent passion and it can appear as a sign of danger of being eaten by the subconscious. The act of eating symbolizes the time. One of the preferred metamorphoses of the son of Zeus - Dionysus - can be seen at the Giants War, when God, turned into a lion, takes the victory to Olympus. The *wild lion* is a representation of *Magna Mater*. It is the fifth zodiac sign and it has its boss in the warm sun rays. Fire element, Zodiac's heart, is the happiness of living, of ambition, of pride, and of ascension. Of the lion zodiac person we can say:

... corresponds to the highest power personality: the one in love, willing human being, by the necessity's pressure and by the love of playing, having this sentimental-active strength disciplined and oriented towards an end, in order to serve long range ambitions. It is of strong nature, born to make life sing with all its strength and to find its principal reason to live, making a rumbling note explode at your destiny's firmament. This strength can be made into a horizontal tension, when it creates a Herculean in reality, an efficient, strictly concrete, and a physic presence type. But it can also become vertical tension, when it creates a Apollean and an idealist type, in whom the lighting strengths seam to fully reign (CHEVALIER & GHEERBRANT, 2002, p.540. Our quotes.).

The *panther / leopard,* wild beast, tamed beast, hunter, has a similar roll as the *lion,* representing symbols of pride, ferocity, and royal and warrior caste under the aggressive aspects, at the same time representing ability and strength. Its beauty, cruelty and velocity fascinate us, but also scare us. It is found among Dionysus devoted animals and can be seen in many Dionysus sculptures. It differs from the *lion* for being a night animal. One of its meanings is a broken mirror similar to the deterioration cycle of the moon. This mythical animal, which is capable of eating its own mother, hibernates hibernal. Its appearances and afterwards disappearances from the earth correspond with Nature's rhythm. Although, by an apocalyptic vision, Daniel recognizes one of the different beasts that come out of the sea similar to a *leopard,* with powers, *four* heads and four bird wings, representing a monstrous, cruel, of sudden strength *leopard.*

The *horse* is usually associated with a terrestrial world. Son of the night, it is life and death at the same time. Connected to the fire, it is a destroyer and winner, like the nutrient and asphyxiating water. Because it can be used to ride, as a vehicle, it has its destiny inseparable from the human. Due to the multiplicity of the symbolic meanings, it becomes very hard to establish correctly these relationships, awakening a particular dialect, source of peace or conflict. For these reasons, the psychoanalysts made it the symbol of the "subconscious mental life or the non-human psyche" (CHEVALIER & GHEERBRANT, 2002, p.203). The rider, with his eyes wide open during the day, maneuvers the animal that rides sometimes to the proposed goal. Although, at night, it will guide the blinded man.

The *dog* brings the meaning of fidelity and guardian. It is the herd guide during the day and the souls guide at night - *soul keeper*. Many times, it is presented as a civilization hero, for having medicinal qualities. Other times, it is lord and conqueror of the fire, just like a mythical ancestor, which turns rich its symbolism of sexual power, perpetuity, seduction, vitality. To the Celtics, it is associated to the world of warriors, being an object of comparisons or complimentary metaphors. To be compared to a dog was an *honor to a hero,* it was an honor being a *brave warrior.*

The *cat* has an ambiguous symbolism, oscillating from evil to good tendencies, which means it can be nice or do wrong at the same time. It has seven lives and it is very similar to the lion. It represents to the Egyptians the goddess Bastet, the benefactor,

the home, mother and children protector. In Old China, it was considered the well-doing animal, which posture was limited to rural *dances*. Sagacity, resourcefulness, reflection, maliciousness and clairvoyance are other sense that the cat has.

This dance time, like the adventure of loving by individuals that have certain body limitation, is lived like what they wanted to be. "To love is to transform yourself and others. The lover should be flexible, or flowing... the lover, like Proteus will dilute on the water that flows, he will be a lion, a tree, a hairy bear" (OVÍDIO, *Ars amatoria*, I, II, p.759-762), just like our dancers. After they comment on their choice of animal that would represent them, we hear the following speeches:

Eagle / condor (5) / **bird** (3)

like to fly, the freedom and the flight; I like to be free, independent; because of the lightness of the flight, I feel myself flying when I am dancing; freedom to jump; to be smart, and be able to see beyond.

Cat (3)

For being independent; for being a little cunning; for being affectionate and not treacherous; for being amorous, fluffy, cute and soft; for its sensibility and size. It matches me by its needs. I am like that: I like to be among people, being pet, giving, talking, mingling, and communicating.

Dog (3)

It is men's best friend; I get along with them very well; I got attached to him since I was little. It is always with me, when I arrive until the time I leave.

Lion (2)

For its courage of fighting for survival; for its fight, even having to kill; for its courage. It needs a lot of courage to survive in the animal kingdom. For being a lion and having pepper on the name. The dance is making me feel better, it is compensating and counter-balancing. I put on fights, the right way, I fight for our rights and laws against discrimination.

Horse (2)

For its freedom.

Panther / leopard (1)

It is my tattoo. Fine aspect, for its movements. Strong, at its alertness. Shows agility, with softness.

Peacock (1)

It has all to do with me. I feel just like a peacock when it opens up its tail feathers.

Through these animals' allegories, the ascendant, heroic, strong, power, flow, expansion, freedom and love ideas come to substantiate this human manifestation dance, choreographed in the soul's plenitude. Through practice, these bodies partially mobilized let their feelings, emotions and spirit talk. They live temporarily, by the utopia, the moment of the metamorphose, *rupture*, that makes their *birds, eagles, condors, peacocks, lions, panthers, leopards, horses, dogs* and *cats* emerge.

This makes us think about dance as an *imagination place* where, according to Hillman (1989), it puts the people as images promoted, walking with them in your imaginative process, searching each image for the deepest meanings which seam to be the most obvious and natural (p.58). Because of this, to Hillman (1989), "the mind is in the imagination, instead of the imagination being on the mind" (p.28), getting close to Bachelard (1990) speeches, to whom "we are not the ones that think, we are thought of". The *judgment mind* is not conceptual, it is poetic because it goes after the images for its "multiple meaning relationships": historic, artistic, cultural, individual and group events.

This movement that brings privileges to the imagination is called "mind's poetic base" (p.23). It is the one that restores the original poetic meaning of the images, freeing them from affirmatives, literal interpretations disconnected from the judged image context (p.30), as well as allows a cultural critique, since the society does not allow its individuals to see what it does not show. *To imagine* means *to free your literal comprehension events.* This way, *to cultivate the soul* is to (un)literalize the events, is to suspect the happenings the way they appear, is "to explore the shady and metaphoric meanings of the soul" (p.55), just what we asked to do.

Hillman (1989) emphasizes the events the way they appear in the imagination, wanting "to play with the language that surrounds the image" (p.65), breaking them, remodeling them, and freeing them from the meanings that keep them tight, observing and becoming acquainted with everything that appears as an image helped by the "conscious preparation of the imagination" (1988, p.56).

According to Bachelard (1990), the imagination can also be addressed by artistic images - painted, engraved, sculpted, danced. We can find here the resistance and the strengths of concrete substances with which the artists face themselves, living a "hand-to-hand with the world's materialistic, in a dynamic and transforming approach". This is about recognizing the imaginary world, consistent realities, exploring the reality's imaginary dimension lived by the *wheel chair sitters* to comprehend the "formal imagination" (p.1), as mere images copier state that are shown, as well as the *material imagination* that can conduct us to a new reference place, as being innovative, creative, because their images surpass the shapes, the images that appear, to go after the images that are hidden.

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DANCING ON WHEEL CHAIRS: **IDENTIFYING THE SIMBOLISMS HIDDEN ON ANIMALS' ALLEGORIES**

Abstract: Qualitative research about the adventure of dancing on wheel chairs. Semi-structured interviews, Analysis of Speeches, Free idea associations and projective proof of animals' Allegories were done with *wheel chair sitters*, intending to find an animal which would represent this dance. Our challenge was to identify through these animals' allegories, projective dreams, and full

of images. Ideas of ascension, heroism, strength, potency, flow, expansion, liberty, Love, over substantiate this dance of human manifestation, choreographed in the soul's completeness. To reach it, we need to keep away from the party and, between the contemplation and the praxis, meet the scenario, identify the twenty *actors* and their speeches, discovering and improving *new flights* and *cultural manifestations,* modifying the social meaning of the wheelchairs, reaching over barriers when there is desire and pleasure on speaking louder. We need to re-think this dance, understanding how the body interprets, wins and arouse senses in people, in a socio-historic-cultural relation, going beyond the speeches about *body thought in the dance and body thought of the dance*. *Dancing* to these actors is an *adventure,* life on the *movement. Body* makes the *wheelchairs* an instrument, a transport to movement, a choreographically art. Through practice, these bodies, partially mobilized, let their feelings, emotions and spirit talk. They live temporarily, by the utopia, their double, the metaphoric moment, rupture, their dances, their *animals' allegories,* which give these bodies the sense of being alive, at the aesthetic substratum of re-meaning of looks. This way, they let emerge their *birds, eagles, condors, peacocks, lions, panthers, leopards*, *horses, dogs, cats.* They reinvent each movement, plotting them with new hues, reaching thought dimensions and nature humanized, where wheels, movement, adventure of dancing make them forget the racism, social values, exclusion, *dancing identity* and prepare to the next flight…

Key-words: Projective proof / Animal's Allegory / wheel *chair sitter*

LA DANSE SUR DES CHAISES ROULANTES: IDENTIFICATION DES SYMBOLISMES OCCULTES DANS LES ALLÉGORIES ANIMALES

Résumé: Recherche qualitative à propos de l'aventure de danser sur des chaises roulantes. Interviews sémi-structurées, Analyse des Discours, Associations libres d'idées et preuve projective des Allégories Animales faites avec des *cadeirantes* pour choisir un animal qui puisse représenter cette danse. Notre défi était d'identifier, à travers ces allégories animales, des rêves projectifs imagétiques. Des idées d'ascension, d'héroïsme, de force, puissance, fluidité, expansion, liberté, amour font la transsubstantiation de cette danse en manifestation de l'humain, chorégraphiée dans la plénitude de l'âme. Pour l'atteindre, on a besoin de s'éloigner de la fête et connaître le scénario entre la contemplation et la praxis, identifier les vingt *acteurs* et leurs discours, pour *découvrir* et *perfectionner les nouveaux vols* et *manifestations culturelles*, en modifiant la signification sociale de la chaise roulante, en depassant les barrières quand il y a le désir et le plaisir qui parle plus fort. On a besoin de répenser cette danse, conprenant comment le corps interprète, obtient et produit des sens en relation socio-historique-culturelle, en dépassant les discours sur *le corps analysé dans la danse*. *Danser,* c'est pour ces acteurs de *l'aventure*, de la vie en *mouvement*. *Le corps* qui fait de la *chaise roulante* un instrument, transport pour le mouvement et art chorégraphique. Par la practique ces corps, en partie immobilisés, laissent parler leurs sentiments, émotions et esprit. Ils vivent par l'utopie, son double, le mouvement de métamorphose, rupture, *leurs* danses, *leurs allégories animales* qui donnent un sens de vie à ces corps dans le substrat esthétique de la *re-signification* des regards. Ainsi, ils laissent émerger leurs oiseaux, les *aigles, condors, paons, les lions, panthères, guépards, chevaux, chiens, chats*. Ils créent de nouveau chaque mouvement avec de nouvelles nuances, pour arriver `des dimensions imaginaires et à l'humanisation dans la nature où les roues, les mouvements, l'aventure de danser permettent d'oublier les préjugés, les valeurs de la société, l'exclusion, *l'identité dansante* et se préparentpour le vol prochain...

Mots-clés: Preuve projective / Allégorie Animale / *cadeirante* (=celui ou celle que danse sur une chaise roulante)

DANZA EN SILLA DE RUEDAS: **IDENTIFICANDO SIMBOLISMOS OCULTOS EN ALEGORÍAS ANIMALES**

Resumen: Investigación cualitativa acerca de una aventura de danzar en silla de ruedas. Entrevistas semi-estructuradas, Análisis de Discursos, Asociación libre de ideas y prueba proyectiva de las Alegorías Animales realizadas con *cadeirantes*, con el objetivo de elegir un animal representativo de esa danza. Nuestro reto fue de identificar cómo a través de esas alegorías animales, sueños proyectivos, imaginativos, ideas de ascensión, heroísmo, fuerza, potencia, fluidez, expansión, libertad, Amor transustancian la danza en manifestación del humano hecha con coreografía en la plenitud del alma. Para llegar a ello es necesario distanciarse de la fiesta y entre contemplación y praxis, conocerse el escenario, identificar los veinte *actores* y sus discursos, descubriendo y perfeccionando *nuevos vuelos* y *manifestaciones culturales*, cambiando la significación social de la silla de ruedas, trasponiendo obstáculos, cuando hay el deseo y el gozo. Necesitamos repensar esa danza para comprender cómo el cuerpo interpreta, gana y produce los sentidos en relación socio-histórico-cultural, llegando delante de los discursos respecto al cuerpo considerado *en la danza y de la danza*. *Danzar*, para eses actores, es *aventura*, vida en *movimiento*. *Cuerpo* que hace de la *silla de ruedas* un instrumento, transporte para movimiento, arte coreográfico. Por la práctica, esos cuerpos, parcialmente inmóviles dejan hablar sentimientos, emociones, espíritu. Viven temporalmente, por la utopía, su doble, el momento de metamorfosis, ruptura, *sus* danzas, *sus alegorías animales* que traen sentido de vivificación a eses cuerpos, en el sustrato estético de la *re-significación* de las miradas. De este modo, dejan surgir sus *pájaros, águilas, cóndores, pavos, leones, panteras, guepardos, caballos, perros, gatos*. Recrean cada movimiento, imprimiéndoles matices nuevos, alcanzando dimensiones imaginarias y humanización en la naturaleza, donde ruedas, movimiento, aventura de danzar les hacen olvidar los prejuicios, valores sociales, exclusión, *identidad danzante*, preparándose para el próximo vuelo...

Palabras-clave: Prueba proyectiva / Alegoría Animal / *cadeirante* (=aquel o aquella que danza en silla de ruedas)

DANÇA EM CADEIRA DE RODAS: IDENTIFICANDO SIMBOLISMOS OCULTOS NAS ALEGORIAS ANIMAIS

Resumo: Pesquisa qualitativa sobre a aventura de dançar em cadeira de rodas. Entrevistas semi-estruturadas, Análise dos Discursos, Associações livres de idéias e prova projetiva das Alegorias Animais foram realizadas com *cadeirantes*, objetivando escolher um animal que representasse essa dança. Nosso desafio foi identificar através dessas alegorias animais, sonhos projetivos, imagéticos. Idéias de ascensão, heroísmo, força, potência, fluidez, expansão, liberdade, Amor, transubstanciam essa dança em manifestação do humano, coreografada na plenitude da alma. Para alcançá-lo, precisamos distanciar-nos da festa e, entre contemplação e práxis, conhecermos o cenário, identificarmos os vinte *atores* e seus discursos, descobrindo e aprimorando *novos vôos* e *manifestações culturais*, modificando o significado social da cadeira de rodas, transpondo barreiras quando há desejo e prazer falando mais alto. Precisamos re-pensar essa dança, compreendendo como o corpo interpreta, ganha e produz sentidos, em uma relação sócio-histórico-cultural, indo além dos discursos sobre *corpo pensado na dança* e *corpo pensado da dança*. *Dançar* para esses atores é *aventura,* vida no *movimento*. *Corpo* fazendo da *cadeira de rodas* um instrumento, transporte para movimento, arte coreográfica. Pela prática, esses corpos, parcialmente imobilizados, deixam falar sentimentos, emoções, espírito. Vivem temporariamente, pela utopia, o seu duplo, o momento de metamorfose, ruptura, *suas* danças, *suas alegorias animais,* que dão sentido de vivificação a esses corpos, no substrato estético da *re-significação* dos olhares. Assim, deixam emergir seus *pássaros*, *águias*, *condores, pavões*, *leões, panteras*, *leopardos*, *cavalos, cães, gatos.* Recriam cada movimento, imprimindo-os com novos matizes, alcançando dimensões imaginárias e humanização na natureza, onde rodas, movimento, aventura de dançar faz com que esqueçam dos preconceitos, valores sociais, exclusão, *identidade dançante* e se preparem para o próximo vôo...

Palavras-chave: Prova projetiva / Alegoria Animal / *cadeirante*