72 - THE ANTHROPOLOGY OF THE SPORT AND THE POSTULATES OF THE RHYTHMIC GYMNASTICS

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The understanding of the meaning of the word culture is as plural as the number of those that try to define it. It is the synthesis of the history of one determined society in all its expressions. It is at the same time an inheritance that man receives when being born and is a man's creation.

In the popular sense, cultured is the person with developed intellectual abilities. From the point of view of sociology, culture translates and expresses the social behavior of a group.

The habits, ideas, institutions, language, instruments and material workmanships of a group express its culture. This inheritance, that the man receives when being born, is a dynamic patrimony, permanently modified by the members of the group or by members of other groups, for reasons of geographic displacement of the populations, related to, for example, climatic factors, politics related dominations, search of better conditions of life, among others.

It is in relation to this dynamic aspect of the culture that processes of modification of values, concepts, technologies of a culture can be affirmed and analyzed. The contact between the populations makes that the groups acquire habits, language and customs of other social groups. These new incorporated habits integrate in such a way to the first values of the group, that we have the impression that they had always been part of it. As time passes by they are transmitted as inheritance of the group. When the acquisition is only developed in some traces and from part to part, a group supplying and at the same time acquiring cultural traces of another one, it can be said that a process of transculturation happened, has it happened pacifically or violently. Nowadays it happens through communication, through the media and through the world-wide net of computers.

In the contacts between cultures, the more or less continuous process of cultural exchanges between groups is called *acculturation*. Those groups that completely assimilated the culture of another group are considered acculturated. The studies on *acculturation* have been focusing on the relation of illiterate cultures with complex civilizations - where economic and politic domination is evident- and with the relation of the change of the culture with the change in all the social structure. The *acculturation* concept has been, however, insufficient, in the recent anthropology, to define and to characterize the generally present asymmetry in the adoption processes, for a society, of traces of others, therefore these processes are, in the majority of the cases, coactive and based on the domination of a group upon another one, in such a way and with such intensity that it does not give an option to the group besides "*acculturate* itself."

There is another process of contact between cultures that is called cultural accumulation that is the transformation of the values, products and services, by means of invention, discovery, or loan, with consequent increase of the total number of elements. The process of cultural development is an additive and cumulative process. Cultural additions can be done, for example, in the field of the art or the sport, without the necessity of cancellation of other points or traces.

It must be analyzed, finally, the process of adaptation as an indispensable one to the survival, functioning, maintenance or the accomplishment of objective. In relation to the biological inheritance, the mutation and the natural selection carry through the necessary and adequate changes to the species or the race.

The sport through the anthropologic point of view

Although it has as main precursor Heródoto, Greek historian who in century V B.C. studied and described the surrounding cultures minutely, the Anthropology started to give its first steps in XVIII century, moment where Europe - owner of the dominant, scholar and "civilized" culture started to have contact with the oversea groups, whose cultures - illiterate or not - differed from theirs. Until this occasion, stories of travelers and adventurers supplied information pieces on those "strange, barbarous and wild" groups of people. In the period when Darwin established his theory, in the second half of XIX century, and the evolutionist theory on the origin of the species - and the consequent affirmation that the man is originated from primate - beings of other cultures had started to be seen as human beings, with different habits and customs.

The anthropology is a human and social science, since it researches the man as a whole in its psychosomatic aspects, in its history, its beliefs, its uses and customs and as integrant element of organized groups. "The anthropology has a biological dimension, while physical anthropology; a social and cultural dimension, while social and cultural anthropology; and a philosophical dimension, while it is pledged in answering to the investigation: what is man?" It looks for the complete knowledge complete of the man and, in this way it can be defined as the science that studies the man, its production, its behavior. It uses instruments of the ethnography that is one of the branches of the science of the culture that searches a description of the human societies.

The cultural anthropology, branch of the anthropology that opposes to the physical anthropology studies the cultural production of the man and its group, in time and space, the relation between the instinctive and acquired behavior. And it is in this measure that interests the physical Education and the sport.

The Sports Culture can be considered a branch of the science of the culture since it is a consequence of the theoretical and academic effects of the growth and the development of social sciences and sciences of the culture in the practical area of the representations and the sports myths, that are differentiated with the countries and the social groups. It searches the description and interpretation of a universe of practical techniques and symbols, whose importance is undeniable in the contemporary society.

Thus retaking the concept of culture as acquisition of practical and restricted information to the ruling classes, that characterize and define its hegemony, the "diving" in the anthropology of the sport for the characterization of some of its modalities as restricted to the ruling classes can be initiated, either for the high cost of its equipment or spaces necessary, either for excusing brutal physical effort, either still for historical tradition of noble sports modality, as it is the case of the golf and the riding, among others. Restricted thus to the dominant elite, this type of sport has had a function of step of social ascension for the low classes.

The sports culture can nowadays be considered one of the connections coming from the cultural science since it is a consequence of the academic and theoretical growth and development of the social sciences and cultural science in the practical area, from the representation of the sports myths that are differentiated according to the countries and social groups. It searches the discretion and interpretation of a universe of practices, techniques and symbols, which importance is unquestionable to the

modern society.

Bringing the concept of culture as acquisition of practices and pieces of information restrict to the dominant classes back, that characterize and define its hegemony, we can start the "dive" into the sports anthropology by characterizing some of its modalities as restrict to the dominant classes, being by the high costs of its equipment or training areas, or being because the cause extreme physical efforts, or even being because of historical traditions which is the case of "golf', horse riding among others. Restrict to the dominant elite, this type of sport has been having the function of a step of social ascension to the low classes.

The sports culture can also be analyzed from the point of view of the expression that defines one determined social class (not an elite's privilege necessarily) because of its organization, its transmission and its reproduction, without prejudices neither hierarchical relations of subordination. This system of practices and techniques reinforce in determined groups the feeling of being part of it. This representation is an effort towards the search of an identity and its ideology and contributes to its integration to the community. It can be characterized by part of a generation, a social class, a region. It exceeds its own sports practice and defines an entire style of life, eating habits, entertainment, dressing among others. The sports shows also exceed, on the other hand, this function - the one of producing a community identity and a social integration - taken to its higher level by the mass media communication, mainly the television.

A third approach to the discussion related to culture and sports come from a perspective of the group of social practices, because it defines them as inseparable and therefore related to the diverse aspects of the culture from a specific group. It's a structuralized vision that tried to demonstrate that there isn't a minor culture. There is some sort of equal, fair system between all the aspects and manifestations inside of the social groups.

A ethnography of the sport - its origins, characteristics and social role

The game comes prior to culture, since the animals also play, and the animals do not produce culture. The linking of the playful activity with the religious ritual was characteristic of the more primitive societies that tried to attract it to maintain their sacred cults, sacrifice tests and many others. The games were inspired in festive events, sacred or religious cults. When the transition from the game to the competition happened, withdrawing the spontaneity of this activity, we can say that the sport was being created, as an organized activity, with specific rules - to be respected by both parts - expecting a specialization, a structure, training, becoming an activity and a cultural expression. Besides these topics other differences exist between the game and the sports competition. "In the game the succeeding is ephemeral and the feeling of pleasure is restricted; in the sports the success or the victory are involving and persistent, becoming sometimes, chronic in peoples' memories. The feeling of pleasure is bigger when the spectators are involved, and it spreads in the social life"2. The victory in the competition can many times be translated in sociological and cultural terms.

The sporting competitions are being taken seriously for less than a century. The competitions are conditioned to the rules that are cultural norms and the results that they offer are the proof that that offer some sort of measurement to the competitors and to the people by them represented. The systematization and the regulation of the sports delouse the sporting competitions of any playful motivation. The sports became the non sacred competitions and without warlike objectives; they show as expression of the involving life and from them participate numerous layers of the community. The porting championships and international matches can contribute for the relationship between the peoples and the rise of the level of the culturally representative activities of the men accustomed to the medium life of some countries. The force that supports them is not originally of chaste aristocratic or groups socially organized as the weakest to the strongest.

In the modern occidental society considering the last decades, the prestige of the porting activity directly associates with the concern with the balance body and mind, having to also express itself, of the point of view of the society, concerned with the ecological balance. However, still an emphasis trend persists in the aspects purely physicists, in detriment of the other aspects. On the other hand, the sport has been innumerable times stimulated by authoritarian governments that search through the incentive to the involvement of the population in the ones watching the games to move away it from its real problems - of unemployment or low remuneration, lack of sanitary attendance, etc.

The Rhythmic Gymnastics, its characteristics and its evolution in the contemporary world

The Rhythmic Gymnastics is one of the most complete corporal expressions that the human being can present. Its immense allied gamma of exercises to the handling of devices of small size and that they propitiate varied visual effect as the ball, rope, arc, ribbon and the maces, similar to two plastic bottles or PVC, followed for musical tracks especially prepared for the series, results in a picture of beauty, plasticity and creativity.

The Rhythmic Gymnastics is able to harmonize and to contextualize diversified expressions and artistic activities. Each one contributes with its portion for the essence of the arts related to the movements idealized, feelings and transformed into feelings of subliming of the ego. The gymnast pursues the truth and the beauty in the accomplishment of its choreographies. The auditorium is enchanted over the vision of the beauty, that is, as they classify the "esthetes", what delights the sight. The platonic philosophers affirmed to be the beauty the splendor of the truth. The splendor word or clarity finds itself lost in the definition or description of the beauty made by the biggest figures of the ancient thinking system.

The Rhythmic Gymnastics is a recent activity, appeared in the first half of century XX, in the Central Europe. Regulated by the International Federacy of Gymnastics, with headquarters in Switzerland, in the Sixties, quickly it conquered the whole world auditoriums.

It is intended, in this chapter, to proceed to an analysis of the Rhythmic Gymnastics using the existing specific bibliography on the subject, beyond other sources of interest, and trace parallels with the experience of thirty years of the author next to this modality, particularly as responsible technique for competitive teams since the beginning ages until the highest levels of excellence as, for example, of international gymnasts, some, also, licensed by *FIG*.

It is our intent also, to approach the complex and multifaceted formation of a gymnast, with emphasis in the physiological and psychological fields, its relation with the family and the society in general.

There will be also an analysis of the behavior of the coach next to his/her gymnasts and the importance of his/her performance in the preservation, development and perpetuation of ethical and moral values that will have to guide their future lives.

The Rhythmic Gymnastics is not the creation of a single author or of a determined group of people, but the creation of specialists in the field in some countries.

The modality had some denominations in its short trajectory: Modern Feminine gymnastics, Modern Gymnastics, Modern Rhythmic Gymnastics. For decision of the International Federacy of Gymnastics (FIG), the agency that sets the rules, started to call it Sportive Rhythmic Gymnastics, since 1975. However, this was not the last alteration, as for example the

movement that some leader countries of the modality had promoted to call it only Rhythmic Gymnastics, name already official zed by FIG. The R.G. had, at least, four paths of influence in the formation of its gymnastics activities: the pedagogy, arts, dance and music.

The first manifestations of the natural gymnastics began in the XVIII century, influenced by the theories of the French philosopher Jean Jacques Rousseau (1712-1778), that it created a system of natural exercises for the body.

Another important educator was Christian Salzman (1744-1811), creator of the Educative Institute Schnefeuthal. Author of some works on gymnastics, translated and used in some countries, Salzman defended the thesis that the gymnastics exercises would have to be pleasant and to develop the human being integrally.

At the beginning of XIX century, the work of the famous professor and Swiss educator Johan Heiarilld Pestalozzi (1746-1827) appeared. Influenced by Rousseau's ideas and the theories of ancient Greece, Pestalozzi defended the idea of that the natural exercises were fundamental to the complete physical, psychic and spiritual formation of the human being.

Per Henrik Ling (1776-1839) established a classification of pedagogical, military, therapeutically and aesthetic exercises. Ling cultivated the aesthetic gymnastics. He was the creator of the Swedish gymnastics.

In the second half of XIX century, François Delsarte (1811-1871) developed in France a gymnastics method with the assistance of actors, searching to find expressive positions and natural gestures.

The ideas of Delsarte fructified and one of its more important pupils, Geneviève Stebbins, established in New York a school, applying the principle of the natural expression. It created its proper system of gymnastics, combining the style of Delsarte with the exercises considered for Ling. She was one of the main precursors of the feminine gymnastics and the modern dance.

Concomitantly with the work of Geneviève, the research appeared of Émile-Jacques Dalcrose (1865-1950), Swiss, professor of music of the Conservatory of Geneva, that it looked to develop in its pupils musical sensitivity using natural movements of the body. It established schools for professors in Germany and Switzerland, many of which, when spreading out its ideas, had practically launched the bases of the RG of today.

Another pioneer detached in the area of the rhythmic gymnastics was the German Rudolf Bode (1881-1970). Professor of music, became famous for its creative work in dance and its expressive gymnastics. He created in Munch (Germany), in 1911, an important school for gymnastics professors, dances and music. He based its work in the respiratory rhythm, hat would have to correspond to the natural rhythm of the body.

Henrich Medau was another follower of the natural movement. Owner of a diploma from the school of Rudolf Bode, the Coboung established the famous Medau Schule, that functions until the current days. He defended the thought of that if it could add grace and beauty to the executed corporal movements with musical accompaniment. One became famous with its work using balls, arcs and maces.

In synthesis, they had given I try to the creation of "… a gymnastics where the mechanical movements had been substituted by the organic ones; the metric ones for the rhythmic ones; the exercises of force for the dynamic ones" (PEUKER, 1973).

In Scandinavia, the pioneer in the gymnastics for women fit the Effi Björksten (1870-1947), teacher of gymnastics of the University of Helsinki. Its gymnastics "liberated the spirit, the body and the tensions of its pupils".

The list of precursors of the Rhythmic Gymnastics could be increased of some researchers and artists as Rudolf Laban (1879-1958), Isadora Duncan (1878-1927) and Mary Wigman (1886-1973), among others.

It can be proven, for this fast retrospect of the history of the modality, the assertive one of that the Rhythmic Gymnastics is not creation of an only author or determined people, but the result of a slow evolution process, cultivated for pedagogue, professors, musicians, dancers, actors and influential people of other fields of the activity human being of the three last centuries.

1 - Phegos, Aughé, Lampron, Splendor. (Museu de Arte Sacra Padre Antônio de Oliveira Godinho São Paulo: Editora Artes Ltda, 1987).

2 - The International Gymnastics Federation was created in 1881, by N. J. Cuperus, with the name of European Gymnastics Federation "Bureau", adopted in 1922, the actual denomination

Before commenting the introduction of the GR. in our Country, we will cite some inserted historical facts in the process of development of the modality, having aimed at to offer a structuralized analysis of its diverse evaluative phases.

In 1912, the women had had, for the first time, the chance to compete in the Games de Amsterdam, Holland, in few modalities. In 1936, for occasion of the Olympics Games of Berlin, the Feminine Artistic Gymnastics officially was incorporated the Olympic program.

One of the first registered manifestations of the Rhythmic Gymnastics was given in 1948, chance where a composed French team for ten gymnasts, elaborated and presented choreography with the use of veils, that even so not being an official device, and have been useful to some forms of artistic manifestation of this modality.

Fernández del Valle, (1996), Spanish technique, made interesting retrospect and a comparative analysis of the participation of the countries in the world-wide championships. He established two distinct periods. Between 1963, year of first world-wide championship and 1991. As, of 1992 until the current days. The 1991 date-limit is justified for the dismemberment of the communist block, with the end of the Soviet Union and the fall of the wall of Berlin. In this first period he was evidenced the domain of the Soviet Union and of Bulgaria, that if had alternated in the podium, it was in the individual tests, was in the ones of set.

In Brazil, the GR. comes gaining important space, not only in the competitive aspect, as - and mainly - in the pertaining to school activities. For being about an activity of low cost, therefore its devices of small transport, can easily be found in the commerce, the GR. have found propitious field for practical its in our schools, are public or private they. Beyond the devices, this activity requires a small device of sound and a free area that can be since simple ones squares of soil beaten until a powerful sportive complex.

In the state of Rio de Janeiro, this assertive one can be proven by the Pertaining to school Meeting of Rhythmic Gymnastics of the UERJ that we saw carrying through annually since 1989, with massive participation of schools of the capital and the interior. The tenth seventh edition of this event, carried through recently in the gymnasium of the University congregated three hundreds of pupils, who had presented the most diversified choreographies - with official and alternative devices - showing the great creative capacity of our teachers, many of them working with all type of lacks.

Of the psychosocial point of view, the relationship very next between the technique and the gymnast to high income - where they are gifts moments of joy and relaxation, of confidences and rebuke, collections and much friendship - brings for the athlete the chance to coexist and to participate of diverse worlds of the ones of its origin, the point of view of the social classroom, the values, the customs and, over all of the specific ethics of the sport and the athlete. The world of the competition is also for the adolescent a much more adult world of what the other worlds in which it circulates. To it the perfection and total devotion are

charged, what it does not happen nor in its pertaining to school world nor in the familiar one.

For times we receive manifestations eloquent from former-gymnasts ten, fifteen years after to have its locked up careers. Write-in the moved letters, recognizing the importance that those years of connivance had had in its lives, not only for the teachings technician, but and mainly for having learned to control its emotions, to persist in the fight when everything seemed to indicate the opposite, to face the challenges with active and, namely to lose with dignity, without however discouraging of the fight. They are these sincere manifestations that stimulate the professionals of the sport for the confrontation of all the challenges.

It has strong expectations of that in a next future, we will evidence that important aspects as of the subjectivity in the judgment and the set free participation for men and women will have locked up the sexist process. Some countries, also, already obliging allow the practical masculine of the GR. The diffusion and greater universal structure of this porting modality will bring obtain the popularization of this sport, through practical it's in the schools and the communitarian centers, with the participation of deriving athletes of the most diverse social classes.

Finals considerations

The sports are part of our cultural universe and as such establishes relations with the other aspects of the social life, as the world of the work, with respect to the professionalism of the athlete; the educative aspect, as for the education in general, where the physical education is a basic activity and to the specific question of the formation of the athlete; the politics use of the practice as a mass sports, many times with no ethical objective; and the physical question, in the direction of the balance mind-body brought by a healthy physical structure.

As a modern sportive modality, the Rhythmic Gymnastics corresponds and is expression of the global relations that were transformed. Stimulated by the media, international sports practices started to be part of the cultural universe of those communities where they implant, suffering many times important adaptations. There is therefore, a process of lack of "culture" in the implantation of the R.G. in Brazil, also imposed by indispensable rules to the accomplishment of matches and international competitions.

It is basic, therefore, that the professional working with the R.G. has conscience of the importance of the anthropological and critical vision of its work so that if becomes an agent of transformation and development of the society where it lives.

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ABSTRACT

The understanding of the meaning of the word culture is as plural as the number of those that try to define it. It is the synthesis of the history of one determined society in all its expressions. It is at the same time an inheritance that man receives when being born and is a man's creation.

The habits, ideas, institutions, language, instruments and material workmanships of a group express its culture. This inheritance, that the man receives when being born, is a dynamic patrimony, permanently modified by the members of the group or by members of other groups, for reasons of geographic displacement of the populations, related to, for example, climatic factors, politics related dominations, search of better conditions of life, among others.

The Sport Culture can be modernly considered a branch of the science of the culture since it is the consequence of the theoretical and academic effect of the growth and the development of social sciences and sciences of the culture in the practical area, in the representations area and the sports myths, that are differentiated according to the countries and social groups. It

searches the description and interpretation of a universe of practical activities, techniques and symbols, which importance is undeniable in modern society.

The Rhythmic Gymnastics is able to harmonize and to contextualize diversified expressions and artistic activities. Each one contributes with its portion to the essence of Arts related to the idealized movements, felt and transformed into feelings of subliming of the ego.

It is intended, in this work, to proceed to an analysis of the Rhythmic Gymnastics using the existing specific bibliography on the subject, beyond other sources of interest and to trace parallels with the experience of thirty years of the author related to this modality, particularly as the responding coach for competitive teams since the beginning levels until the highest levels of excellence as, for example, of gymnasts of international level, also licensed for the FIG.

Key Words: Culture. Anthropology. Rhythmic gymnastics

RÉSUMÉ

L'arrangement de la signification de la culture de mot est aussi pluriel que le nombre de ceux qui essayent de le définir. C'est la synthèse de l'histoire d'une société déterminée dans toutes ses expressions. C'est en même temps une transmission que l'homme reçoit quand étant soutenu et est la création d'un homme. Les habitudes, les idées, les établissements, la langue, les instruments et les workmanships de matériel d'un groupe expriment sa culture. Cette transmission, celle l'homme reçoit à quand étant soutenu, est un patrimoine dynamique, de manière permanente modifié par les membres du groupe ou par des membres d'autres groupes, pour des raisons de déplacement géographique des populations, lié, par exemple, des facteurs climatiques, les dominations reliées par politique, recherche de meilleurs états de la vie, entre d'autres. La culture de sport peut être modernly considérée une branche de la science de la culture puisque c'est la conséquence de l'effet théorique et d'universitaire de la croissance et du développement des sciences sociales et des sciences de la culture dans le secteur pratique, dans le secteur de représentations et les mythes de sports, qui sont différenciées selon les pays et les groupes sociaux. Elle recherche la description et l'interprétation d'un univers des activités, des techniques et des symboles pratiques, qui l'importance est indéniable dans la société moderne. La gymnastique rhythmique peut harmoniser et mettre dans un contexte des expressions diversifiées et des activités artistiques. Chacun contribue avec sa partie à l'essence des arts liés aux mouvements idéalisés, feutre et transformés en sentiments de la sublimation du moi. On le prévoit, dans ce travail, pour procéder à une analyse de la gymnastique rhythmique en utilisant la bibliographie spécifique existante sur le sujet, au delà d'autres sources d'intérêt et aux parallèles de trace avec l'expérience de trente ans de l'auteur lié à cette modalité, en particulier en tant qu'entraîneur répondant pour les équipes concurrentielles depuis les niveaux commençants jusqu'aux niveaux les plus élevés de l'excellence comme, par exemple, des gymnastes du niveau international, également autorisés pour. Mots clés: Culture. Anthropologie. Gymnastique Rhythmique

RESUMEN

La comprensión del significado de la cultura de la palabra es tan plural como el número de los que intenten definirlo. Es la síntesis de la historia de una sociedad determinada en todas sus expresiones. Es al mismo tiempo una herencia que el hombre recibe cuando naciendo y es creación de un hombre. Los hábitos, las ideas, las instituciones, la lengua, los instrumentos y los workmanships del material de un grupo expresan su cultura. Esta herencia, de que el hombre recibe con cuando siendo llevado, es un patrimonio dinámico, modificado permanentemente por los miembros del grupo o por los miembros de otros grupos, por razones de la dislocación geográfica de las poblaciones, relacionada, por ejemplo, los factores climáticos, las dominaciones relacionadas política, búsqueda de condiciones de la vida mejores, entre otros. La cultura del deporte se puede modernly considerar un rama de la ciencia de la cultura puesto que es la consecuencia del efecto teórico y académico del crecimiento y del desarrollo de ciencias sociales y de las ciencias de la cultura en el área práctica, en el área de las representaciones y los mitos de los deportes, que se distinguen según los países y los grupos sociales. Busca la descripción y la interpretación de un universo de actividades, de técnicas y de los símbolos prácticos, que la importancia es innegable en sociedad moderna. La gimnasia rítmica puede armonizar y contextualize expresiones diversificadas y actividades artísticas. Cada uno contribuye con su porción a la esencia de los artes relacionados con los movimientos idealizados, fieltro y transformados en sensaciones de la sublimación del ego. Se piensa, en este trabajo, para proceder a un análisis de la gimnasia rítmica usando la bibliografía específica existente en el tema, más allá de otras fuentes del interés y a los paralelos del rastro a la experiencia de treinta años del autor relacionado con esta modalidad, particularmente como el coche que responde para los equipos competitivos desde los niveles que comienzan hasta los niveles más altos de la excelencia como, por ejemplo, de los gimnastas del nivel internacional, también licenciados por el FIG. Palabras claves: Cultura. Antropología. Gimnasia Rítmica

RESUMO

O entendimento da palavra cultura é tão plural quanto o número daqueles que buscam defini-la. É a síntese da história de uma determinada sociedade em todas as suas expressões. É ao mesmo tempo uma herança que o homem recebe ao nascer e é uma criação do próprio homem.

Os hábitos, idéias, instituições, língua, instrumentos e obras materiais de um grupo expressam a sua cultura. Essa herança, que o homem recebe ao nascer, é um patrimônio dinâmico, permanentemente alterado pelos próprios membros do grupo ou por membros de outros grupos, por razões de deslocamento geográfico das populações, decorrente, por exemplo, de fatores climáticos, de dominação política, de busca de melhores condições de vida, entre outros.

A Cultura desportiva pode ser considerada modernamente um ramo da ciência da cultura na medida em que é conseqüência dos efeitos teóricos e acadêmicos do crescimento e do desenvolvimento das ciências sociais e das ciências da cultura na área das práticas, das representações e dos mitos esportivos, que se diferenciam de acordo com os países e os grupos sociais. Ela busca a descrição e interpretação de um universo de práticas, de técnicas e de símbolos, cuja importância é inegável na sociedade contemporânea.

A Ginástica Rítmica consegue harmonizar e contextualizar expressões e atividades artísticas diversificadas. Cada qual contribui com seu quinhão para a essência inefável das artes consubstanciadas nos movimentos idealizados, sentidos e transfigurados em sentimentos de sublimação do ego.

Pretende-se, neste trabalho, proceder a uma análise da Ginástica Rítmica utilizando a bibliografia específica existente sobre o tema, além de outras fontes de interesse e, traçar paralelos com a experiência de mais de trinta anos da autora junto a essa modalidade, particularmente como técnica responsável por equipes competitivas desde as faixas etárias iniciantes até os mais altos níveis de excelência como, por exemplo, o de ginastas de nível internacional, inclusive as brevetadas pela FIG.

Palavras-chave: Cultura. Antropologia. Ginástica Rítmica.