124 - FROM THE DIONISIAN RITUALS TO THE CANDOMBLé RITUALS: THE BODY THAT DANCES.

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1. INTRODUCTION

On previously accomplished studies (LARA, 1999) it was searched to elucidate that the interest for the orixás dances came exactly from the inquiring curiosity about the relations among the dionisians rituals and the candomble rituals. However, that research followed differentiated directions from the preliminaries intentions, culminating with the analysis of the dancing manifestation starting from the references of sacred and profane, more specifically, by means of updating of the mythical model in rituals.

In this moment, the need of identifying the relations between dionisian dances and orixás dances come to the surface, above all by the reflections that lead us to think about the approaches which transcend historic periods. From it the need of a double purpose: to discuss the dionisian dance of the occidental Greek culture, mainly for its sense/meaning to the Greek civilization, relating-it to the orixás dances, also old and, still, present in the contemporary society. Such intention is put as priority education question, above all by the prejudice the still surround the body that express itself through the Afro-Brazilian dance. What is, why is the Greek culture recognized and valorized, and why don't the other cultures (such as the Afro-Brazilian) have the same primacy in the education context, being opposite, many times, marginally to the education system?

The Greek civilization is perceived as the origin of philosophy, art, rational thinking and myths. The dance, present on this society, is part of education, finding itself in every important situations of the Greek's life parties, warring preparation, birth and marriage commemoration, crops, among other reasons. As remembers Portinari, the “gods, demigods and heroes that populate the history of old Greece were honored with dances or themselves dance in the myths”. (PORTINARI, 1989, p. 29).

To the Greeks, a well-shaped and beautiful body could only be reached by the exercise achieved starting from the sport and the dance, which integrated, early, the soldier citizen formation. In Athena, the educated man was that one who controlled the policy, philosophy fields and knew yet how to play any instrument, to sing and to dance. Being strong the Greek polytheism, the rituals were constituted in constant need, being the dance present in the act of thanking, communicating and give praises to the gods.

The African people, although not known for its philosophic, rational and scientific thought, has its singularity and its magic for its mythological construction, for its rituals, its capacity to live the work and the leisure without the daily fragmentations, and for the strong corporality experience. It is about an “another rationality” which is put, many times, excluded as knowledge to be learned, above all for its chaos, for its pleasure and ecstasy state, dangerous in a order, ratio and discipline society, to the search of the progress.

In the sense of understanding these two cultures, we have taken as focus the dance. Because it's given the uncountable Greek dancing manifestations, we have chosen to study only one of them the dionisian dance exactly because of the sacred character, of worship to the god Dionisius, of madness of the menades, of sacrifices, offerings and trance. This dance will be thought related to the orixás dances which have its African origin, but that integrate the religious and folkloric culture of our country, which it's been also marked by sacrifices, and offerings, trance and worship rituals.

The first part of the text excels for reflections on the Greek culture and, more specifically, about the dionisian dance. After, explanations are woven on the orixás dances, above all starting from investigations accomplished in Brazil. Finally, comparative analyses are made between the dionisian dances and the orixás dances, what comes to point for cultural exchanges, no matter how much the civilizations can seem totally different.

2. THE DIONISIAN DANCE: THE MÊNADES DELIRIUM

The Greek fabled narratives situate the dance origin on Crete when the gods had taught it to the mortals so these would cheer and would honor them. The invention of the Greek dance is attributed to the titan Réia, woman of Chronos, a devouring of offspring. According to the legend, to protect the son Zeus that has just been born, Réia would have entrusted him to a group of warriors priests after teaching them a rhythmic and noisy to stump of feet. That ancestral tap dance would have saved the cannibal father's Zeus and originated the Greek dance, developed under different forms.

It was common, in old Greece, the accomplishment of circular dances in turn of an altar where a victim was offered to the god as sacrifice. Warriors, magics and orgy's dances (called curette), which were sung in a way to accompany the supernatural messages and the oracles, they have also integrated, the cultural need of this people. The *prylis* (dance of warlike character which had the purpose of frightening the enemy, scaring him with a beat of feet and weapons), the *pírrica* (dance which did part of the military formation of the Spartan ones since the century VII a. C.), the *sikinnis* (satire dance, of obscene language starting from the approach of mythological themes, being violent, acrobatic and simulator of the sexual act), and *kordax* (dance in the comedy, that didn't need to be arrested to the text and which consisted of jumps, spins and even a provocative rotation of the hips) were made present, too. Yet, the rituals in honor to the gods had prominence, as the dances apollonian (orderly, refined, prophetic, in honor to Apollo), and the dances dionisian (extasycs, of disorder, in honor to Dionisius).

Dionisius is the god of the unconscious impulse, of the chaos, of the ecstasy, which is a strong image among the Greeks. Their worship praxis was sculpted on vases and they constitute the main documentation source. Bourcier (1987) understands that the dionisian dance is the oldest dance of Greece, which exemplary model illustrates the evolution of every Greek dance and culture.

In the beginning, the cult Dionisius was basically feminine. Portinari (1989) affirms that, at first, the women used garlands made of vineyard leaves and they covered themselves with male goat skin, in a representation of the plant and of the animal consecrated Dionisius. They danced wildly to arrive to the trance and, during the procession that they formed, they cut into pieces alive animals and they ate their raw meat to incorporate the god's force. They were known as mênades (sacred women) or possessed, because they believed that you/they could be possessed by the divine madness.

Dantas (1994) comments on that first phase of the cult dionisian affirming that the main characteristic of the dance was to make possible an ecstasy state to the apprentices and the identification with the own god. However, the mênades would have been criticized by their actions, what have taken them, gradually, to discipline themselves. Before that "civilizing attempt ", Portinari (1989) reminds, the men also integrated the procession. They used masks and they narrated episodes god's life, whose climax was felt with the sacrifice of a male goat while the dance and the song were rendered.

It is from Crete, Caminada (1999, p. 49) affirms, that would have come the cult to Dionisius (bull god and male goat

god), which was marked by parties and songs and had being known by ditirambo. The characteristic posture of the mênades or bacchantes (possessed) in these rites, it explains to the author, it was the one of an arched body with head to the back, "classic posture of the hysteria provoked by the harmony lack with the external world, destroyed by the division of the work and for the private property, when was given the rupture with the previous tribal unit". With the time, the primitivism of the dionisian rituals, which was revealed by their processions of crowds and for the mad priestesses dressed with animals skins and ivies crowns, it was disappearing to give space to a formal cult.

The modifications that would have happened in the structure of the second phase of the dionisian cult, which was practiced for approximately fifty men that had executed songs and dances under the command of a boss, they are told by Dantas (1994). According to the author, the celebrations had been acquiring competitive character, were becoming into show and were creating the Greek tragedy, on which were present the song, the dance and the poetry. Bourcier (1987, p. 24) complements the reasoning for the following consideration: "At first sacred dance, dance of mystic madness, the dionisian dance will become liturgical ceremony in a fixed way enrolled in the calendar, later civil ceremony, before it turn theatrical action and dissolve itself in the amusement dance."

The worship to Dionisius, on its first phase, contemplated dances, ordeals, song, plants (vineyard leaves), animal (male goat), feeding, incorporation of the divine force and identification with the own god. But, would it be that it would have some similarity with today Afro-Brazilian rituals?

3. THE ORIXÁS' RITUALS: THE BODY IN THE SCENE

The development of the Afro-Brazilian religion was felt starting from religious reasons (the own Christianity, the indigenous religion and the spiritism would have contributed to the formation of such religions) and slavishness (the context of the slavery prohibited the practice of African religions and cultures). Such development would have happened due to some factors: number of people of a certain culture (as larger the number of people of certain group, larger is the chance of the culture to have continuity); arrival time (the earlier a group has arrived in Brazil, smaller the chance of its culture to have pursuit); and work place in the city (it would have contributed to the development and preservation of the African culture, since the field slaves were submitted to arduous works that provided them a recent wear and tear, unlike the urban Negroes).

The work in the cities as a relevant way of cultural continuity can be observed in Gonçalves da Silva (1995) when he comments that the process of appearance of the yards was always associated to the city because the same was seen as the favorable space for the meeting of free or captive Negroes circulating for the streets, crowding round in professional or ethnic and religious brotherhoods.

Africa can be considered the origin field and Brazil development field of the Afro-Brazilian religions. That is because the Afro-Brazilian religion is different from the African religion under many aspects. It is what resulted of the process of losses and, mainly, from a totality culture in Africa for a culture of the partiality in Brazil, in other words, of a group inside of the Brazilian society and still, was seen as inferior. The Negro culture that was installed here brought cultural devices that already knew changes in the own African continent due to its civilizing territorial reorganization and transformations, as Sodré (1988) observed. Religious functions which were assumed in Africa by several people, in Brazil were assumed by only one.

The initiated ones in Africa on the cult to an orixá, for example, had to assume the cult for several orixás. The African cult communities system to a single entity disappeared on Brazil, creating communities on which several orixás are worshipped. The dance is the own myth, being characterized by twirls, curvatures of the body, small jumps, tremors and other. Music and dance are repeated strictly to each ritual. They don't appear in an improvised way, but they result of the existences in the yards, of the learnings that are being obtained by the immersion in the religiosity.

On each party are held preparatory rituals involving the purification of those who will be initiate or renewed in the religion, the sacrifice of animals and offerings, among others. The public party begins with the formation of the wheel and the beat for the orixás. After, they begin, gradually, the dances and the entrance in the trance. The honored orixá in the party appears in one of the "child-of-saint" switched with special clothes. At the end, there are ecstasy and simultaneous trance accomplished by several religious persons and their orixás. Closed the ritual, are offered food and drink to the visitors, always ritually prepared. The manifestation of the trance, of the orixá's arrival, is a relevant part of the cult. Some scream, they got protuberant lips, closed eyes, rude and bitter expression. Others denote more peacefulness, moaning quietly, almost inaudible. Each one has his singular way of experiencing the mythical behavior". (LARA, 2000, p. 61).

One of the beautiful moments of the ritual is when it happens the incorporation of Oxumaré (the rainbow, the serpent). On ecstasy moment, "the son-of-saint" in trance throws itself to the ground and he crawls as a serpent. He gives a jump as if giving the thrust. The serpent imitation is the totems celebration moment that represent the own tribe in their social needs, as it was observed by Bastos (1979). Other interesting gesture is verified in the Oxum's dance (feminine and vain orixá of the waters). The "daughters-of-saint" in trance sit down and they begin to contemplate themselves in the imaginary mirrors that they hold and move in the hair. Their skirts are arranged by the "daughters-of-saint", enlarging their wheel and giving to the same a soft balancing.

The dance is capable to take the one who dances to the experience of his corporal feeling by the mysterious consecration of the existential totality - nor only body, nor only spirit. It makes possible a significant materialization of a one being, and it represents the supreme plasticity of the corporal dimension exalted by the harmony of the opposites. The sacred for the dance evidences the man's relational climate with the other (God, gods, nature, ancestrality). It is fullness, the being's totality, and it establishes the dialogue in the duality. It means the human's fullness: spiritual body, corporal spirit. The loss of the me for the conquest of the myself. It manifests the full being's exuberance in their relationships with the nature, with the ancestrality, with the exemplary models. It provides the being not divided individual, manifested by the hierophanie, in other words, for the revelation of the sacred and entrance in the creative period.

4. FROM THE GREEK RITE TO THE AFRO-BRAZILIAN: SOME CONSIDERATIONS

The attentive observation to the elements characterizers of the dionisian rituals and of the candomblé rituals leads to the identification of approaches among these manifestations. These elements can be noticed by the dance, for the trance, for the animal offering, for the men and women's identification with their gods and for the need to yield them homage, making possible a renewal, in other words, a to "reinvigorate" themselves as human being.

In the Greek rituals, the dionisian dance was a form of getting to the trance and reaching the "divine madness", allowed by the ritual, through the song and through the manifestation of the sacred, before just accomplished by women. It was, still, the identification way with the own god, which was reached, also, for the garments that aid to personify it, as the vineyard leaf and the male goat skin.

In the candomblé, the dance is also the way used to praise the gods - the orixás. It is it that makes possible to leave the daily dimension for the entrance in the sacred time, rendering the dialogicity man-god and establishing the mythical moment. Before, the dances in the candomblé were just accomplished by women, being the masculine presence incorporated later. The body is prepared in a ritualistic way and added of clothes of the honored orixá, in a way to personify it and to incorporate their characteristics. Like this, so much in the dionisian dances as in the orixás' ones, it is the body that makes possible the communication with the divine, which is allied to the specific songs that narrate a mythological situation. Unlike many religious forms, the body doesn't constitute a sin source, but in the revelation of the human's own sacrality, and has the

permission of the sacred to express itself.

The use of plants and animals in the cults to Dionisius as, for instance, vineyard leaves and male goat consecrated to that god, also approaches to the rituals of the yards. For the Greeks, to eat the meat of the animal aided to incorporate the god's force. In the candomblé, the use of plants, the sacrifice and offering of animals represent forms of maintaining alive the orixá and to renew the fundamental energy and the existence for the continuation of the life. That way, if today the animals sacrifice, as male goat and sheep, can seem, still, abusive and intolerable, viewing that the western rationality doesn't tolerate the sacrifice of a life for the simple delivery to a god (that is not the Christian God), the history reveals that this practice, although understood as irrational, it was routine action in many social groups, being accepted, internalized and seen as form of guaranteeing the success of the ritual.

We could wonder: Greece? Africa? What connections do exist in such different manifestations and, nor at least, are marked by geographical location? Although nor everything is explained easily, some studious ones risked some sketches. Carmo (1987, p. 13) understands that "the Greeks, before they be subdued by the Persians, they had a pantheon of divinities very similar to the one of the current candomblé. They were warrior gods, sensual, fair, but at the same time jealous, possessive and full of traumas". Ratis and Silva (1987) also speak about that subject. They comment on that the fact of two distant cultures in time and space (contemporary nagô - Africa and Brazil - and Greek, in the classic antiquity) present superimposed representations in several aspects, it doesn't surprise the Analytical Psychology, because it was starting from that similarity that Jung would have built the collective unconscious and the archetypes hypothesis. In other words, are these exemplary models that become common patrimony to all the humanity and that are passed along the times, independent of the cultures in that they are inserted.

Another possibility to think the cultural mixings happens starting from Bastos (1979) that considers that the Greek-Roman mythological rituals would have infiltrated themselves in Africa starting from the Mediterranean migratory currents, and were incorporated in an idolatrous way and serving the kings and emperors of old Europe. A certain analogy between African and Greek-Roman elements can be established when the author speaks about a similarity among Dionisius (whose worshipers used a stone-of-ray to purify themselves) and Xangô (god of the thunder), put that both would be phallus gods.

Like this, it is possible to notice that the dionisian Greek ritual and the African ritual, although separate for their geographical condition, they mixed starting from mythological, partner-politics and cultural needs. The dionisian dance lost its original characteristics to be adapted to the transformations of the Greek society, extinguishing and/or disciplined itself, while the orixás' dances resisted along the times, although modified, being found in Brazil starting from the candomblé rituals.

Nowadays, the candomblé yards on Brazil are a reality, unlike the formation of the first yards that carry within themselves the history of the prejudices and persecutions for which the fathers and mother-of-saint, as well as their children had to pass. Many progresses could be reached since then, but they yet don't represent the conquest of space longed for. The people's search for new constructions, new forms of manifestation of their inner being, have contributed to the appearance and sustentation of the existent religious diversity. However, still these practices had as "different" are not necessarily accepted.

The experience of ritualizing the day by day for the magic practices is a possibility that the candomblé followers can live, parallel to the urban impositions of the secular life. The Afro-Brazilian cults, before understood as marginal, sorcery, witchcraft, demoniac sects, are "tolerated" just as religious possibility. The idea of the cults as malicious practices can still be noticed, consecrating distorted thoughts, deformed of a community that longs for, through the mythical existence of the ritual, to return to black Africa and to live their culture and religiosity.

This way, the analysis of the dionisian rituals and the candomblé rituals makes possible to observe that, even distanced by the history (put that the first ones were dissolved and/or were disciplined, while the seconds survive in the current society), both are linked for archetypal likeness, resisting at the time and assuming new apparels. Maybe if we have given a white, rational and Greek origin to the orixás' rituals, we could see the yards dances welcomed in the breast of society. However, the idea is not to unify and nor to mask the reality, but to value the diversity and cultural plurality that we are able to build. Then this constitutes itself in one of our great education challenges. "To think in the dances of orixás and in the countless prejudices still existent it is to look for, in education means, a breaking with actions anti dialogical that try to invade the people's life, imposing a culture, privileging the individual, manipulating and conquering". (LARA, 2000, p. 65).

In that sense, discussing the different cultures is to value them in their singularity, in their creative and developing meanings potentiality. It is to foment tensions that constitute us in its rational, sensitive, single/multiple apprehension. It is to educate not just in an instrumental optics, but also aesthetic-expressive, practical-moral, that see the other for the differences and not just for an "indifferent tolerance". It is to notice the corporal techniques, be them Greek or African, rational or extasycs, as part of the education process, as way of understanding about the vary manners of relating itself with the body and with the human's several facets.

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FROM THE DIONISIAN RITUALS TO THE CANDOMBLé RITUALS: THE BODY THAT DANCES.

ABSTRACT: This study has the purpose of analyzing the existent relations between the old Greece's dionisian rituals and the contemporary candomblé rituals, above all in what refers to the body that dances in these manifestations. By means of bibliographical research it became possible to identify the liner category of the dionisian's rituals, confronting them with the original categories of the candomblé rituals, starting from investigations developed with the orixás dances on Brazil (LARA, 1999). Looking for answer the guiding question which crosses approaches between these rituals, the study points to coincidences among the dionisian dances and the orixás dances, showed by the establishment of the sacred time-space, by the sacrifices and offerings, by the trance and by the body in ecstasy state, fomenting reflections around the cultural combinations that line contemporary corporal praxis and that constitute themselves in education and knowledge sources.

Key words: dionisian dances; orixás dances; rituals.

DES DIONISIAN RITUELS AU RITUELS DU CANDOMBLÉ: LE CORPUS QUE DANSE

RÉSUMÉ: Cette étude a le but d'analyser les relations existantes entre les vieux dionisian rituels de la Grèce et les rituels du candomblé du comtemporary, au-dessus de tout dans ce qui fait référence au corps qui danse dans ces manifestations. Au moyen de recherche bibliographique il a devenu possible d'identifier la catégorie de paquebot des rituels du dionisian, en les affrontant avec les catégories originales des rituels du candomblé, commencer que d'enquêtes, a développé avec les danses de l'orixás sur Brésil (LARA, 1999). Chercher la réponse pour le guidind questionne qui traverse des approches entre ces rituels, l'étude pointe aux coïncidences parmi les danses du dionisian et l'orixás danse, a montré par l'établissement du temps-espace sacré, par les sacrifices et offres, par l'extase et par le corps dans état de l'extase, fomenter des réflexions autour des combinaisons culturelles qui règlent praxis corporel contemporain et qui les constituent dans éducation et sources de la connaissance.

Mots-clef: le dionisian danse; l'orixás danse; rituels.

DOS RITUAIS DIONISíACOS AOS RITUAIS DE CANDOMBLé: O CORPO QUE DANçA

RESUMO: Este estudo tem por objetivo analisar as relações existentes entre os rituais dionisíacos da Grécia antiga e os rituais de candomblé na contemporaneidade, sobretudo no que diz respeito ao corpo que dança nestas manifestações. Por meio de pesquisa bibliográfica tornou-se possível identificar as categorias delineadoras dos rituais dionisíacos, confrontando-as com as categorias originárias dos rituais de candomblé a partir de investigações desenvolvidas com as danças de orixás no Brasil (LARA, 1999). Procurando responder a questão norteadora que perpassa aproximações entre estes ritos, o estudo aponta para coincidências entre as danças dionisíacas e as danças de orixás, reveladas pelo instaurar do tempo-espaço sagrado, pelos sacrifícios e oferendas, pelo transe e pelo corpo em estado extásico, fomentando reflexões em torno das mesclas culturais que delineiam práticas corporais contemporâneas e que se constituem em fontes de educação e conhecimento.

Palavras-chave: dança dionisíaca; danças de orixás; rituais.

DE LOS RITUALES DIONISÍACOS A LOS RITUALES DE CANDOMBLÉ: EL CUERPO QUE DANZA

RESUMEN: Este estudio tiene por objetivo analizar las relaciones existentes entre los rituales dionisíacos de la Grecia antiga y los rituales de candomblé en la sociedad contemporánea, sobre todo por el cuerpo que danza en estas manifestaciones. Por medio de la investigación bibliográfica se puso posible identificar las categorías que delinean los rituales dionisíacos, confrontándolas con las categorías originales de los rituales de candomblé a partir de investigaciones desarrolladas con las danzas de orixás en Brasil (LARA, 1999). Intentando contestar la questión central que perpassa aproximaciones entre estos ritos, el estudio apunta para las coincidencias entre las danzas dionisíacas y las danzas de orixás, reveladas por el instaurar del tiempo-espacio sagrado, por los sacrificios y ofrendas, por el transe y por el cuerpo en el estado extásico, fomentando reflexiones alrededor de las mezclas culturales que delinean prácticas corporales contemporáneas y que se constituyen en las fuentes de educación y conocimiento.

Palabras clave: danza dionisíaca; danzas de orixás; rituales.