08 - DANCE, RHYTHM AND BODY: MEANINGS AND REPRESENTATIONS IN CANDOMBLÉ

DOUTORANDA.CRISTINA DA CONCEIÇÃO SILVA
DOUTORANDA. FÁBIA LEMOS
DR.JOSÉ GERALDO DA ROCHA

doi:10.16887/87.a1.8

Introduction

The dance in the religious context, specifically in the Brazilian Candomblé, is part of an African culture that has at its core the meeting of holy de- son- with divinity, it has great importance in the yards, because through it the greetings to the orishas present in their choreographies. It's dancing that started express the mystery of Candomblé, the incorporation and feel the vibrations of their orishas cabeça. The sense booked dance, rhythms and songs are associated with the archetype and our identity and its history as living beings in the world earth, this way of celebrating the religious communities are experiences community who turn to faith, and who use the dance as a liturgical representation. And in this context, the body is the path of knowledge, development an instrument of paper to incorporation and symbolic experiences peculiars Candomble religious meetings.

Thus, this article will feature the writings of Barbara (2004) which deals with the wheel in dance as a heritage of the African people and that is established in the Brazilian Candomblé and function of the body in this ambience. Sparta (1970) that will address about the dances and rhythms as symbolic representations of deities and Martins (2011) which describes the dance, the Music and ritms interacts each other in the context of religion of Candomblé.

In this sense, when we discuss it is subject in the research group to which we participate, we have seen how the relationship of the liturgical precepts of Candomblé are elements that are part of man's daily life, in the spirit to which it operates. Moreover, dance, ritms and singing are integral parts of our body system, and part of the educational context, art and culture of our Brazil.

The dance circle

According to Barbara (2004) position to circle in form to dance, it has a great value for the African people, this form dancing reverence Great Mother (Nana Buluka or Nana Buluku), and at this juncture the members of a candomblé yard are present to contemplate his belief. As a reverence to the Great Mother, the dances of the deities representing wather Oxum and Yemanja present in a circular motion to honor them.

The first circle shape is the old sacred wheel, which can be checked in various crops in all ecstatic dances, this form of dancing the dancers rotate about a center and while rotating also run on themselves, dual circulation a rotation and translation.

Interestingly, the ecstatic dances rotate in a counterclockwise direction, this direction is taken in almost all sacred dances of the world, perhaps because it opens the gap between sacred and profane, symbolizing the return to origin. (BARBARA, 2004, P.02).

The wheels of holy yards, the dances begin in a large white circle, which will reduce over ritual turns on itself, and she at the time of the mergers if directs for the internal space of the wheel. The spiral circle appears in the rotations that daughters (the) -of-santo commit about themselves when they enter through the ritual. The author writes that:

The spiral expresses the evolution from a center; It symbolizes life, because it indicates the movement in order unit or, conversely, the permanence of being in mobility. Durand (1972) "suggests that the spiral symbolizes the permanence of being, through the life changing fluctuations". (BARBARA, 2004.P.02).

Declares the author that the spiral can symbolize the search of the very spirit of the extensive hard mystical path, reaching turns with the world of the sacred. In candomblé, the spiral wheel is in Okoto, relevant to Exu Orisha that discloses the dynamics of life, the inner movement in the creation and extension of the world. Exu is the dynamic of evolution beginning and the messenger between man and divinity, without it nothing can be accomplished.

The religious Candomblé times the dances are structured choreographies performed in xirê or during incorporation, the different they are, and only a long coexistence as ritual, allows participants to know them and describes them. The movements of the dances describe and point out the words of the songs, as well as the qualities of the Orishas. With regard to choreography, this change some times according to the song, but other times it is repeated that the choreography presents direction simbolic. (Barbara, 2004)

The dançe body instrumentos dos orishas

In xirê, strength and power of the orishas, happen to sound of the drums that manifest the orun, word yoruba language in Yoruba mythology is heaven or spiritual world parallel to Aiye, physical world, that is, on Earth. Everything in Orun coexists in Aiye through dual existence Orun-Aiye is that agenda Candomblé ritual in this universe is a harmonious exchange of energy, axé.Sparta (1970).

The dances of the orishas in xirê, the tones of the drums are represented by choreographed dance, with movements and symbolic signs of each Orisha, this form evidence their way to be feature their duties. Orishas have their own rhythm, their dancing, through movements, important with relive moments involve energy the formation of visible and invisible. The world in this context, the body takes on a meaning that involves interaction with space and time. Space spanned by the energies of nature that indicate energy fields arranging each element in relation to the other, following the basic principle of African life that proposes a worldview linked to communication between all human beings and not human Sparta (1970) & Barbara (2004).

Gestures and movements registered in the body in an intense and extensive learning process, which are internalized according to the dogmas, religious foundations and the archetype of the Orishas, being transmitted by older religious of Candomblé community. (MARTINS, 2011 P.02).

According to Martins (2011) the process of embodiment, both the dance as the music are intrinsically united spontaneously integrated into the religious phenomenon itself, as well like us rites and ceremonies, and these artistic procedures are effective to evoke the Orishas. Thus, dance and music interact each other in the sense that the pace expand in terms of movements and gestures, which have a direct relationship with the musicality of dance Orisha.

The movement follow the rhythms of each touch, but each entity makes your moves so custom reliving its history,

according as legends of deities.

In Candomblé there are numerous forms of dance rhythms by changing according to the body vibration, its choreography that much has to do with the bound. Each Orisha dance energy your own pace, but we have multiple rhythms that are collective, of course even the special are danced by everyone, however each orixá keeps your characteristic. Sparta movement (1970)

Describes the author this context the dances and rhythms in various forms example of adarrumque are quick touches made by drums and agogôs, this style usually ogum presents representing a warrior. At the touch Aguere, the pace is slower, but for Orisha Ode he is cadenced, and the representation of the Orisha presents hunting style, Iansa also makes use of this rhythm to their dance, but the pace is faster, which is known as break -plates.

Oalujá is preferred pace of Orisha Shango, a hot pace, fast, expressing strength and royalty recalling with war dance features. The avamunha is a touch where all deities dance, and this usually occurs in the output of the initiates and withdrawal of the yard orishas. The barra vento (wind bar) is the best known variation is the Muzenza, popularly widespread as the touch of Orisha Iansã. The batá can be played in two modes: slow batá and batá fast, the first played to deities whose measured dance denotes certain characteristics of their personalities, as the dance Oxalufã, the arcaded old god, his paxorô (staff) .And the second rhythm, usually associated with Xango, it is played on a drum horizontal position and the hands. (Sparta, 1970).

And in this context follow various rhythms and instruments that are linked to the pace and each Orisha dance style and the nations of Candomblé adopting segments and styles in the face of African heritage.

Final considerations

Dance in Candomblé the universe has the characteristic of expressing the mysteries, real, and the other that exists within the body of initiates in religion, the essence of body expression through dance found present in the various nations of African origin. However it is worth mentioning that the dance in Candomblé has a particular meaning for each Orisha, as they represent their characteristics through symbolic movements peculiar to its history. And in this context, the rhythm and the songs also have peculiarities to the archetypes of each Orisha, this ambience in which they are involved rhythm, dancing and singing the body of the human experiences symbolic marking the religious cults.

Possibly acts to dance, play and sing, observable throughout Brazil, of course with their specificities and representations, has a dose of African heritage that has come to our soil to be the hands and feet of the masters, but that squandered elements in our cultural geography.

Bibliographic references

MARTINS, Suzana. The deified body in Candombléda Bahia. UFBA: Ba 2011

SPARTA, Francisco. The dance of Orixás.Herder: SP, 1970

Electronic References

Barbara Rosa Maria Susanna -dancing sacred winds. Article available in http://www.caribenet.info/oltre_barbara_dan%C3%A7a_sagrada_vento.asp?l2004 - Access 05.06.16

Doutoranda.Cristina da Conceição Silva

Doutoranda. Fábia Lemos

Dr.José Geraldo da Rocha

Resumo

Dança, ritmo e corpo: sentidos e representações no candomblé

O presente artigo versa sobre a forma em circulo como os africanos se posicionam para dançar, e que este legado se manifesta nos terreiros de candomblé no território brasileiro nos momentos de celebração de suas crenças aos orixás, buscaremos evidenciar a representação e simbologia da dança, ritmo e corpo nos momentos religiosos nos terreiros de santo. Descrevemos a dança associada aos orixás e suas histórias, através de gestuais, atos estes carregados de uma simbologia peculiar a um espaço religioso que carrega em suas representações a herança africana. Neste contexto, abordaremos que nos momentos religiosos do candomblé as danças são organizadas em coreografias seja durante a celebração ou a incorporação dos filhos– de-santo, e que as mesmas são distintas, e só uma longa convivência como ritual, consente os que assistem conhece-las e descreve-las, ou seja, qual o orixá está sendo representado. Todavia, o canto também vai direcionar questões históricas e fases vividas pelos orixás no plano terrestre, bem como os toques executados nos instrumentos de percussão vão dar o tom do estilo a ser dançado, no momento em que os orixás se apresentam no terreiro de candomblé. Ademais, evidenciaremos a relação do corpo com a religiosidade num processo intenso e extenso de aprendizagem, que são internalizados de acordo com os dogmas, os fundamentos religiosos e o arquétipo dos orixás, legados que são transmitidos para os iniciados no candomblé pelos religiosos mais velhos da comunidade.

Palavras chave- Candomblé.Dança.Corpo

Dance, rhythm and body: meanings and representations in Candomblé

Abstract

This article deals with form in a circle as the African position themselves to dance, and that this legacy is manifested in Candomblé in Brazil in the concluding moments of his beliefs to the Orishas, seek to highlight the representation and symbolism of dance, rhythm and body in religious moments in the holy yards. Describe the dance associated with the orishas and their stories through gestural, these acts born of a peculiar symbology to a religious space that carries in its African heritage representations. In this context, we discuss that religious moments of Candomblé dances are organized into choreography is during the celebration or the incorporation of-saint children-, and that they are distinct, and only a long coexistence as ritual, those who attend consent know them and describes them, that is, what the orisha being represented. However, the corner will also address historical issues and stages experienced by orishas on the earth plane and touches performed on percussion instruments will give the style tone to be danced at the time that the orishas present in candomblé yard. Moreover, we evidenced the body's relationship to religion in an intense and extensive learning process, which are internalized according to the dogmas, religious foundations and the archetype of the orishas, bequests that are transmitted to the initiated in Candomblé by older religious of community.

Key- words: Candomblé. Dance. Body.

Resume

Danse, rythme et du corps: significations et représentations dans Candomblé

Cet articule traite de la façon dans un cercle comme la position africaine eux-mêmes pour danser, et que cet héritage se manifeste dans terreiros Candomblé au Brésil dans les moments finales de ses croyances au Orishas, cherchent à mettre en évidence la représentation et la danse symbolique, le rythme et le corps dans les moments religieux dans les chantiers saints. Décrire la danse associée aux orishas et de leurs histoires à travers gestuelles, ces actes nés d'une symbologie particulière à un espace religieux qui porte dans ses représentations de aherança africains. Dans ce contexte, abordaremosquenos moments religieux de danses Candomblé sont organisées en chorégraphie est lors de la célébration ou l'incorporation de enfants--saint, et qu'ils sont distincts, et seulement une longue coexistence comme un rituel, ceux qui fréquentent les connaissent le consentement et les décrit, qui est, ce que l'orisha étant representado.Todavia, le coin sera également aborder les questions et les étapes vécues par orishas sur le plan de la terre et des touches historiques effectuées sur des instruments de percussion donnera le ton de style pour être dansé au moment où les orishas présents dans candomblé cour. De plus, nous evidenciaremos la relation du corps à la religion dans un processus d'apprentissage intense et vaste, qui sont internalisé selon les dogmes, les fondations religieuses et l'archétype des orishas, legs qui sont transmis aux initiés en Candomblé par ancien religieux de communauté.

Mots-clés Candomblé.Danse.Corps.

La danza , el ritmo y el cuerpo : significados y representaciones en el Candomblé

Resumen

Este artículo trata de la forma en un círculo como la posición africana a sí mismos a bailar, y que este legado se manifiesta en los terreros de candomblé en Brasil en los momentos finales de sus creencias a los Orishas, buscan poner de relieve la representación y la danza simbolismo, el ritmo y el cuerpo en momentos religiosos en los patios sagrados. Describir el baile asociado a los orishas y sus historias a través gestuales, estos actos nacidos de una simbología propia de un espacio religioso que lleva en sus representaciones el patrimonio africanos. En este contexto, abordaremos que nos momentos religiosos del Candomblé bailes se organizan en la coreografía es durante la celebración o la incorporación de niños--santo, y que puedan diferenciarse, y sólo una larga convivencia como un ritual, los que asisten consentimiento ellos saben y los describe, es decir, lo que significa ser representado. Sin embargo el orisha, la esquina también se abordarán temas históricos y etapas experimentadas por los orishas en el plano de la tierra y toques realizadas con instrumentos de percusión va a dar el tono de estilo para ser bailado en el momento en que los orishas presentes en el patio candomblé. Por otra parte, evidenciaremos la relación del cuerpo con la religión en un proceso de aprendizaje intenso y extenso, que se interioriza de acuerdo con los dogmas religiosos, fundaciones y el arquetipo de los orishas, legados que se transmiten a los iniciados en el Candomblé por mayores religioso de comunidad.

Palabras clave: Candomblé. Danza. Cuerpo.