

## **The development of the Co-Inhabiting Living with the Source axis in the manifestation of Umbanda**

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This paper describes the development process of the research project of basic scientific research "The Co-Inhabiting with the Source: pulses, impulses, streams, and scores of manifestation of Umbanda in my body," which is being held by the dancer Carina Costa, under guidance of Ana Carolina Melchert.

The student Carina learned about the DRP Method (Dancer-Researcher-Performer), created and developed by Prof. Dr. Graziela Rodrigues, was made through the disciplines of Dances from Brazil a part of Unicamp's Undergraduate Course in Dance, which were taught by the following teachers: Ana Carolina Melchert, Graziela Rodrigues and Larissa Turtelli.

Carina's experience with the DRP Method sparked her interest in this creative process which intensifies its dancer's interpretation.

According to Rodrigues (2003), the DRP Method consists of three axes, namely: The inventory in the Body, the Co-Inhabiting with the Source and Structuring of the Character.

In the axis called Inventory in the Body, the dancer becomes familiar with the DRP's symbolic anatomy and physical structure and is able to investigate its relationship with the body and the dance itself, activating the body's memory through the contact with feelings, images and movements.

"In this introductory phase, the body's memory is activated, allowing the process to occur along a self-discovery about one's sensations, feelings, cultural and personal history." (RODRIGUES, 2003, p. 79).

In the development of this axis, the student found a strong link in her history with the Folia de Reis celebration. She discovered that her family had attended this event, how they regarded religion and how it had an influence in her beliefs, prejudices, questions and to realize how dance she uses dance to express her emotions.

In the axis of the method, Co-inhabiting with the Source, we try to get in touch with the reality surrounding the person. "In the field research sources are located, in the body portrays of its story, weaving festival and daily life, to be integrated" (RODRIGUES, 1997, p. 24).

The field research establishes a line in which the dancer can deepen its inner contact in order to consciously assume the uniqueness of the movements.

"The great importance of this axis part of the Co-Inhabiting with the Source process is quality of the relationship established with the research field and in the exercise of otherness. Seeing the other allows greater inner contact." (Melchert, 2007, p.8).

In developing this process with is part of the Co-Inhabiting with the Source, the dancer performed a field survey in the region of Aparecida do Norte (Brazil), during the feast of Our Lady of Aparecida. During this fieldwork, she had her first contact of the dancer-researcher with the manifestation of Umbanda, through the contact with Tenda de Umbanda Caboclo Pena Vermelha Guaratinguetá (SP).

Despite her family history, possessing a familiarity with the Folia de Reis, the ballerina found in the Umbanda ritual the sound of drums, which vibrate in space-time, stirring the viscera and asking for your body to catch the pulse.

With the work of the laboratories of this body axis, the dancer realized how strong this event was in her body. For this lab space, which allows a fluidity of movement, her body gave vent to content captured in the field. By writing her own dance, the dancer understands how her body was completed by impregnations of the research, revealing gestures, movements, sensations and landscapes, which were experienced in the field.

"The task of writing about dance and dance and the body is another instance of the DRP Method and learning [...] Writing daily sediment findings, makes novel findings [...] creates a rhythm of continuity that dance is still to come". (NAGAI, 2008, p.94).

This body identification triggered the need for a sequel, researching this complex universe of Umbanda. It was then that she met the dancer and conducted field research in Tenda de Umbanda Grandma Andreza, Campinas, SP.

In exercising the otherness of this research, she encountered an experience in balancing her personal biases and judgments with the reality studied. These prejudices based on preconceived visions of dance, where the body does not act in a fluid manner with its inner contents. As a researcher, she had to come off these stereotyped patterns of dance to broaden her perspectives about dance and movement.

At an Umbanda Shrine the dancer learned about the prejudices, building new paradigms of views and perceptions of dance. She had dealt with a universe unknown to her, through observation and study of movement in this field through the DRP Method.

The bodies surveyed were intense and present, with a high performance quality. In incorporation moments, these bodies acquired a power, which was accompanied by a momentum that reverberated in new content, which were expressed in bodily new models. This direct relationship with what we call a full body work provided the laboratory facility in a bodily flow of images, sensations and drive capability.

Process evolution, within the DRP Method, the dancer came into contact with aspects of the structuring of Character. This shaft is conducted in laboratories where they look to create spaces that will host the enjoyment of images and movements of the person, incorporating all the experiences of the process. "Its essence lies in the interrelationship of emotional registers, which emerge from the experience in field research, with the affective memory of his own interpreter" (RODRIGUES, 1997, p. 43).

In laboratories performing body, the interpreter can experience the beginning of this integration of fieldwork, research body of memories and pictures, giving vent to what was present in his body. At present the process, a modeling body began to insist, bringing a new capability of movement. This "new" body had a high muscle tone, feet with deep roots, horizontal posture, and brought his face close to the symbolic and social entity of Umbanda Preto Velho.

The concept of body image is used in the DRP, as it helps to understanding these transformations of the body - which surpass their physical limits - and in understanding the movement as an individual phenomenon, which integrates numerous experiences,

memories and desires, and is linked to an identity body of the interpreter. (Turtelli, 2009, p. 28).

This new movement capability, generated through the integration of sensations, perceptions, feelings, sights and actions hitherto never experienced by the dancer, created a strong impetus for the creation and implementation of the Scientific Initiation project.

The current project "The Co-Inhabiting with Source: pulses, impulses, streams, and scores of manifestation of Umbanda in my body was built from all the experiences reported above. This project is focused on Co-inhabiting with the Source axis, but we know that the three axes of the DRP Method are intertwined and are inseparable.

This project aims to research and document the language features of a full body in the Shrine of Umbanda Grandma Andreza in Campinas - SP, by conducting field surveys, records, audio-visual laboratories and research surrounding the body. The approaches of this project are pulses, impulses, streams, and scores of handling this event.

Currently, after the body preparation for the field and a bibliography on ubuntu and DRP Method, the dancer-researcher marked the beginning of fieldwork. There are two weekly trips to the yard, in the days of Monday and Friday - Mondays, from seven to eleven o'clock at night, so far totaling six field visits.

First impressions, recorded by the field diaries, are bodies of intense, vibrant voices, and pulses that arise from the viscera and spread throughout the body. Are bodies which are modified after incorporation of the saint, which arises from an impulse in the sacrum and reverberates throughout the body. The rooting of the feet, the elevation of muscle tone, makes turn their bodies daily, deified in bodies with a strong integration capability and motion.

Along with the field work, laboratories are being carried out bodily. These allow venting to the content experienced in the field that were impregnated in bodily dancer, through their relationship with the research.

This work of direct contact with the DPR Method and deepening in the rituals of Brazilian Umbanda, is that the dancer-performer-researcher is finding a way to dance as she had never danced before, conquering its boundaries, its

prejudices and turning their body image; in search of a dance in the possession of their identity.

## **Reference**

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