

73 - CAPOEIRA AS ARTIFACT AFRICAN DIASPORA: CONSTRUCTING IDENTITIES IN SCHOOL

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GENERAL OBJECTIVE:

Check to what extent the Capoeira could be an artifact of the African Diaspora, in order to characterize it as a cohesive identity in school.

METHODOLOGICAL PROCEDURES

At first, the theoretical foundation of the study is anchored in a literature review on the conceptual aspects of the African Diaspora, and history of Capoeira, and then make parallels between it and the construction of identity in school.

I-INTRODUCTION

In the modern history of Western civilization colonization of the system calls made by the dominant nations is a process of ranking and socio-cultural arbitrary, which resulted in a stratification and classification of "civilized" societies. This concept of civilization is based on a hegemonic common reference to the period from the sixteenth to eighteenth century, which represented the ideology reflected in colonizing Eurocentric version of knowledge, especially in relation to the colonized peoples in the production of knowledge rated the subordinate, as in the African Diaspora.

In this sense the kind of thinking produced by the coloniality of power reveals ways of thinking and acting standardized (stereotypes), and excludes what Mignolo (2003) calls the thought of all, that is, from thinking, structures on the fringes of that thought, thus building a different world view than the dominant (gnosis). This means talking about a knowledge beyond the academic cultures, to general knowledge. Translating is a way of living and the slave population of the colonial period, Las Casas (1996) argues that the way the Africans were taken from Africa and dehumanized contradicted the laws advocated by Catholicism, creating a genocide, and thus denying their identifying features and their culture.

In this sense, the idea about the diaspora is crucial to understand the complex procedure of social representation of african-Brazilian community and its cultural manifestations established in Brazil. In this particular case, the African diaspora is reworked and reinterpreted, and reconstructed the light of new cultural elements syncretized in our country from a new social dynamics. Tavares (2008) highlights the important role of the African diaspora:

"The concept of diaspora attempts to approximate the experiences of African descent have developed from the many areas where they were allocated. There are many similarities religious, culinary, aesthetic, and even body - in the way of walking and dressing, for example - that have been preserved by those people around the planet. The idea of diaspora is an attempt to weave all these differences, while preserving a common characteristic, which is to bring to the place where these Africans were placed on what was most important in their daily life in Africa: The symbolic world, the drumming, dancing, capoeira, and the celebrations divine. All this will come up with somewhat different characteristics, but with very similar structures, whether in Cuba, Brazil, in the southern United States of America or the Caribbean."

The African Diaspora in accordance with Steps (2008) is related to the "process of commodification of the African people during the colonial period and the processes of socialization of uprooted, after this initial moment, noting that" the diaspora is a life in exile and therefore has to be thought of culture as a dynamic process ... to be in another land requires a reconfiguration of identities "(p. 8). Regarding the black diaspora (dance, music, cuisine, streets, neighborhoods, mountains), these spaces of worship such as terraces, and groups of capoeira, they become keepers of the symbols of mythical origin, as described by Petit (2008) and Tavares (2008) emphasizing the symbolic space of events african-Brazilian:

«It was through religion that experience is unified. Of course there were many ways to worship the divine and these forms have been preserved very strongly. Moreover, this preservation brought what was most important for Africans disinherited: the celebration of the territory. The religion brings, above all, an image of the lost territory, which is implemented in the yard. The yard has a huge role in that rescue native territory, even through a nostalgia, a lament. It is this territory represented by the circle that will appear in various activities of a religious nature and also in the play area. The same wheel is present in poultry in jongo, the barrel of Creole, the spins of ubuntu and samba"

This influx of immigrants favored the formation of new identity groups, originating in that amalgamation, a process of re-enrollment, reconstruction and cultural translation as a result of hybridity, thus building new spaces, discourses and ways of seeing and feeling the society and the world. Capoeira was forged in that *alágama* character that later would give status of art and cultural heritage and intangible Brazil.

The appreciation for a unique identity, from its multiple identity categories, personal or individual, gender, collective, regional or national is present in dominant ideologies since the French Revolution with the formation of nation states, where there was an innovative reading training character / identity of a people / nation (Hobsbawm, 2000).

In general, the process of identity formation of a nation are recognized discursive elements capable of forming the cultural frameworks of their people, manifested in different specific entities which stand out the body, habits, behavior, language, history, the territory, religion, games (Sodré, 2002, Munanga 2004). Elements which are configured on the set of meanings and social representations, designed by the set of signs that form lines or external marks visible and susceptible to cultural systems of meaning inherent in the context of nations. These nations have brought knowledge and expertise of its people in the embodiment of their ethnic groups that communicate the inner world with the outside world, forming new imagined communities. In this time of the study believe that, they have to a brief explanation of the history of Capoeira so we can insert it in the perspective of an approach that is our object of Capoeira as part of the African Diaspora, identity formed at school. After reviewing relevant literature in the national struggle we find that the term poultry in its etymological roots, presents itself liable to confusion and felt dubious as to their meaning through time, are the first in 1712 (Araújo, p. 57) with the meaning of Portuguese origin, referring to the characteristics of baskets, cages or given locations to save birds, only standing out from the year 1875, with a sense of woods, of Tupi-linguistic influence Guarani. Within this context, by the same author, is similar confusion

with regard to identification of blacks, like any type of individual whose skin was not white, with no distinction made of the types called black soil (indigenous people) and the black Guinea (the slaves from the African continent). For the scholar, this may have led some researchers to commit mistakes as regards the classification of individuals called black and barns, to consider the types of course evil actions performed by those individuals can not be said these are the practitioners fight / game study.

During the time of the second half of the nineteenth century, appear on the scene Rio association of individuals, made up of black slaves, whites and freedmen called gangs of barns, which was their objective the protection of its members in its territory and has some of the neighborhoods the gangs and their leaders (Karasch, 2000), to the point of the cluster around 1000 (Smith, 2001) people in some of these associations, and participation in relevant policy period. In this sense, the forest has its role in the cultural context for their involvement in socio-historical process of the nation.

In the case of the selected theme, Araújo (1997, p.261) make a number of recitals on the mutations occurred in poultry, arguing that "there was a change in the way of characterizing the fight / game poultry from the nineteenth century to the 1930s in favor of a policy of building a truly national body culture, "since in the same period ceased to be regarded as more cultural content of the most disadvantaged, black, or African slaves, or as having been generated in the marginal means society colonial or imperial. In view of the author it evolves to the condition of mixed free and Brazil, and from there begins to sketch a relationship between it and the construction of national identity.

The term identity and national identity have been used extensively by several authors in various areas of human episteme. To test this theory we used the statement of Sodré¹, where the author conceptualizes identity as "the word comes from idem (Latin version of Greek to Auto, the same), which results in the Latin scholastic identitas, that is, the permanence the object, and only identical to itself (...)" and also states that "(...) identity - or compliance by similarity or equality between different things - that's the nature of the saying "one" although it is "two" or "other" (...)" (p.33), thinking in the sense of otherness of the "other" as a reference for the formation of identity.

Build relationships with the content addressed Silva (1999), provides indication that otherness plays significant role regarding the formation of identities by stating: "Moreover, this process of identity formation is always referred to an 'other'. I am what the other is not, I am not what the other is. Identity and otherness are thus inseparable processes" (p.26). Hall (2000, p. 110) on this subject states that "Above all, and so directly opposed to that for which they are directly invoked, identities are constructed through differences and not outside them." The process in which comes to personal and national identity are related to the "other". Hall (2000, p. 110), about the meaning of "other", states that:

"This involves the radically disturbing recognition that it is only through the relationship with the Other, the relationship with what is not, to precisely what is lacking with what has been called its constitutive outside, that the significance of any positive term, and thus, their identity - can be built."

According to the perspective of identity studies and its relationship with the black slaves of the land and Guinea, Sodre (2002), constructs a universe between slave and master, therefore, the goals of life are totally different, "one is dependent (sir), and its essential nature is there for you and the other (slave) is dependent, and the essence of life is the existence to another" (p.119), something similar happening with the slaves who lived in Brazil. Sodré also notes that the "deterritorialization" that helped them forget the feeling of belonging to their land of origin to an "other" place, thus negating the possibility of personal identification of the slave, it is living for the "other" or "other" land, that it was deprived of his identity.

The slave went through the process of transformation and cultural appropriation, when putting in a new space (land), creating new forms of identification and belonging, through historical and social experiences in "other" context, as stated Sodre (2002) "Carnival, soccer, religious festivals were games that blacks took to the Portuguese to be places of identity and social transaction (...)" (p.153).

This reinforces the concept of identity of resistance created by actors who are in a position devalued or discriminated, developed by Castells, when he says that this is: "(...) type of construction of identity, the identity for the resistance leads to formation of communes, or communities, (...) is likely to be the most important type of construction of identity in our society." The school has an important role in relation to that identity formation, it is a place where diversidade is present, allowing for reflection, discussion of values and criteria relating to rights and citizenship (Santos and Canen, 2007).

Knowing that the issue alluded to is significant in its web of complex and rich in symbolic values, the study does not pretend to exhaust the subject, so little conclusive nor taxing absolute truths, only to show that the results of Capoeira is the African Diaspora and hybridization of the very culture of our nation and made up of elements of different ethnicities, reconfiguring itself and reinventing themselves in Brazil, with the entry of the berimbau, the new moves, the emergence of new groups and methods of Capoeira, with its statutes and graduation, new teaching methodologies affirming new identities in school, and constructing identities of resistance, advancing the recognition and appreciation of the roles of blacks in Brazilian society, to the point becomes Intangible Brazilian.

CAPOEIRA AS ARTIFACT AFRICAN DIASPORA: CONSTRUCTING IDENTITIES IN SCHOOL

ABSTRACT:

In the modern history of Western civilization colonization of the system calls made by the dominant nations is a process of ranking and socio-cultural arbitrary, which resulted in a stratification and classification of "civilized" societies. This concept of civilization is based on a hegemonic common reference to the period from the sixteenth to eighteenth century, which represented the ideology reflected in colonizing Eurocentric version of knowledge, especially in relation to the colonized peoples in the production of knowledge rated the subordinate, as in the African Diaspora. The aim of the study was to assess the extent to which Capoeira could be an artifact of the African Diaspora, in order to characterize it as a cohesive identity in school. At first, the theoretical foundation of the study is anchored in a literature review on the conceptual aspects of the African Diaspora, and history of Capoeira, and then make parallels between it and the construction of identity in school. We conclude that the Capoeira, groups of poultry with its statutes and graduations, new teaching methodologies affirming new identities in school, and constructing identities of resistance, advancing the recognition and appreciation of the roles of blacks in Brazilian society, to the point becomes Intangible Brazilian.

CAPOEIRA ARTEFACT COMME LA DIASPORA AFRICAINE: IDENTITÉS EN CONSTRUCTION SCOLAIRE

RÉSUMÉ:

Dans l'histoire moderne de la colonisation, la civilisation occidentale du système des appels faits par les nations dominantes est un processus de classement et socio-culturel arbitraire, qui a abouti à une stratification et la classification des «civilisés» des sociétés. Ce concept de civilisation est fondée sur une référence commune hégémonique de la période allant du XVIe siècle jusqu'à dix-huitième, qui a représenté l'idéologie des colonisateurs version eurocentrique de la connaissance, en

particulier en ce qui concerne les peuples colonisés dans la production de connaissances noté le subordonné, comme dans La diaspora africaine. L'objectif de l'étude était d'évaluer la mesure dans laquelle Capoeira pourrait être un artefact de la diaspora africaine, afin de le caractériser comme une identité cohérente à l'école. D'abord, le fondement théorique de l'étude est ancrée dans une revue de la littérature sur les aspects conceptuels de la diaspora africaine, et l'histoire de la Capoeira, puis faire des parallèles entre ce dernier et la construction de l'identité à l'école. Nous concluons que la Capoeira, des groupes de la volaille avec ses statuts et les graduations, nouvelles méthodes d'enseignement qui a confirmé une nouvelle identité à l'école, la construction d'identités et de la résistance, faire progresser la reconnaissance et l'appréciation du rôle des Noirs dans la société brésilienne, au point du Brésil devient immatériel.

CAPOEIRA COMO ARTEFACTO DE LA DIÁSPORA AFRICANA: LA CONSTRUCCIÓN DE IDENTIDADES EN LA ESCUELA

RESUMEN:

En la historia moderna de colonización de la civilización occidental del sistema de las llamadas realizadas por las naciones dominantes, es un proceso de clasificación y socio-culturales arbitrarias, que dio lugar a una estratificación y clasificación de las sociedades "civilizadas". Este concepto de civilización se basa en una referencia común hegemónico para el período comprendido entre el siglo XVI hasta XVIII, que representa la ideología reflejada en la colonización de la versión eurocéntrica de conocimiento, especialmente en relación con los pueblos colonizados en la producción de conocimiento evaluado el subordinado, como en la diáspora africana. El objetivo del estudio fue evaluar el grado en que la Capoeira podría ser un artefacto de la diáspora africana, a fin de caracterizar como una identidad cohesionada en la escuela. Al principio, la base teórica del estudio se basa en una revisión bibliográfica sobre los aspectos conceptuales de la diáspora africana y la historia de la Capoeira, y luego hacer un paralelismo entre él y la construcción de la identidad en la escuela. Se concluye que la Capoeira, grupos de aves de corral con sus estatutos y las graduaciones, las nuevas metodologías de enseñanza afirmar nuevas identidades en la escuela, y la construcción de las identidades de resistencia, avanzar en el reconocimiento y apreciación de los papeles de los negros en la sociedad brasileña, al punto de Brasil se convierte en intangible.

A CAPOEIRA COMO ARTEFATO DA DIÁSPORA AFRICANA: CONSTRUINDO IDENTIDADES NA ESCOLA

RESUMO:

Na história moderna da civilização ocidental o sistema de colonização realizado pelas chamadas nações dominantes representa um processo de hierarquização e arbitrariedade sócio-cultural, que resultou em uma estratificação e classificação das sociedades "civilizadas". Este conceito de civilização está baseado em um referencial hegemônico comum ao período do século XVI ao XVIII, que representava a ideologia que traduzida na versão colonizadora eurocêntrica dos saberes, sobretudo na relação com os povos colonizados na produção do conhecimento conceituado de subalterno, como no exemplo da diáspora africana. O objetivo de estudo foi verificar em que medida a Capoeira pode se constituir como artefato da Diáspora Africana, com o intuito de caracterizá-la como elemento identitário aglutinador na escola. De início, a fundamentação teórica do estudo ancora-se numa revisão de literatura sobre os aspectos conceituais da Diáspora Africana, e históricos da Capoeira, para depois tecer paralelos entre a mesma e a construção de identidade na escola. Concluímos que a Capoeira, os grupos de capoeira com seus estatutos e graduações, novas metodologias de ensino, afirmando novas identidades na escola, e construindo Identidades de resistência, avançando no reconhecimento e valorização de um dos papéis do negro na sociedade brasileira, chegando ao ponto de transforma-se em Patrimônio Imaterial Brasileiro.

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