

THE BODY BETWEEN FOLK AND RELIGIOUS DANCE

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Abstract:

Dance is considered a form of expression of culture and social and civilizational behavior for different societies, in which the body is a means of communication and revival of customs and practices. Thus, dance plays a role in all primitive and modern cultures, thus being the basic standard for celebrations, occasions, and religious rituals whose function is linked to the development of society.

Keywords: dance, body, celebrations, religious rituals

Introduction:

Throughout history, the body has been the talk of societies because it is a tool of movement and communication between people. Through it, we send part of our feelings and thoughts in a silent way. We can also distinguish the psychological state of this body because it works to interpret what it has gone through during its life, as it displays and produces it in the form of movements . We can say that the body indicates the civilization of any nation and gives a kind of cultural blending, influence and impact in some fields.

One of the most prominent characteristics of a human being is the ability to express his needs, which prompts him to translate them. Either to show the joy inside him or the state of sadness, these are qualities, dirt, and reactions that characterize the human being in general and the artist in particular, and here we mean by the artistic those movements that he performs with all awareness or unconsciousnessTo express a situation.These expressive artistic activities have multiplied to become a general phenomenon that a person practices to meet his spiritual and personal needs that express the social situation, as he uses all means of expression, whether verbally (melodies, shouts...) or physically (movement, form...). This is what confirms the interaction Man and his surroundings in any society.

Every society, whether primitive or civilized, has sacred things that it refers to and that protects it in its belief from the forces of evil. The people of these societies often have the idea that these sacred things have a shepherd, especially with regard to the body. The body confronts these forces through dance, movements, and sounds. Dance needs the body, which is about the human condition and which provides us with forms of celebration or practiced

rituals, or to provide a method of controlling hidden forces within the body or forces that threaten it. These forms or movements, which are sometimes simple and at other times complex in their performance, are often based on beliefs.

For example, we find some that depend on the shape of a circle or one line or two distinct lines for group dancing. Through the introduction, we can pose the following problem: to what extent can the body have an effect on dance, and how does the body affect the distinction between folk dance and religious dance?

1-Definition of body

All sciences have been concerned with the body as the tool most closely associated with expressive manifestations and external manifestations, especially phenomenology, which has been concerned with the body as the external and material envelope of the human self and through which our presence in the world can be guaranteed. This body, which was the subject of discussion and dispute between sociologists, psychologists, anthropologists, and even politicians, through bargaining and freedom, is considered our own property and no one has the right to dispose of it except with our consent.

And art in general has had an abundant share in dealing with the body. It does not only express itself in this field, but it goes beyond that to the state of society and distinguishes all societies from others due to the heritage and rootedness of their identities, whether in relation to place or time.” The body acts as a liminal center, as a factor that isolates a place and time for distinction” (David Luberton : 1993 p 152) The body uses static movements that are not spoken or written to express the meaning of what it wants to communicate and convey to others. These movements are full of symbols that constitute a familiar image in our daily lives, but they nevertheless contain connotations to the explicit side. “ The body’s anthropology refers to its languages emanating from its components. historical and cultural” (Abdelkader Mohammad i: 2013, p. 11) ..In addition to this, the body is linked to the presence of man in society. Through its expressive ability and flexibility, the movement of the body represents the means of expression, which depicts this physical flexibility. It is also considered (the body) a means of communication (the body) that conveys ideas and emotions in a socially important nature. In life, whenever the body is socially active, it is influential and effective In life in order to appear in a more beautiful way and to benefit from it as much as possible. It is not heresy to have this close connection between the body and social activity. Activity is a characteristic extracted from the body by which the stages of development of the body are measured in periods of time in addition to the feelings, especially when dealing with the environment.

Body and dance

When studying dance as a cultural phenomenon, researchers in this field are required to describe and study all the movements sent by the body, so that there is a great diversity in the types of dances performed because it is a means of artistic expression. There are no limits to dance. Every society has dances that distinguish it from others. For example, in Algeria, dances differ across regions. From the Bedouin, the popular, the urban and the desert...

The body remains in control of these dances, as they are considered a form of celebration, practicing a religious ritual, or a way to control hidden forces, such as the “Sabaiba” dance in the Janet region. Many forms of these dances are built on beliefs. “When a person dances, he uses his own body to organize space.” And to give a rhythm to time, you will see him obeying an inner voice that tells him, “Stand and dance,” until a magical force emerges that infuses him with life and victory.” (Ibrahim Al-Hassan: 2007, p. 70.)

For example, there are a number of these ancient folk dances performed in a circle because some people believe that these shapes have magical powers. Sometimes this circular movement brings luck or wards off evil. In other dances, the circle represents the cycle of life. Even the pre-Islamic Arabs used to perform their religious rituals. With a rotating movement through their rotation around the Kaaba, and it is accompanied by dancing, singing, percussion, and supplications presented in a context that has a festive nature” (Amer Muhammad Hussein: 2004, p. 3) Where primitive man learned how to use the body in life or celebrate it to express his creative manifestations, he worked to imitate everything in life in addition to tools that he shared in forming the general movement of the dancers because dance depends on the body and the body depends on a group of means such as clothing, jewelry, and The tools that give the dancer an identity within society, thus creating an artistic and cultural identity.” The dancers’ movements have a special symbolism and express a specific situation, as does their clothing. Even the colors they use in their clothes also have special symbolism.” (Amer Muhammad Hussein: 2004, p. 12)

Now we can know this artistic heritage of society and the connotations and meanings it contains. These are connotations that indicate bringing luck, driving away evil forces, or psychological relaxation, through which they express the state of society by proving the existence and conflict between the human self and the material and immaterial components of the world. In which we live, the movements are framed by the symbolism of those dancing and expressive movements, where it can be said that the body represents human generalities and cultural specificities. And the beliefs they express change with the change of society, which is described as having miraculous powers that society gathers around to form values and practices. “The body is the surface on which events breathe, the effects of which are traced by language, which are undermined by ideas, and the center of the self that embraces the understanding of essential unity.”(Deul John: 1963, p. 255) Therefore, these movements (dance and the body), if we study their roots, lead us to the emergence of ancient civilizations that relied on the body, whether through its strength as muscles or its lightness of movements to achieve harmony between man and nature.

The body in folk dance

Folk dance is the primitive or traditional form inherited by a people or ethnic group. Throughout history, almost all of these dances have produced their own dances, and these dances were passed from generation to generation through practice. They also composed dance songs and are a type of folk music. To accompany these dances, which maintain their ethnic context, considering them a part of daily life and performed by professional or distinguished dancers, it is a complex legacy of expressions and movements in which the body is the main actor. Using the hand by clapping, and this dance is considered one of the

oldest dances and is represented by the “Ahaleel” dance in Timimoun, which UNESCO included in the Representative List of Intangible Cultural Heritage for the year 2008. Or striking the ground with the feet, which means the human being’s connection to the lands and soil, “The key to reading body language is to look beyond suggestions, that is, to the bodily positions that are most distinguished by emotions and are the most prominent or special situations” (Wilson Gillen: 2000, p. 185)

The study of folk dance raises an important point because it performed an important function at one time, and it is still spreading now in societies that maintain their ancient identity. Folk dance depicts events and situations and also has the property of embodying some characters, as dance cannot be expressive except within the framework of dance beliefs. Its relationship with the body is also linked to society.

Folk dance strengthens among members of groups the projects of belonging to a common cultural heritage through its intensification of common emotion and raises these feelings to a high degree through joint and harmonious performance. In this way, it enables the folk dancer to establish artistic bases that can be monitored and studied, and it does not matter in this field. If these rules are the established tradition as long as the group embraces it in its form and even uses it permanently as a collective artistic means. “Motor arts, such as dancing, are a complex cultural phenomenon in which the various elements of the social structure interact, including the ecological environment, rhythms, songs, and clothing...which necessarily influence the formulation of the forms and contents of the popular dances of this group.” (Samir Jaber: 2010, p. 185.)

Here it is represented as a response by the groups in an artistic form to the dreams of the people who suffer from a condition in which the image of the hero is reduced, especially since most of the popular dances are competitions between groups or competition in nature, which was one of the reasons for producing these dances. The hero (the people) symbolizes resistance and This interaction between the bodies forms an artistic painting based on movement (dance) to include the tribe to which he belongs, with all its contradictions and conflicts, “The movement practices and ceremonial patterns of each group seem to carry, in their details and in their entirety, implications and meanings inherent in the idea of the group” (Samir Jaber: 2010, p. 116.)

Folk dance, in its relationship to the concept of the body, is an analyzable discourse, while it is the result of movements known to the local community, sometimes depicting battles fought by the tribe or an occasion known during a period of time. Many of these popular dances that we find in folkloric musical groups adopt them to complete the artistic function. .

The body in religious dance

Religious dance is considered part of the artistic heritage. Its movements are evident through its passage in dance forms. It has received great attention in the Algerian community due to the spread of Sufi orders and the adoption of this type of art, especially since it does not contradict the teachings of the Islamic religion. Religion has been linked to dance since the dawn of Islamic history, and religious dance has spread in various parts of the world, where there was no sense of separation of soul and body.” (Ibrahim Al-Hassan: 2007, p. 31.)

Religious dancing was not limited only to the zawiyas and Sufi orders, but rather extended to folklore groups, which adopted this type as an indication of their Islamic religious identity, especially since the latter was the main support in the fight against Ravenna colonialism, and this style of dancing does not fall into the form. Simply by shaking the body or examining its legitimacy and declaring its validity is a type of praise. This characteristic complements the religious personality, whether it is related to the divine self or righteous saints. Religious dance differs from folk dance in that it is performed in sacred places such as mosques and corners, and with bare feet. It means, on the physiological level, double the employment of the barefoot man.” (Jacqueline Robenson : 1981 p 210) This sanctity in dance is not communicated through words, but rather grows through the movements that come as signs or symbols, so that these movement signs differ in intensity and form according to the position and topic, because the dancers have a relationship with the divine sanctity or the sanctity of the righteous saints, and here the body movements are the key to the analysis. And read these dancing paintings , The key to reading the body is to look at the most prominent bodily positions and how they are positioned within the dance circle, especially the direction of the head and hands, “because embodied dance was mostly inspired by Sufi culture, not that it came codified through the movement of the hands, head, and shoulders” (Samir Basha:, 2006--2007).

In the Algerian religious heritage, daily life appears to be a mechanism that undertakes the task of preserving these beliefs through the individual’s visit to religious shrines and the practice of rituals that spread throughout the country. This custom reveals the sacred image of religious culture. This calls us to believe that religious dance has life benefits, as it inspires the body with courage and spiritual strength so that it can practice religious life. When looking at the dancing movements of this body, we notice that it is: “Capable of a public appearance represented by a set of perceptions, perceptions, feelings, and attitudes that... It was shaped by the rapport in his relationship with his body during his existence” (Al-Sadiq RabehHappiness : 2009, p. 179.)

This presence in dance consolidates religious thought and contributes to its dissemination in religious centers. Religious events, such as the birth of the Messenger, may God bless him and grant him peace, and the conquests and departures, constitute well-known events that call for the connection between the body and dance, either in joy or humility to God, and joy and fear play a major role in making it possible. The body shakes to form these religious dances.

We cannot exclude the songs that accompany religious dancing, as they are remembrances and songs performed by the dancers until the dance is complete. These religious praises are either praise or lamentation for the Messenger,” may God bless him and grant him peace”, or for religious figures known in the social circle, which suggests that the dance is characterized by dignity with some physical vibrations, “We find that the songs and dances of religious rituals are calm and have narrow melodic spaces” (Fathi Abdel Hadi Al-Sanafawi: p. 75), as religious dancing depends on repeating one of the attributes of God, with an emphasis on the importance of repeating this attribute or praising the Messenger,” may God bless him and grant him peace”, so this cohesion between the image and the body is the adaptation Movements for a specific purpose: “The body coordinates its movements with the

voice in reference to the Sufi figures who are intended to reach the divine truth.”(Ahmed Alwa:, p. 154.) Religious dance means that cultural expression that links religious beliefs on the one hand and the movement forms accompanying these ceremonies on the other hand, preserving religious cultural principles and employing a set of rituals and practices that, in essence, represented the basic starting point for the emergence of religious dance.

Conclusion:

Dance is an expression of the culture of an inherited society that reflects human experiences, as it depicts the simple and complex aspects of dance and is linked to the fabric of meanings woven by the body. These meanings represent explanatory connotations and how to express the movement methods that express feelings and show the rituals used in religious occasions. Movements are considered tools. A communication about the struggle between different ideas and lifestyles. Through this presentation, he explains to us the importance of the body in the dance process and directing it towards the desired topic. Folk dance requires the body to interact with the life influences that are related to members of society, thus depicting its culture, perceptions and ideas, unlike religious dance, which rejects the existence of a relationship with the divine self, which requires movements. Especially when it respects religious culture, the body is often relaxed and experiences subconscious movements, which in some cases lead to fainting.

The common factor between the body and the two dances studied confirms the extent of cohesion between society, because in some cases one body acts on behalf of the group, and religious dancing confirms the extent of society's adherence to its religious culture through those movements that are controlled by the body.

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