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THE INFLUENCE OF BIODANZA AS A FACTOR OF SELF KNOWLEDGE

THE INFLUENCE OF BIODANZA AS A FACTOR OF SELF-KNOWLEDGE

Mateus Vasconcelos[5]

Summary
This article seeks to reflect the influence of biodanza as a factor of socialization and self-knowledge, showing what it provides through its essence. Reporting its historical and social contextualization that permeates self-knowledge through Biodanza, as well as bringing a system of affective integration that reestablishes the lost unity between perception, motor skills, affectivity and visceral functions.
Key words: Biodanza. Self knowledge. Art.

1. Introduction

Biodanza was created from a broad semantic elaboration, it is a system that uses certain movements and encounter situations, accompanied by music and singing, inducing experiences capable of modifying the organism and human existence on different levels. The semantics of the name Biodanza was more related to wisdom than to knowledge, which included a systemic and holistic conception.

Its origin occurs through the foundations of Anthropology and Ethology with a biocentric principle, that is, the immediate connection with the laws that preserve and allow the evolution of life. It is a system developed in 1965 by the Chilean psychologist Rolando Toro, in which he began his first studies with psychiatric patients with the aim of verifying different development techniques that could serve for the humanization of medicine.

Biodanza was an approximation of the "dancing life" concept proposed by Roger Garaudy, rescuing dance as a natural movement, full of meaning and life, without associating it with ballet or any other form of dance that has a structure or some type of association with psychotherapy. In fact, it brings the subject to the surface of a world of sensations, in time with the music, mediated by their own movement and by what the other person reacts.

Biodanza is a system of human integration, organic renewal, emotional re-education and learning the original functions of life. Its methodology consists of inducing integrative experiences through music, singing, movement and group meeting situations (TORO, 2002, p.33). It is an absolute nutrition system,

[5]Graduated in Degree in Pedagogy and Visual Arts / UNIMES. Postgraduate in Art Therapy/FALC. Postgraduate in Special and Inclusive Education and Institutional and Clinical Neuropsychopedagogy/FACIBA.

characterized by a system of social psychotherapy and education that is based on a new perception of human beings. Having scientific foundations that are based on biological sciences, ethology, extensive anthropological studies, physiological knowledge of self-regulation functions and only reinforces these functions, facilitating their flow. Biodanza, therefore, does not include Prana Yoga breathing exercises, macrobiotic methods and other external diets, nor Western relaxation techniques or those of the Schutz Jacobson or Benzon type.

This ideology comes from integration processes, through the group, in which the motor and emotional levels of each student are respected. Promoting the integration of the organism, which translates into a deep sensation of harmony, inducing experiences of vitality, sexuality, creativity, affection and transcendence.

Biodanza is neither interpretative nor analytical, as it works with a “HERE-NOW” phenomenology and with “IN ITSELF” situations, where each person must inform the amount of closeness they are capable of accepting. Each person is responsible for their contact limit. No one can invade another's private space.

In the Biodanza session, it is important to take the time to give clear explanations about the Biodanza objectives and how they will be achieved, as the objective of the class is related to the lines of experience you want to develop. The facilitator must select a topic consistent with the practice he will develop, always creating opportunities for students to express their points of view and ask questions. During the theoretical sessions, the process of integration into the group is worked on.

The theory must be characterized by being sharp, brief, clear and profound and must contain students' answers and concerns. During the biodanza session, it is important to remember that group integration needs to be varied and that the games cannot be tiring; They need to be happy, relaxed, working on exercises with fluid sequences, creative dance, friendship dance. Working on the pulse between individual, pair and group exercises during the session.

The Biodanza session is based on:*feedback*, initial group integration, bridging exercises, vitality, individual integration, group integration, session objective, group fusion, solution and closure. Its starting point is experience and not consciousness, the exercises are intended to experience and only much later raise awareness. The exercises are designed to increase the balance and regulation of organisms through the provocation of “integrative experiences”, they produce bodily well-being, a feeling of harmony, sweetness and fullness. There are experiences that have an activating effect on the sympathetic-adrenergic system, for example, overcoming a challenge, facing motor, expressive or speech difficulties.

communication. There are experiences of abandonment and ecstasy through light fluid exercises and harmonizing dances, regression and trance ceremonies, they have a strong parasympathetic (cholinergic) stimulating effect. Trance reinforces the trophotopic functions of organic repair. The body sometimes experiences itself as without limits and with freezing sweat. Experiences of erotic pleasure, of “giving and receiving continent”, and, in general, those of an affective nature provoked by encounter and caressing exercises, have a highly regulating power of sympathetic-parasympathetic activity. Creativity exercises are linked to the transmutation of disordered energy into energy of regulation and differentiation.

2Theoretical foundation

2.1 Origin of Biodanza

In 1965, Rolando Mario Toro Arañeda began his first dance work with psychiatric patients with the aim of verifying different development techniques that could serve the humanization of medicine. Toro deepened his work in 1971, in Buenos Aires, better formalizing the operational model with two axes: trance identity, differentiation and integration. In 1976, he started working in Belo Horizonte, Brasília and São Paulo, at this time the first concepts of the Theory of Experience and proto-experiences emerged. In 1978, the name psychodanza was replaced by biodanza, a model that progressively evolved from an anthropocentric vision to a biocentric vision.

> had the serious defect of involving a split. The prefix “psycho”, in fact, derives from the Greek*psyché*, which means “soul”; Therefore, Psychodance would be “dance of the soul”. The term implicitly contained the Platonic split between body and soul. It was necessary to reestablish the original concept of dance in its broadest sense: as a movement of life, which could not, however, be associated with classical ballet or another form of structured dance, nor could it be associated with a particular form of psychotherapy. (TORO, 2002, p.37).

Inspired by clinical experiences, Rolando Toro drew attention to the use of music and dance, for each disorder there should be an appropriate musical stimulus, whether instrumental or euphoric. This creation of the term Biodanza came from a broad semantic elaboration. It is a system in which certain movements and encounter situations, accompanying music and singing, induce experiences capable of modifying the organism and human existence at different levels: organic homeostasis, postural structure, lifestyle, sociocultural processes. It is possible to understand that Biodanza's proposal is an evolution through love, unity and not war. Realize-

The center of this entire system is the subtle creation of bonds, paths to integration and intimacy. Preparing people to exercise love, as seen in the following passage from the introduction to Rolando Toro's book.

> At times I felt, in my body, all the manifestation of ecstasy, eroticism, fraternity, creative energy, vital impetus. I felt the possibility of pure contact with living reality, through movement, gesture and expression of feelings. Music was the universal language, the only one we could all understand in the Tower of Babel of the world; Dance was the ideal way to integrate body and soul, and could communicate happiness, tenderness and strength to all participants. And I wanted to share all that with a large number of people (TORO, 2002, p. 9).

Biodanza is a group technique and in a mass way, it is not possible to do individual Biodanza. Biodanza was and continues to be a way of living together with beauty. Affective unity is generated in the exchange of intimate energy with others (TORO, 2002, p.9).

2.2 Fundamental Concepts

Biodanza is based on conventional science, biology, neurology, advanced psychology, anthropology, sociology, ecology and political sciences. This makes us analyze your initial proposal, your intention and guiding objectives. Thus, Rolando Toro (2002) explains to us:

> The conceptual basis of Biodanza comes from a meditation on life; of the desire to be reborn from our shattered gestures, from our empty and sterile structure of repression; It certainly comes from the nostalgia of love. (...) Biodanza is therefore a broad transgression of contemporary cultural values, the alienating impositions of consumer society and totalitarian ideologies. It is proposed to restore in the human being the original link with the species as a biological totality, and with the universe as a cosmic totality (TORO, 2002, p.13).

In the view of the founder of Biodanza, the body has taken on symbolic meanings and through these symbolizations it has dissociated itself. In this process, we seek to achieve unity for the individual. Body and soul are two dimensions of one reality. The integration that takes place in Biodanza consists of merging body and soul into a whole.

2.3 Biodanza: A new perspective on analyzing dance

Dance in its most original, deepest sense is the movement of life. Dance is not ballet, it is not a show, it is not about making costumes and a set. Dance is a profound movement that arises from the depths of man, with the biological rhythm, with the rhythm of the heart and breathing, it is a movement linked to the cosmos. It's something that we

it emanates truly and deeply, not through a merely conceptual ideology, but with everything that we are. Rolando Toro defines dance as:

> a way of being in the world that represents a privileged way of accessing our original identity, and also the expression of man's organic unity with the universe. This notion of dance as an “integrative movement” is very old and reveals, throughout history, numerous cultural expressions such as primitive dance, Orphic dances, tantric ceremonies or the spinning dances of Sufism (TORO, 2002, p.13-14).

Biodanza awakens a new sensitivity towards life. The person must come to “dance his life”, postulating a conception of human and cosmic relationships. It reestablishes the original link with nature, proposing the defense of the biogenic environment. It brings a system of social change, its priority is to solve the problems of survival. Biodanza proposes to introduce this variable, modifying social microsystems, in order to reestablish the original link between movement-joy, movement-love.

When relating in a dance of love, a cosmic feeling is reestablished that integrates them into a greater unity, as it is from the biocentric principle that we can extract the transcendent quality of the human being, that is, the name of the biocentric principle gives- It is a style of feeling and thinking that I take as a starting point and as an existential reference the experience and understanding of living beings. This means that our movements, our dance, are organized as expressions of life and not as means to achieve anthropological, social or political-economic ends.

It's not about listening to the music in a biodanza session, but about doing it, it's about moving within it and, through the dancing trance, transforming yourself into the music itself. Santaella (2001) defined this moment very well:

> In the second way of listening, listening with the body, we enter into the dominance of the rhythmic universe, of percussion in music, when listening is not limited to listening through the ear, but expands to listening that reacts in the body. In its first modality, the effect of music on the body is equivalent to what can be called a taken over body. The rhythm penetrates the body, a fusion is created and, suddenly, the body itself seems to be the source generating the rhythm. (...) it is something that arises from the ability to surrender the entire body to the call of the rhythm, as if the music were coming from within the body. (SANTANELLA 2001, p.83).

Music can influence our identity through encounter situations, as identity is permeated by music and the presence of others, therefore, Biodanza works with Gestalt music-movement and experience, since musical elements to induce emotional states, activate psychosomatic processes, stimulate interpersonal contact. Biodanza would tend to stimulate the right hemisphere, non-verbal, with an integrative, tactile, musical function, thus compensating for the enormous imbalance produced by a cognitive culture.

verbal, analytical and dissociative. The Biodanza process makes students transcend ego problems and immediately addresses their healthy bond with themselves, providing a progressive bodily encounter of reciprocal signaling, integrating the individual into their species.

We need to understand that in a Biodanza session, beings meet with love and reverence, projecting it into germinative ecological cycles. All the love we can give is still insufficient for the needs of our violent and contactless age. Walking hand in hand is a political act and whoever does Biodanza has an instrument to achieve community awareness, which does not come from an ideology, but from the experience of the *Eros* differentiated.

Final considerations

We need to understand that it is not enough for human beings to free themselves from economic misery, It is also necessary to free him from his emotional and sexual misery, his creative poverty, his inability to enjoy the pleasure of living and Biodanza appears with this aim. She seeks a transgression of dominant values, always trying to overcome forms of violence by relearning affection, enabling human beings to connect with themselves, with others and with nature when dancing. When Biodanza proposes a process of integration and development of each individual, it postulates freedom and respect for this individual, as a farmer respects the seed, proposing a harmony of music, a harmony of love, in the cordial movement of life. Biodanza does not make a representation, as each movement has a real meaning and a here-now value, the movement occurs due to internal motivations loaded with emotions, the student stops being a passive patient and takes the process of evolution into their own hands. By developing the part that remains healthy, human misery is not analyzed, but rather, man's greatness is increased.

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