

MEANINGS AND POWERS OF THE FEMALE BODY: EDUCATIONAL AND CULTURAL EXPERIENCES WITH OLDER WOMEN IN THE CARIMBÓ DANCE IN TUCURUI-PA



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ABSTRACT

This article is part of the master's thesis and seeks to map the meanings and powers of the body of older women who experience and practice the dance of carimbó. They are women of carimbó who do not "surrender" to the limitations of their older age, as well as to the decals (prejudices, stigmas, stereotypes) produced and reinforced about their bodies by society. The research seeks to build another look at this decal, not reinforcing its idea, but with the aim of bringing a new perspective on these bodies of women who dance. These women of carimbó have their own identities, they are women who dance, they are bodies in movement that express their desires, joys, knowledge and life experiences, as they escape the labels that are already instituted about them. Then the following research question arises: What meanings and powers does the experience with the carimbó dance provoke in the body and life of these women? The methodology consists of monitoring the activities with the carimbó, photographs and interviews with the interlocutor women. The results indicate that the experience of women's encounter with carimbó makes them invigorate their energies and put into operation another dynamic, in addition to their lives being resignified. It is from the joyful encounter between women with the carimbó dance that their bodies are affected in a positive way, producing new senses and increasing their powers to act.

Keywords: Senses, Powers, Body, Older Women, Carimbó Dance.

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INTRODUCTION

Women of all conditions, all ages and all colors have always known how to uncover gaps, reinvent themselves, bet on creativity to move forward. They faced patriarchy, found steps to climb in life, made history. So often presented as victims of dramatic events or of a fate that plunged them into suffering, they knew how to overcome various traps. Far from being carried away without knowing where, our sisters of the past were protagonists of their time. (Del, Priori, 2020, p. 9)

This article presents the cartography of the meanings and powers of the body of older women who experience and practice the carimbó dance at the Esmaelino Pontes Multisport Gymnasium, located in the municipality of Tucuruí-PÁ. In addition to reflecting on the relationship that is established between the uniqueness of women's bodies, the meanings produced from the encounter with carimbó and with other women, and the educational powers that are developed from the experience with the carimbó dance.

Through the expression of the body and the reports and narratives of the women who dance the carimbó, it seeks to go through the meanings and educational powers produced in this artistic-cultural experience that is the carimbó. The simple fact of leaving their homes to dance the carimbó is something significant and unprecedented, because they are not limited to accommodating themselves by age, pain, illness and/or by what people "say": "ah, you're already old", "old has to stay at home lying down and drinking porridge", "old only watch soap operas", "old can't go out on the street alone, is dangerous", in addition to being seen as "poor things", these so-called "cares" that maintain the standardization of the place they should occupy in society.

However, these women are protagonists of their stories, each one has significant experiences, moments of overcoming, especially because of the age at which they are, they do not surrender to physical and emotional pain, rejections and criticism. But they pioneer behaviors of longevity, joy, affection.

Regarding attention and care, many elderly women are also subject to abandonment and neglect by the family, which can result in feelings of loneliness, low self-esteem, and "no longer seeing meaning" in living life. Beyond the perspective of a "fixed identity" and the "limitation of this body", this article seeks the possibility of thinking about this body, especially the bodies of the women who dance the carimbó, in their singularities, in the senses and in the educational powers built from the experience of the encounter with the dance of the carimbó. From these encounters with dance and with the collective, these women resignify their lives by dancing, it is in this joyful encounter that they feel fulfilled, complete, and that they learn from each other, that they share experiences and knowledge.

There are many decals (prejudices, labels, stigmas, stereotypes) produced and reinforced about the body of the woman who dances, and who is already in this phase of life "aged", however, the research sought to build another look at this decal, not reinforcing its idea, but with the objective of bringing a new perspective on these bodies of women who dance. These women of carimbó have their own identities, they are women who dance, they are bodies in movement that express their desires, joys, knowledge and life experiences, because they escape the labels that are standardized about them by society.

METHODOLOGY

The methodological perspective of the research is composed of a cartography that seeks to draw a map of the experience with the carimbó dance lived by the women, going through conversations, interview contacts, observations, photographic records, monitoring of meetings and interventions. The powers of the body and the meanings they attribute to dancing the carimbó are the moving lines that guide the production of this cartography. So, we will consider some clues of the cartography method as a theoretical-methodological process, as it has been constituting itself

Thus, the research territory takes place in a classroom in the multisport gymnasium, from the encounter of these women with the dance of carimbó, it is sought to trace lines of the meanings and powers that they attribute to their lives when dancing. In this study, the relationship between the body and gender, dance, age, culture and educational practices is highlighted. In the course of the topics addressed, we highlight some excerpts from the narratives of the women who were interviewed.

Following the cartographic method, it is intended to carry out an intervention research in the complex of the multisport gymnasium where the carimbó dance classes take place with this group of women. So participation and intervention are part of the entire research path, involving a dynamic of monitoring, recording and analysis of the events experienced during the meetings with the women of carimbó.

In this sense, the researcher-cartographer is part of the ongoing research, as he inhabits his territory, encountering the elements of the reality studied, accompanying and intervening in the ongoing processes (Moura; Oliveira, 2020).

The cartographer's work begins with the inhabitation of the territory, because only then will he be able to map the research territory, drawing lines and revealing in them the movements, intensities, connections, entrances and exits, possibilities and potentialities of access to them. (Moura; Oliveira, 2020, p.148)

The researcher-cartographer must be open to meeting with the other in order to succeed in his research. Being open to the encounter presupposes, therefore, openness to learning, a necessary condition for the exercise of cartographic research, always initiated in the middle of a process, that is, in an existential territory.

So, the researcher, in addition to entering the researched environment, needs to experiment and make this researched place his own (Moura; Oliveira, 2020). In the respective study, the researcher is part of this environment, she acts as a teacher-researcher following the whole process with the carimbó dance, she develops her teaching practice, teaches and learns from the women, encourages, participates in the dances and even in the making of materials used by the women involved in the project.

UNIQUENESS OF THE BODY OF THE WOMEN OF CARIMBÓ

A body full of wants and desires, which yearn more and more for meetings with the carimbó group. A body that in the past was repressed and/or that stopped living moments in their lives, including dancing, for reasons of submission to the husband, the family and among other reasons. Following this reasoning, the life experience of a narrator with carimbó transits between happy and sad moments, when she highlights saying that she remembers "*a lot of bad things*", "*because I couldn't go to the party*". The element observed in this part may be related to gender issues and patriarchy, as the collaborator narrates her submission to her husband, and that she stopped dancing because of this situation.

(...) Patriarchy arose to institutionalize men's rights to control and appropriate women's sexual and reproductive services. The system of patriarchal domination (...) was firmly established in the sixth century B.C., not only changed the entire social order, but also the way we think. (Lerner, 2019, p. 15)

Unfortunately, even today, many women believe in the "truths of men" and accept these patriarchal thoughts as naturalized values that govern society. In view of this, it is necessary to think about how these women who dance carimbó managed to break the *hard lines*³ that always seek to maintain order and normalize society. They do not follow these norms that impose, for example, standardized behaviors in relation to their age and their body.

³ In Deleuze's philosophical view, hard lines are lines of control and framing that seek to maintain the order of things.

These women resignify their lives by dancing the carimbó, and found within the group ways to experience "another life", as they built friendships, affections, sorority with each other, thus establishing affective bonds, in which they arrange to get together whenever they can, whether for a coffee, chat, and to arrange to dance the carimbó in other places in the city. The form of treatment between them, when they call each other, "girls" is noticeable. So, by age group, they do not see or treat each other as "old", but by the words of "girls", "colleagues", "friend". This spirit of sorority that is shared among them is something unique to the life of each one. They eagerly await the moments of presentations, agree in detail everything they will do and how they will prepare for that day.

From the encounter with the carimbó dance, some remember the memories, of how they danced in their youth, and this invigorates their lives, their body. There is a singularity, a meaning in these bodies, which are not limited to dancing, that even if it is not with the intensity and strength that it was in youth, they do not see barriers at this older age, on the contrary, they gradually conquer their spaces. This space has been occupied by them within the Municipality of Tucuruí, where they are always invited to dance at events, festivals, congresses, seminars. These external invitations made to them make them happy and increasingly enthusiastic about wanting to live these moments, to be able to dance with an audience of people admiring them. In their speeches, they comment, as Doraci narrates: *You noticed that we are becoming famous, "the girls of carimbó*. When they arrive in places in the city they are seen and greeted like the carimbó girls.

The carimbó dance allows this group the feeling of brotherhood with each other and age does not prevent them from doing the movements of spinning, shaking, rotation. Through their narratives, when they are dancing, they use terms such as: *no one has rheumatism here, we are living the best age*.

The group of women who participate in this collective that dances the carimbó are positively affected in these meetings. It is possible to identify this in their narratives when asked about what they feel when they come to the project and meet the group of women.

It's a feeling of happiness, right? If you don't see it on the day you can't come, you get worried that it looks like something is missing. On the day we don't come. Which is only twice a week, right? Then we meet the teachers, the classmates, we talk, we have fun. If you're at home, you're just thinking about the problems. And if you come from there to here, if you come and leave the door of the house here, it's another life. (Maria Aparecida Alves e Silva, student of the carimbó group)

In the narrative of the group participant, we identified the possibility of living "another life" in these meetings with the women of carimbó. In this narrative, the importance of these meetings and the feeling of affection established between them can be perceived, as reported by Dona Maria Aparecida that *"when she does not go, she feels that something is missing"*. She also wanted to emphasize in her speech the importance of *"not being absent, since it is only two days a week"*.

The uniqueness of this dancing body can be noticed in the various records during the development of the research. This feeling of emotions, transmitting desires, deciding on what they want to do and exploring potentialities with vigor are some of the messages they emit through body movements, which according to Brasil (1999), the body is full of meanings, being responsible for the integration of the individual in society.

Each subject has a unique reading of what they experience and the way to transmit this can also be through their movement, through the art of dancing and thus be able to transmit through the lines of their body, their emotions, their fears, their concerns, and their manifestations of joy. The uniqueness is also related to the life story of each woman who dances, how was her first contact with dance, how she got to know dance, how long she has been dancing, if she likes to dance the carimbó and what she feels. In agreement with this, in an interview one of the participants reports exactly that:

"I danced in the halls, as soon as this stamp thing started to emerge, then I went to the party, got there and started playing, I could sit down, but when the carimbó played I got up to dance, I like, I really like to dance the carimbo." (Lourdes Alves da Silva, student of the carimbó group).

She attributes meaning to dancing the carimbó, it is clear in the way she spoke all excited in the interview, how much she likes to dance, and that she does not give up dancing, anywhere. When asked if due to her age, she was unable not to dance? She answers: *No, I don't and the more I'm dancing, the more I feel like it. And the more people look at me, the more I like it.* It is noticeable in her speech, how much she does not put barriers and feels more fulfilled in being able to dance the carimbó at this age.

The educational element noted in this statement is that of female empowerment, when she says that she likes it when people are watching when she dances, by saying this she demonstrates her strength and awareness of her potential.

SENSES AND POWERS OF THE DANCING BODY

What can a body do in its relationship with the carimbó dance? Does the meeting of women in the collective with the carimbó dance increase the power of the body? What educational and cultural powers do the encounter and experience with the music and practice of the carimbó dance produce in the bodies of older women? What is this power:

Spinoza works with forces as power: the power to exist is a power (DELEUZE, 1968). To discuss from the perspective of potency, he proposes the body as a new model, criticizing the traditional focus on consciousness. He denounces that we do not know what a body can do (DELEUZE, 2002 [1981]). He proposes to think of the body not as substance, but as mode, through its kinetics and dynamics, with its relations of movement and rest, speed and slowness (longitude). The body affects and is affected by other bodies (latitude), has a power to affect and a power to be affected. In this process, there are active and passive affections, a power to act and a power to suffer (DELEUZE, 1968, p. 110).

Bodies are constructed in their multiple relationships, and power is increased or decreased depending on the way a body is affected in encounters and assemblages. A body develops, unfolds, and connects, always creating something and breaking new ground. The women of carimbó deconstructed and resignified ideas and postures, in which the body is always open to infinite connections, whether they are artistic, political, cultural and social connections. In the encounter with the carimbó they produce the lines of escape from their daily lives. It is in these lines that the new is created, and that there is the rupture that allows the experimentation of the new, of what is connected in the event of the encounter with the dance of the carimbó.

Spinoza believes that the best way to empower is through the collective, he points to the collective as a possibility that two men together are twice as powerful. This reality of women who dance the carimbó is being built, as they gradually gain their empowerment and the recognition of their autonomy, contrary to what the stratified system had already predetermined, thus generating another flow of relationships in another sense and giving prominence to something that was not highlighted.

According to Deleuze (2002, p. 25), "consciousness forms inadequate ideas about the body." Each body is composed of relations between so many other bodies, that is, each body is defined in function of compositional relations established between a multitude of bodies".

The body is necessarily the force of encounters with other bodies that compose or decompose its structure. Structure in Claudio Ulpiano's conception, "is an element made up of parts, that is, when you have something that is a structure, it means that

it has parts and each part has a function" and that all "structures make and undo".
(Santos, Ribeiro, 2020, p. 201)

The group of women who dance the carimbó in the multi-sport gymnasium are affected in different ways, in which through the encounter with dance, with music, with the collective of women, the joyful encounter takes place that consequently gives meaning to these moments. The elements of this meeting at the end produce affectations, which enhance the dynamics of these women's lives. The increase in the power of these bodies happens from the moment they feel joy when they go to classes to dance, when they make conversation circles, when they share their life experiences, when they report what the dance group has added to their life of teachings and learning, and for the joy and happiness of getting together to dance.

Carimbó women are encouraged to participate in all activities and seek new learning. This change in perspective strengthens the bonds and the recognition of their freedom and autonomy. They take on new challenges, seeking new forms of artistic expression with dance, keeping them active in their communities. This moment in life is seen as a phase in which one can explore new opportunities and carry out postponed personal projects. For Spinoza, it is a matter of understanding a body or someone not in what it is in its essence, but in what it is capable of accomplishing in its potency.

The participation of each woman in this group awakens the feeling and desire for autonomy, freedom, joy and the intense feeling of wanting to live that moment more and more. In addition to helping them in some cases, such as depression, which is a disease that has been affecting many people today, and especially the "elderly" who are rejected and/or abandoned by the family.

During the field research, I could perceive in the narrative of a student/participant that she suffered from depression, however today she no longer suffers from this disease, because today she feels very well and welcomed in the group of women. It is noticeable in the excerpt from Aldecy Alves' narrative: *I'm going there, it's better. There I go to see the girls, and then after the class starts, we start dancing, we forget everything. It's good.*

We identified the importance of social interaction and the level of help she received from the group of women who dance the carimbó. It is possible to verify that the perspective of a happier life, of recognition, of affection received among them that constitutes the collective can be shared in groups of physical activities, such as dance. As the authors

Silva, Martins and Mendes (2012) assure, group activities allow people of the same age group to live with each other, thus generating perspectives of a happier life.

These feelings of joy and satisfaction can be noticed in his speeches, during the classes, in which I could perceive and hear in the reports, the joy provided by the encounter with the carimbó dance. As we can see below, in Dona Josélia's speech when asked: *did you already like to dance the carimbó?*

Let me tell you when we're dancing the carimbó we feel like this, light, joyful that's what I feel, there's no such thing as sadness, no, I feel good, very, very good
(Josélia Vasconcelos, student of the carimbó group).

The group of women who participate in this collective that dances the carimbó are positively affected in these meetings. It is possible to identify this in their narratives when asked about what they feel when they come to the project and meet the group of women.

Happiness, joy, it starts early in the morning, when I start to arrive at water aerobics, then now I arrive, take a shower, have dinner, relax, then I go to watch television, I go to sleep tired, and satisfied with the productive day, I like it because I live alone, you know, then I come here and talk to colleagues, I like to meet my colleagues.
(Evanilde Maria da Conceição Santos, student of the carimbó group)

Returning to the thought of Deleuze and Guattari (1995), we realize the importance of encounters, what they can mean and what they can potentiate in the bodies of these women. Well, the meeting of women to dance the carimbó allows not only joyful encounters, but also other experiences that make it possible to move their bodies and thoughts and even modify their reality. The carimbó dance project seeks to enhance this dancing body by fighting prejudice, placing these women in other environments to dance, thus breaking with the hard lines that are instituted by society.

According to Strappazzon and Maheirie (2016) consider that from Deleuze's (2008) perspective, everything that exists is related to its degree of potency, as Spinoza also assures that in addition to potency, but the action and the way of being affected that something is capable of. So, the subject is what he is through the relationships they establish with each other, and with the environment in which they are inserted, this relationship that is established through the encounters produces a degree of potency that can vary, that is, increase or decrease, which thus results in positive and/or negative effects on the bodies

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body develops, unfolds, and connects, always creating something and breaking new ground. The women of carimbó deconstructed and resignified ideas and postures, in which the body is always open to infinite connections, whether they are artistic, political, cultural and social connections. In the encounter with the carimbó they produce the lines of escape from their daily lives. It is in these lines that the new is created, and that there is the rupture that allows the experimentation of the new, of what is connected in the event of the encounter with the dance of the carimbó.

This reality of women who dance the carimbó is being built, as they gradually gain their empowerment and the recognition of their autonomy, contrary to what the stratified system had already predetermined, thus generating another flow of relationships in another sense and giving prominence to something that was not highlighted.

In Deleuze (2002), the body affects other bodies and is affected by them, and bodies are defined by the affections of which they are capable.

Carimbó women are encouraged to participate in all activities and seek new learning. This change in perspective strengthens the bonds and the recognition of their freedom and autonomy. They take on new challenges, seeking new forms of artistic expression with dance, keeping them active in their communities. This moment in life is seen as a phase in which one can explore new opportunities and carry out postponed personal projects. For Spinoza, it is a matter of understanding a body or someone not in what it is in its essence, but in what it is capable of accomplishing in its potency.

RESULTS

The results were obtained from conversations, photographic records and interviews with the participants and their narratives were transcribed in full and analyzed with the help of the cartographic theoretical-methodological framework built and used in the research. A cartography of their speeches was drawn, of their images at various times when they danced the carimbó. They are women of different ages with very heterogeneous characteristics, with social, racial and religious differences who reinvented themselves and saw in the culture and dance of carimbó a way to build a joyful, affective sociability in which their bodies and their knowledge are accepted and valued without labels and discrimination.

The women interlocutors participating in the research form a heterogeneous group and live in different neighborhoods of the city of Tucuruí/PA. Below we will present these

"stamping" women⁴ and the meanings they attribute to the carimbó dance. Their speeches express the joyful encounter, the sensations, the singularities, the experiences and the importance of the culture of Pará and the carimbó dance promoted by the "Mulheres do Carimbó" project developed from 2017 to the present day.

LOURDES ALVES DA SILVA, 72 years old.



Source: Daniel Leão – Arte7creations (2023)

The "carimbozeira" Lourdes is a very cheerful and charismatic woman, for her there is no bad time, she does not miss a dance performance, in addition to dancing with her group of carimbó women, she also dances at CRAS/GETAT in her neighborhood, and in other places when invited. She makes a point of sewing her skirts, and always tries to innovate with models of different prints, reports that when she is sewing, she already has the thought that she is already dancing. It is noticeable with this statement that she feels fulfilled when thinking about sewing her skirt and living that moment. Her husband

⁴ Neologism used to designate women who dance Carimbó.

accompanies her in class, giving full support in her participation in the group, and is always around admiring her, taking her photos and encouraging her.

Excerpt from his narrative, attributing the sensation to dancing: *I get younger, I feel happier and it seems that I am healthier because I roll so much for the age I am and I don't feel pain anywhere.*

MARIA DE LURDES GOMES DAS NEVES, 69 years old.



Source: Daniel Leão – Arte7creations (2023)

The "stamp" Maria de Lourdes is a very strong woman, because in addition to dancing, she still works, takes care of the family and studies, after dance class, she goes straight to school. She does everything she can to keep up with her classes, and when she can't go, she's always letting them know. She loves to sew her skirts and always makes different models, at each presentation at an event she goes with a different skirt. She narrates that: *I think I'm beautiful in that outfit, I think I'm very happy, there for me I'm drawing attention, everyone is looking at me with another look, and that's how I think.* It is

possible to perceive that in the making of the skirt the body already enters a process of becoming, dance of carimbó and affirmation of the female body and the beauty of women. She also dances the carimbó with another group in the city. She reports that she always remembers her youth when she is dancing and that she feels like a different person at that moment, she doesn't even remember that she is in old age, that she feels loose.

Excerpt from his narrative, attributing the sensation to dancing: *There is no limitation in relation to my body. I feel very good, someone else, younger. At that moment I don't remember if I'm old. I love to dance.*

JOSÉLIA VASCONCELOS SILVA, 69 years old.



Source: Caetano Marques Photographs (2024).

The "stamp" Josélia is a very quiet woman and very participative in classes, she leaves a little before the end of class, because she needs to take the bus. She lives alone, but she doesn't show sadness, on the contrary, she emphasized in the interview how good it is to dance together with other women, she says that *in a group it's much better, and she says that she feels good, when we 're dancing the carimbó we feel like that, light, happy that's what I feel, there's no business of sadness, No, I feel good, really, really good.* She is also always involved with the dance and festivity events of the community in her neighborhood. In addition to also participating in other community groups such as Vivacidade, which is a physical activity project for the elderly.

Excerpt from his narrative, attributing the sensation to dancing: *I feel joy like this, I feel good, I feel good, you know. It's very good. (...) I came here to Poli since last year I felt very... How can I tell you... I felt good."*

MARIA DE FÁTIMA COSTA, 65 years old.



Source: Caetano Marques Photographs (2024).

The word that defines the "stamp" Maria de Fátima is overcoming, because although she has several health problems, especially her big heart, this does not prevent her from participating in classes. She even walks to class sometimes. She dances within her limit, when she gets tired, she soon stops and sits down, but always happy and smiling. She is a woman much loved in her neighborhood, she always meets with her neighbors to celebrate birthdays, get-togethers. She also participates in a carimbó dance group in the permanent village, in which they make presentations in the city. She is a very cheerful woman, counselor, and always encourages others to dance. She reports that whenever she is dancing comes the thought of that past and the feeling of living it again, her youth. In addition to making it clear, that there is no such thing as saying *I 'm old, and I can't, we can"*.

Excerpt from his narrative, attributing the sensation to dancing: *"Then I feel a sensation, a very great emotion, a lot of happiness inside us. That moment there of that dance that keeps entering our mind is very nice. (...)At that moment there is no way to say: 'I'm old', 'I can't'. We can!"*

AURICELINA PEREIRA CASTRO, 69 years old



Source: Caetano Marques Photographs (2024).

She is the most extroverted and funny "stamp" girl, who is all the time calling the group to dance, always smiling and making funny jokes, she loves to sew, including the skirts of the others in the group. She talked about performing, whether or not she has pain in her knees, she will go. It is noticed that despite some limitations, this does not prevent her from participating, and she still takes her daughter and dancing and granddaughter to dance together. She Loves is by the side of the others, always talking, joking, making jokes, giving advice. She says that she has to *go out of the house for days*, but when she comes to dance and gets together with the others, she *comes back happy*.

Excerpt from his narrative, attributing the sensation to dancing:

u from home down

"It's that strong thing. Just dancing, I feel joy, happiness, I feel younger. My girl herself says: 'Mom, I take my hat off to you, because I don't have the energy that you have'. I feel like this my body is light, light..."

DORIAN DA COSTA SILVA, 55 years old.



Source: Caetano Marques Photographs (2024).

The "stamp" Dorian is very fun and when she misses, the others miss her, and soon put her in the group asking why she didn't go. She has a lot of fun, despite having a religion, she is always excited to participate, and is not limited to not participating because of her religiosity. She is always smiling and cheering the others. Her husband accompanies her in class, waits until it's time to finish. And in all presentations she does everything not to lose, she always goes well made up and with her props and jewelry. She is one of the most encouraging to the group. She lives in the neighborhood far from the gym, but that doesn't stop her from going to classes, she is a woman who always shows cheerfulness and willingness.

Excerpt from his narrative, attributing the sensation to dancing: *"No, I don't feel pain at all. When I'm dancing I don't even get tired, I get tired, because at that moment there as much as I'm happy, it's just happiness. When I move my body at that moment I feel free, loose."*

FRANCISCA DAS CHAGAS SILVA MOTA, 67 years old.



Source: Caetano Marques Photographs (2024).

The "carimbozeira" better known and called Fran Mota, is one of the ones that moves the group the most, which makes the girls happy, which brings many external invitations to dance in various places in the municipality. She is always willing to participate, she is very active in the group, she likes to laugh, to play, to shake, to attract attention. She is always in a good mood, always inviting the others to go out dancing and have fun. A warrior woman, who has a small shop at the municipal fair, and with many friends, wherever she goes and greeting the people. She is very participative in the municipality's events. She is always inviting and encouraging other women to join the group. She has already had

deep depression, but reports that it is something overcome, and that today she is another woman, and happy.

Excerpt from his narrative, attributing the sensation to dancing: *"Being happy is the cure, you can look for a place that makes you happy and here I feel happy"*.

DORACY BAIA TAVARES, 73 years old.



Authored by the researcher (2024)

The "carimbozeira" better known as Dora, is the one who stands out the most in the group, the same dances the carimbó in several presentations in the Municipality.

Sometimes she even dances the carimbó alone in presentations at the CRAS in the neighborhoods, in the festivities of saints and juninas and on birthdays. She is always invited to dance and gives interviews in the Municipality's media. She is always very lively and fun, encourages the other women in the group a lot, always using terms like *"let's go girls", "let's cheer up", "let's go girls, let's pass the sheep's tallow and go dance", "let's show our strength", "we don't have to stop, we have to move our body and show who we are to the whole of Brazil"*. All these terms refer to the empowerment of this woman who, even at this age, shows her strength and her will, and how much she wants and likes to be prestigious in public dancing. She is always praised by the community, and always makes it clear to everyone that she loves dancing and performing. Her expressiveness and joy are always highlights in his presentations.

Excerpt from her narrative, attributing the sensation to dancing: *"I feel like this, renewed, happy, like this, we don't feel pain anywhere"*.

CONCLUSION

We present here some aspects that deserve to be highlighted as a result of this research. The highlights concern the discussion regarding the power of the body, the meaning and the encounter with the carimbó. In the experience with the dance we identified that the power of the body is amplified at the moment of the encounter with the carimbó of the women who dance in the place, this makes the women invigorate their energies and enter into another dynamic with their bodies.

Another element identified is that their lives are resignified in the encounter with the carimbó dance. In this experience, women produce new meaning to the events of their lives. I could see that at some points in life many women could not do what they wanted, or stopped doing for other reasons, and today some can do what they like, such as dancing, without worrying about their chores, demands and controls over their body.

Furthermore, this leads us to question how these women are being perceived and valued in society, the standards of normalization continue to regulate their bodies, or they have already broken with this, and do not care, for example, to go out dancing in other places, to shake and/or sensualize at the moment they are dancing. These and other elements appeared in the course of the research and thus other concerns arose that instigate the teacher-researcher to ask more questions and listen attentively to the lives of the women of carimbó.

A collective effort is urgent to combat prejudice and ensure that older women have full participation in society, in addition to access to services that enable the guarantee of rights and the participation of each one of them in social life. These are issues that demand continuous attention and to ensure that women have participation in all spaces of society. Experience, activity, autonomy and social participation should be gradually more valued. However, there are still challenges to overcome to ensure that all women have fair opportunities and access to adequate services.

It is essential that we continue to promote dialogue through joyful encounters of these women who dance the carimbó in groups. The experience with dance provides a festive conviviality, a joyful sociability, an active and healthy aging. In their alliances with the carimbó dance, these women teach us to build a society "without labels" that values and respects the uniqueness and knowledge of their life experiences.

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