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Title of the paper: *Dance's language at the Roman religious public events.*

(20 minutes at the panel **n.2 Language of the body**)

The purpose of this paper is to analyze deeply the language of the body at the religious contexts of the Ancient Rome, focusing on the danced movement (whether mimetic or not) as a way to express all kind of religious feelings and experiences.

Taking into account the most important danced rituals of the Roman festivals like the Salian ceremony, the *Lusus Troiae*, young girls choruses, Luperci and Arval Brothers, among others, I will try to study the meaning of the dance and its function at the ritual, the participant's role or the distinct forms of the choreography, stressing on the differences between the performances, their common points, and the variations from one cult to another.

Apart from the studies on pantomime (those of M. E. Molloy, J. Jory or M. H. Garelli) and *gestural* language, I suggest a more general and unexplored outlook which comprises the global concept of dance, of movement and, of course, of the body, as a fundamental element at the communicative process in religious contexts (whether between members of a specific community or with the divinity). This is something that has been traditionally studied by anthropologists and ethnologists (J. L. Hanna or A. P. Royce) or scholars of the Ancient world, like S. H. Lonsdale or M. Vesterinen, but never applied to the Roman framework.

In this way, I believe that it is very interesting to scrutinize how important is the position of the dance at the civilization of the scripture and the law, to observe the chronological parameters of the danced scenes and, finally, to compare these action's practises with the non-danced rituals.