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Scientific articles

**Las danzas y fiestas regionales en Las Animas, comunidad rural del
Estado de Guerrero, México**

***Dances and regional festivals in Las Animas, a rural community in the State
of Guerrero, Mexico***

***Danças e festivais regionais em Las Animas, uma comunidade rural no
Estado de Guerrero, México***

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Resumen

La danza se percibe como una manifestación artística de gran presencia social, ya que es un medio de expresión que ha sido muy controlado y ceremonialmente manipulado por las clases dominantes en comunidades socialmente estratificadas y políticamente organizadas. Por tanto, en este artículo se analiza la cosmovisión de los “maistros” (maestro de la danza), los danzantes y los ciudadanos a partir de examinar los elementos históricos, socioculturales y la reestructuración de la denominada danza de los Gallitos y danza de los Diablos Rojos, así como su proceso de adaptación y adopción en Las Animas, Municipio de Tecoaapa en el Estado de Guerrero. En concreto, se utilizó el método cualitativo con entrevistas semiestructuradas, trabajo de campo y observación participante durante las presentaciones de las danzas promovidas por encargados, personas altruistas y representantes de la Casa de

Cultura de la localidad que han apoyado acciones de conservación de las danzas autóctonas de la región. Durante el periodo de diez años, la danza de Los Gallitos no fue puesta en escena, y la danza de Los Diablos Rojos desde su creación hasta la actualidad se sigue conservando, con ciertas modificaciones en el vestuario y los materiales de armonía. En conclusión, el trabajo demuestra que las personas que participan en la danza y la audiencia sienten una expresión identitaria con sus antepasados, gracias a lo cual continúa viva y en desarrollo a pesar de los cambios de la globalización.

Palabras clave: patrimonialización, socialización, transformación, identidad.

Abstract

Dance is perceived as an artistic manifestation with great social presence, since it is a means of expression that has been highly controlled and ceremonially manipulated by the dominant classes in socially stratified and politically organized communities. Therefore, this article analyzes the worldview of the “maistros” (dance master), the dancers and the citizens by examining the historical, sociocultural elements and the restructuring of the so-called Danza de los Gallitos and Danza de los Gallitos. Diablos Rojos, as well as its adaptation and adoption process in Las Animas, Municipality of Tecoaapa in the State of Guerrero. Specifically, the qualitative method was used with semi-structured interviews, field work and participant observation during the presentations of the dances promoted by managers, altruistic people and representatives of the local House of Culture who have supported conservation actions for native dances. region of. During the period of ten years, the dance of Los Gallitos was not staged, and the dance of Los Diablos Rojos from its creation to the present continues to be preserved, with certain modifications in costumes and harmony materials. In conclusion, the work demonstrates that the people who participate in the dance and the audience feel an expression of identity with their ancestors, thanks to which it continues to be alive and developing despite the changes of globalization.

Keywords: patrimonialization, socialization, transformation, identity

Resumo

A dança é percebida como uma manifestação artística com grande presença social, pois é um meio de expressão altamente controlado e manipulado cerimonialmente pelas classes dominantes em comunidades socialmente estratificadas e politicamente organizadas. Portanto, este artigo analisa a visão de mundo dos “maistros”, dos bailarinos e dos cidadãos, examinando os elementos históricos, socioculturais e a reestruturação das chamadas Danza de los Gallitos e Danza de los Gallitos, bem como seu processo de adaptação e adoção em Las Animas, Município de Tecoaapa no Estado de Guerrero. En concreto, se utilizó el método cualitativo con entrevistas semiestructuradas, trabajo de campo y observación participante durante las presentaciones de las danzas promovidas por encargados, personas altruistas y representantes de la Casa de Cultura de la localidad que han apoyado acciones de conservación de las danzas autóctonas da região. Durante o período de dez anos, a dança de Los Gallitos não foi encenada, e a dança de Los Diablos Rojos desde a sua criação até os dias de hoje continua sendo preservada, com certas modificações nos figurinos e nos materiais de harmonia. Concluindo, o trabalho demonstra que as pessoas que participam da dança e o público sentem uma expressão de identidade com seus antepassados, graças à qual esta continua viva e em desenvolvimento apesar das mudanças da globalização.

Palavras-chave: patrimonialização, socialização, transformação, identidade

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Introduction

Dance is perceived as an artistic manifestation with great social presence through which states expressed their power, their ideology and, in some cases, even their ethnic or multiethnic identification (Gudemos, 2003; Torre, 2008), which is why it also constitutes a means of expression that has been highly controlled and ceremonially manipulated by the dominant classes in socially stratified and politically organized communities.

In the case of indigenous dances, which have a past that dates back to pre-Hispanic times, these are an essential part of a ritual system expressed in the way of dancing, in the approach and distancing, and each of its elements and movements. It can mean oppression, war, gratitude, domination, sacrifice and slavery (Gudemos, 2003; Torre, 2008). In other words, dance has a ritual purpose through which a link is established in the relationship

between man, society, God and nature (Stenn, 1990) , hence it is necessary to dance and tell ideas, as well as thinking about and systematizing them (Schneider, 1998).

The creation of dances comes from ancient times; However, their contribution to regional cultures and even less to national culture has not always been recognized. This relegation derives from the hegemony of Western culture, which hides expressions and traditions that are foreign to it, that is, those that are not part of the Western vision (Bonfil, 1988). Dances from an indigenous culture correspond to creations of social groups belonging to a subordinate culture, forged in a broad timeline, within the framework of the religious and magical rituality of the people, which contribute to building bridges of communication and identification and difference with respect to other communities (León and Ruiz, 2016; Ortiz, 2005).

Dance, therefore, can be conceived as a means of expression useful for man since the beginning of time due to his need to expand emotionally and to establish, through movement and gesture, emotional links with his symbolic conception. of the cosmos (Aricó, 2008; Gudemos, 2003; Torres Jara *et al.* , 2018).

In the case of the Mexican territory, the majority of regional dances have features from the Mesoamerican cultural matrix (Bonfil, 1988), while some others have Spanish origin and have been refunctionalized, such as the dance of the Moros Cristianos, Los Huachupines, the dance of Los Diablos Rojos and that of Los Gallitos or Pollitos.

Dances of European origin have been adopted and adapted by indigenous communities to make them their own in a process that Martínez (2010) calls *cultural appropriation* . In this way, they integrate elements from their worldview, uses, customs and history. Thus, the dances reworked by the adoptive communities become a sample of the life of that community: its successes and failures, its sufferings and its rebellions (Martínez, 2010).

In the words of Palomino (2014), dances constitute an important element in the idea of identity of a social group at the local level. When we talk about a community, social group, ethnic group, etc., we are referring to the contribution to identity that is shaped by an aesthetic, musical or body language, that is, a narrated story that connects shared symbols and images (Palomino , 2014).

With the above explained, this article analyzes the worldview of the “maistros” (dance teachers), the dancers and the citizens by examining the historical, sociocultural elements and the restructuring of the so-called dance of Los Gallitos y d anza of Los Diablos

Rojos, as well as their adaptation and adoption process in Las Ánimas, municipality of Tecoaapa in the State of Guerrero.

Popular participation in dances has a religious motivation, especially the Catholic religion, in addition to a popular peasant component, in such a way that the greatest local dance activity is linked to the Catholic calendar. However, recently the appearance of certain aspects that are having an impact on the motivation to participate has been observed in the locality; It is about the distancing of some families from the Catholic religion to become part of small evangelical groups. Furthermore, the frequent migration of young people makes it difficult to recruit potential dancers locally.

These two factors are impacting the reduction of Catholicism and Catholic ritual practices, including regional dances, which generates a process of transformation of local cultures. This aspect is fundamental to understand the popular peasant reality of communities like Las Ánimas. Although this cultural hybridization began with the progressive Hispanicization of different social groups, there is no doubt that these, depending on their own social dynamics, have reworked their own cultures, which has given rise to other dynamic and creative processes for the new youth. (Queija, 1984).

Materials and methods

To know the history of the dances and their participants who have kept them alive, ethnographic methodology was used, which is a descriptive tool widely applicable in anthropological work. Specifically, twenty-six in-depth interviews were carried out distributed in three groups: four interviews with the teachers of each dance, with a content of five questions; fourteen to the members of the two dances, also with a content of five questions; and ten to people who, due to their age and residence in the town, have been observers and supporters of the dances, with a content of five questions.

The teachers were selected because they are the main promoters for the formation of the dance, and they act as managers to obtain the necessary tools and supplies, such as the paints for the masks, the costumes of the main characters, as well as other attire (handkerchiefs, feathers, rattles, paper, stockings, wigs and slippers) for the dancers.

The members of the dances interviewed were the so-called *leaders of each dance*, who assume responsibility for the organization within it, as well as a commitment to camaraderie, organization and trust to make a good presentation during the dance performances before the population.

The interviewed spectators were selected with the objective of knowing their taste for dances, their interpretation and their relationship with the Catholic religion. These three groups of residents are those that maintain a direct relationship with the dances, the object of study of this research.

Experiment design

Observing that in the literature we did not find an ethnographic approach to regional dances in a rural community, we sought to collect qualitative information that was easily understandable by the local population. An instrument was designed to identify the origin of the dances, the participation trajectory of the members, their Catholic-social commitment and their connection with their ancestors through the dances. To do this, we focus on the following dimensions of the phenomenon:

- A brief history of the teachers, as well as their career in dance, which includes their appreciation for local culture and their contribution to its preservation. This encompasses demographic data, such as the age at which they began dancing, when they became teachers, and their commitment to Catholic-social ritual in the community.
- Registration of the members of the dances, including the reason why they participate. This may be due to Catholic-social commitment, distraction, personal taste or, in some cases, family pressure if their parents participated and see it as an inherited tradition. Aspects such as sex, age, family context, marital status, whether they have children and their religious affiliation were considered.
- Record of the people who observe the dances during their presentations in order to know their opinion and taste for them, their sense of belonging, preferences for a character, religious affiliation and the perception of their connection with their ancestors.

Results

The results show that both the teachers and the dancers share a common trait: both groups have a strong connection and commitment to the popular Catholic religious ritual. In fact, all those interviewed express an interest in actively participating in their community, although local authorities do not recognize it as such because it is not considered a communal

work activity. In this sense, it is important to mention that all people in the locality have rights and obligations to dedicate time to non-religious community work.

The ringleaders or leaders of the dances play a crucial role in organizing, directing and resolving any problems that may arise between the dancers, the committee and the spectators of the dances. In special situations, the ringleaders or leaders can be absent without receiving any punishment, unlike the dancers, who are fined financially if they miss a popular presentation of the dances.

The majority of those interviewed have basic education in the case of the Los Diablos Rojos dance, while in the Los Gallitos dance the majority of the members are attending school. This difference is marked by the age of the dancers, since the youngest are attending school.

In the dance of Los Diablos Rojos, the age range of the dancers goes from fourteen to forty years old, while the masters range between forty and seventy years old. In the case of the Los Gallitos dance, the age range of the dancers is five to sixteen years old, and they are supported by their parents.

Hierarchy levels within both dances are granted based on years of participation and it is preferable if they also have experience playing a musical instrument; Both aspects are necessary to become a maistro (master of dance).

In the Los Gallitos dance, of the twenty-six interviews conducted, fourteen informants reported having a family with a wife and children, and both spoke in favor of the head of the family participating in the dance. Six interviewees are single and live at their parents' house, while six more are children who live with their parents and grandparents, all of them participants in the Los Gallitos dance.

As for the dance of Los Diablos Rojos, also known as “Los Traviesos”, it was named after one of the teachers who directed it. It was founded in the community around 1945, and the first person who taught them to dance it was from the community of Dos Caminos in the Municipality of Juan R. Escudero. According to those interviewed, the difference between this dance and the others that exist in the Costa Chica Region is its happy and peculiar way of dancing, as well as its combination of instruments and double steps.

The dance of the Red Devils represents the fight between good and evil, personified in the challenge to the Black Devil, known as Lucifer. To confront this character, Ailment and Death are present. The former symbolizes the warning to prevent negative events, while the latter is tasked with bringing the Black Devil to hell if he causes harm to society. On the

other hand, the character of the Little Angel tries to help the Black Devil to repent and aspire to heaven, thereby promoting good and avoiding harm to society. In summary, the dance reflects the daily concerns of the residents, who observe the coexistence of actions considered good and bad in their daily lives.

Now, as we have mentioned, dances undergo transformations over time, including changes in costumes, the movements of the dancers, musical instruments and the evolution of the social imagination of the communities. In the dance of Los Diablos, the characters come together to achieve a common goal and play their roles according to the character they represent, through their clothing and the shows they perform when dancing. The dance is composed of twenty-four characters, of which the most representative are the following: the Diabla, the Cajonero, the Quijadero, the Guitarrera, the Black Devil, the Little Angel, Death, Achaque and the Ras Devils (figure 1) .

Figure 1 . Participation in the Red Devils dance



- La Diabla: This character pretends to be a street woman who allows others to touch her body, and vice versa. In previous versions of this dance, he used to be the one who played the little wooden box and kept time for the entire dance, but now he is mainly dedicated to “seducing” his companions and the spectators of the dance. Their wardrobe consists of tight-fitting women's clothing, reflecting current fashion,

sneakers or shoes, pantyhose, a wig, a pink wooden mask that simulates being a woman, and scarves.

- El Quijadero: This character is one of the main characters in the dance, and is in charge of “playing” a jaw, which can be from a donkey or a horse, to produce the characteristic sounds of the dance by hitting and tearing the jaw. His costume includes a red long-sleeved shirt, red *shorts* , a mask that generates fear in the public, shoes, and an embroidered ponytail of colored crepe paper, which he wears on his back and places on his head.
- El Cajonero: This character represents the beat and the heart of the dance, since he is the one who carries the rhythm of the cajon and the joy of the different sounds of the dance. Her costume consists of a long-sleeved red shirt with ruffles on the sleeves, red *shorts* , a mask, shoes or boots, and a ponytail embroidered with colored crepe paper that goes from her head to her ankles.
- La Guitarrera: This character represents a woman who originally played the cajon in dance, but in the community it has been modified to create another similar character, in this case, to play the guitar. This often happens when someone in the community can play this instrument and becomes the person who accompanies the different sounds of the dance with their sound. Her clothing includes a tight dress that highlights her sensuality, pantyhose, shoes or slippers, a mask with a female face, a wig decorated with colored crepe paper, handkerchiefs and a guitar.
- The Black Devil: This character represents the major or main devil of the dance, and is in charge of carrying out malevolent actions. The entire drama of the dance revolves around this character, since the fight of all the members of the dance is against him. Her clothing consists of a black satin dress with red details on the sleeves and a heart on the chest, a machete cover, a black wooden mask, a black aluminum crown, black boots, fins, and red scarves. In addition, he has his own sounds, dances and speeches that distinguish him from the other characters.
- The Little Angel: This represents good and is known as the Angel of Dance, responsible for helping the Black Devil repent of his malevolent actions. Her costume consists of a white satin dress, white fins, a white cover and machete, a white wooden mask, a white aluminum crown, red scarves, and shoes. Like the Black Devil, he has his own sounds, dances and speeches that identify him within the dance.

- **Death:** This character personifies death and has the responsibility of taking the Black Devil to hell if he continues to cause harm to society, specifically to the members of the dance. His costume consists of a white cotton blanket on which the human skeleton is drawn, representing death, a black apron on the front and another on the back attached to the suit, a wooden mask in the shape of a skull, a hook of wood painted the same color, shoes and scarves. Furthermore, this character has his own words and sounds in the dance.
- **The Achaque:** This character represents good and his clothing and clothing indicate the warning of something negative that could happen. He wears a white cotton jacket, two black aprons, one on the front and one on the back, a mask made of a ball covered with cotton, red scarves, black shoes, white fins, and a white wooden hook with red stripes. Like Death, Achaque has specific speeches and sounds in the dance.
- **Los Diablos Rasos:** These characters contribute to the integration of the dance, since they represent society or a social group in general. Their clothing and sounds help the dance to integrate in a real way within the community.

Instruments of the dance of Los Diablos Rojos

The instruments are fundamental for the harmony and vitality of the dance, since they provide joy and rhythm to the sounds, which allows for a more complete interpretation and representation of it. The main instruments include a wooden cajon, which sets the rhythm of the sounds, as well as the donkey jaw, which are the most prominent sounds in the dance. The guitar also plays a special role in keeping time and marking the entrance and exit of the sounds, which adds a distinctive touch to the dance.

The dance of the Red Devils has fifteen sounds, which include those of the main characters. These sounds are developed in an orderly and systematized manner to facilitate public understanding. The choreographies are explained below.

- **Simple jumping topado:** This son is characterized by light steps and jumps. It begins by dancing in the dancer's place, then crosses the couple and comes face to face with the couple above or below them. At the midpoint, the dancer returns around to the other side of the couple, and then repeats this process with each couple successively until returning to their initial place.

- Simple crossed: This son is also danced with light steps. Each cycle begins with the dancer dancing in place, then crossing with their partner, and then with the partner above or below them.
- Simple zapateado topado: In this, erotic steps or arrechos are combined with zapateado. The dance begins at the dancer's place with light foot tapping, then crosses over to their partner and comes face to face with the partner above or below them. At the midpoint, the dancer returns to the side where they met and moves to the other side and then repeats this process with each couple successively until returning to their initial place.
- Topado rented: This sound is the most erotic or horny of the dance. It begins with the music of the instruments and the dancers dance in place. They then cross with their partner and meet the partner above or below them halfway. Then they return through the same place and make the pass on the other side. It is important to note that in this case the hands and feet are used in the dance.
- Simple corral or corralito: This is characterized by light steps. The dancers begin dancing in place to the rhythm of the music. Then they cross with their partner and return to their place. Subsequently, they turn around with the couple who is above or below, simulating a playpen shape.
- Single Chain: This one is also lightweight. The dancers begin dancing to the rhythm of the music and cross with their partner, then returning to their place. They then pass along the right or left side of the couple's dancer above or below, as appropriate, until they reach their place again.
- The sound or the tabla: This son is double and begins to the rhythm of the music with double tapped steps followed by a punchline, followed by a stop and restarting again. Then, the dancers cross with their partner and form a line with finishes. Afterwards, they align themselves vertically with the partner above or below.
- Double corral: It is similar to the simple son, but with an additional turn to return to the starting point and cross with the other pair on the return.
- The snake: This sound marks the end of the dance, with the dancers separating and making figures among themselves as they travel through the entire area of the plaza, passing between the people who are watching.
- El son de la Diabla: This son is especially fun for both the audience and the dancers themselves, since each dancer has the opportunity to touch the body of the Diabla.

- The son of Death: He performs his dance passing through all the characters in the dance, making gestures and movements to entertain the audience.
- The son of Achaque: Similar to the dance of Death, this character also performs his performance with specific gestures and movements.
- The son of the Black Devil: This dance is performed during the speeches at the beginning and end of each paragraph of the participating characters. It is important to note that the steps are different from those of the other dancers.

The dance of Los Diablos Rojos is characterized by developing a series of stories during the development of the battle, which is the main ritual of the dance. The main characters have their own speeches, which follow a scheme of order and syntax to narrate the story of the dance.

The Black Devil begins the battle with his dance, which consists of seven speeches. At the end of his dance, he begins to narrate while taking out the machete from its cover to challenge all the dancers. Death then takes up the challenge with four speeches and defends himself with his wooden hook. Next, Achaque also challenges the Black Devil with four speeches, and uses his wooden hook as a defensive tool. Afterwards, the Quijadero tells the story of the Black Devil with three sentences, followed by the Guitarrera with three more sentences. Finally, the Little Angel relates the Black Devil with three other speeches.

This sequence is repeated until the main characters conclude their speeches. The Little Angel is the last to pass and makes the Black Devil repent by taking him by the hand and incorporating him into the dance line. It should be noted that some of these parliaments have been transmitted orally by tradition, and although a written document was found, words and phrases that are no longer used were detected.

The dance of the Roosters or Chickens

The year of founding of this dance is unknown, which recreates the need for food that our ancestors had, who were the initiators of dance as a form of social representation of their time. The plot develops in a family circle, where the housewife, as an important part of solving the family's food needs, looks for a way to get supplies, so she establishes a chicken farm that she feeds on her small farm. . In the history of dance, the housewife is called Malincha. Following this order, the Negrito represents the head of the household who takes care of the chickens from predatory animals such as the fox (*Vulpes vulpes*) and the hawk (*Accipiter nisus*).

The characters in this dance come together for a common purpose and act according to the role they have to play through their image and the shows they perform when dancing. The dance is made up of seventeen characters, but the most representative are the Malincha, the Negrito, the Zorra (*Vulpes vulpes*), the Sparrowhawk (*Accipiter nisus*), the Tlacuache (*Didelphimorphia*), the Captains or Stallions and the Maestro of the dance (responsible for music). They do not have speeches, they only make cackling noises (simulating chickens) when the rattle they carry in their right hand rings.

Figure 2. Dance of the Roosters



- La Malincha: This character is the most important in the dance, since it represents the housewife in charge of caring for, feeding and keeping the chicks together so that they do not get lost. Her costume consists of a white dress, a crown on her head, a red scarf on her head, another scarf on her back as a cape with the image of the Virgin of Guadalupe, a basket with corn to feed the chicks in her hands, necklaces around the neck and huaraches.
- El Negrito: Like Malincha, this character is essential, since he represents the head of the household in charge of taking care of the chicks and Malincha (his wife). His costume includes a black vest, black *shorts* , white pants, a white long-sleeved shirt, a black hat decorated with ribbons and a mirror on the front, scarves around his neck and head, as well as holding an arrow and a rattle (which simulates the crowing of chicks) in his hands.
- El Gavilán: This character represents an animal that is always hunting for chicks, so he hopes that Malincha will be careless to take one as food. His costume includes a

duster on his head with gray feathers, a gray shawl that symbolizes the wings of the hawk, another shawl of the same color on his waist that represents the tail, tied with a yellow scarf, as well as one on his head. Additionally, wear white or brown pants and a white long-sleeved shirt.

- La Zorra: This character represents an animal that hunts at night, when Malincha neglects her chicks that are in the open field. His costume consists of brown pants, a long-sleeved brown shirt, a mask painted to resemble the face of a fox, and a leather back (made from the skin of an animal, such as a cow or goat).
- El Tlacuache: This character represents an animal that climbs the chicken coops to have the opportunity to take the chicks.
- The Captains or Stallions: They are the most representative characters of the dance, often considered the leaders, known in the dance as the stallions or the largest roosters. The costume includes white pants, a white long-sleeved shirt, a shawl over the shoulder that reaches the waist and is tied with a yellow scarf. The rebozo on the back simulates the tail of the rooster. In addition, they wear red *shorts*, a vest combined with red on the front and black on the back, three red scarves in each hand, two scarves on their heads (one on top and the other covering the face), a duster with many feathers that represents the crest of the rooster, a yellow beak and a rattle in the right hand.

Discussion

The dances constitute spaces of expressiveness and bidirectional encounter, an exchange between the dancers and the spectators, where a communication of symbolic, verbal and emotional messages takes place. This is due to the clear influence of the multicultural roots coming from indigenous and black peoples. The dances also reflect aspects of peasant life, everyday life and coexistence, where values such as camaraderie and acceptance as members of a community are reflected. In short, dances contribute to building identity and citizenship, since they are spaces where tastes are shared and each year the roots and connection with the ancestors and their religious lifestyle are reaffirmed. This leads to fully living a ritual in the sense of van Gennep (2008), where people adopt an identity more committed to their roots.

Through the dances of the Diablos Rojos and Los Gallitos, the population recognizes the existence of good and evil, which reflects the Christian root of religiosity in the community of Las Ánimas, as well as the recognition of the social problems present in community. Another perceptible element is the role of the transmission of knowledge within peasant life and its socializing function. Family roles are represented in the dance, such as father, mother and children. Some women identify with Malincha, who represents the housewife, while others adopt the role of La Diabla, who attracts attention due to her sensual clothing.

Men, on the other hand, identify with the common devils, who indulge in “mischief,” and with the Black Devil, whose speeches reflect a form of domination over the dancers. This dominance is also manifested in fear and courage when challenging the Greater Devil, who carries a machete as a symbol of his authority. At the end of the dance, the Black Devil shows his dominance by making others ask for forgiveness for the evil he has caused, which is reflected throughout the performance through a possessive attitude and even through his clothing to impose his dominance. on the other dancers.

Likewise, it is often commented that through their clothing, masks and sounds, the residents “honored” the Black Devil as a way of freeing themselves from the long hours of work during the time when they were slaves. In this way, they showed a kind of mockery or reproach towards those who exploited them to feel that they were rebelling and regaining control over their lives. Therefore, the Black Devil is associated with evil due to depiction in painting and masks, which often reflect the duality between good and evil found in everyday life.

The loss of a dance would affect the customs and traditions of the town, as well as the link with the ancestors and the transmission of teachings to new generations. This would lead to a disconnection with citizens and turn the festivities into simple fairs without joy or meaning. One of the most important factors is the loss of values that are promoted through the practice of dance, such as organization, camaraderie, respect for each character, joy, communication and the identity of the people. Therefore, dance allows us to connect with our ancestors, local authorities and, above all, with the peasant cultural heritage, which offers young people the opportunity to participate collectively and recreate harmony and social organization in the community.

Likewise, it can be indicated that the population recognizes that the dances come from their ancestors, hence the community's participation in its conservation and transformation is

considered important. Through dance, people establish relationships with each other, create objects and ideas that allow them to interpret their relationship with the world and assume the roles that society assigns them, or seek to transform their reality. That is, dances perform a socializing and educational function.

Finally, among the dancers it is possible to observe teamwork and identification with roles and work groups in an organized manner. This guarantees representations during civic and religious celebrations, including all their different components: rituals, costumes, body movements, sounds, musical instruments, themes and parliaments. Together, these elements help integrate the population into the dance by experiencing it through the senses.

Conclusions

Dance can contribute significantly to offering a broader panorama of the evolution of the worldview, interpretation, organization, participation and inclusion of peasant and indigenous communities. In fact, they play a crucial role in the construction of identity and citizenship, by creating spaces for expressiveness and meeting shared tastes. Every year, in each cycle, the dances ratify their roots and their link with the ancestors and their way of life, which allows people to rebuild an identity more committed to their roots, and encourages respect and care for the environment and themselves. Even so, it remains to present a photographic compilation of dances and sounds to show a more comprehensive vision of the cultural riches of the peasant and indigenous communities of Las Ánimas, municipality of Tecoanapa, State of Guerrero.

Future lines of research

One of the possible lines of future work would be the study of dance and its social and educational contributions, including the transmission of social values, the bodily skills of the dancers, and the promotion of community art related to the uses and customs of the original towns. Although similar research has been carried out in Latin American countries, there are few studies in Mexico. Therefore, it is suggested to guide lines of research that help preserve the customs and traditions of native peoples, since the loss of these cultural practices is leaving younger generations without heritage and identity. The results and analyzes obtained so far set the tone to suggest the creation of an institutional framework that

encourages cultural expressions, preserves the cultural heritage and promotes community participation in this area.

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