

# Intercultural origin and philosophical background of Argentinian Tango<sup>1</sup>

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The paper offers a philosophical and anthropological investigation of the industry of entertainment, which during recent decades has faced the process of rapid development and transformations. The author argues that various intercultural influences have played an essential role in the process of its formation, development and spreading. Tango developed as a product of the influences of Afro-Argentines, local nomadic cowboys (*gauchos*) and European immigrants who flooded Argentina at the end of XIX century. Therefore the philosophical and cultural background of this dance is profoundly multicultural. Cultural interactions become even more intensive after tango went beyond Argentina and conquered Europe and the USA. Recently, in academic discourses, there coexist two different views towards the phenomenon of tango – local and global: traditional Argentinian “*el tango porteño*” is replaced by “*el tango nomade*”. Both the localized and globalized aspects of tango dance contribute to the result that it became so popular and dynamic field of the industry of entertainment. Phenomenology and philosophy of the dialogue helps to unveil essential, philosophical aspects of communication performed through tango dance. The German philosophers M. Heidegger and H. Arendt and the Austrian philosopher of Jewish origin M. Buber help to analyze tango from the perspectives of phenomenology and philosophy of the dialogue. Such a philosophical approach reveals a dialogical nature of this dance, enables to regard it as a silent dialogue, authentic and deep human relationships.

**Key words:** entertainment, social dances, tango, Buenos Aires, intercultural influences, philosophy of dialogue, sharing togetherness

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## INTRODUCTION

Any social dance could be seen as a kind of an interpersonal and even intercultural dialogue enriched with specific local and global features. Argentinian tango is a fine example of such a dialogue. How various cultures participate in the process of establishment and development of Argentinian tango? How tango music and dance may reflect, embody and establish an intercultural and interpersonal dialogue? How a philosophical approach could help to understand the phenomenon of tango? Could it be compared with Hannah Arendt’s “sharing togetherness” or Martin Buber’s “authentic dialogue between I and Thou”? The author answers such

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and related questions with the help of comparative, analytical and phenomenological methods, as well as other methods and terminology, applied for the field of creative society (Kačerauskas 2014a; 2014b) and perception of art (Krukauskienė, Žilinskaitė-Vytienė 2015: 98–108).

Creative industries and particularly the industry of entertainment have recently faced various transformations caused by globalization, intensification of intercultural relations, influences and conflicts. Therefore, intercultural dialogues, conflicts and cultural diffusion became an especially relevant topic of various academic investigations (Pruskus 2013: 79–89; Klimczuk 2014: 145–152). Since the very period of emergence of various civilizations, cultural diffusion (spread of ideas, styles, religions, technologies, languages<sup>2</sup>) contributes to the process of their development and transformations. Recognizing the dynamic nature of culture is an essential key to its understanding as the culture could never be absolutely fixed or static. Such approach is particularly relevant in the case of Argentinian culture of the times when tango was born. Many cities and regions (Andalusia and Sicily, Madrid and Barcelona, Paris and London) contributed to the cultural formation of Buenos Aires and had prominent influences particularly in the fields of urban planning, architecture and entertainment (music, dance, theatre, festivals). Intercultural influences are obvious in the formation and development of various styles of Latin social music and dances, such as flamenco, tango, jazz, lindy hop, etc. From their very beginning and in their very essence, such dances like tango and flamenco were a product of transcultural hybridization. “The history of tango is a history of exiles <...>. Race, class, ethnic, and erotic exiles cut the tango through and through from its very roots” (Savigliano 1995: xiv).

There are different opinions about contributions of various cultures and traditions of cosmopolite Buenos Aires from the late XIX – early XX ages to the process of formation of tango music and dance. Even the genealogy of the heterogeneous word “tango” is quite obscure. According to some authors, the word “tango” could be of African origin and could have different meanings (mainly borrowed from the Ki-Kongo dialect)<sup>3</sup>. Usually, the following meanings of the word “tango” are mentioned: 1) “closed place” or “reserved ground”; 2) fete, festival, ceremony of the end of the mourning period (*tanga*, in plural *matanga*); 3) African drums used in the traditional Argentinian dance candombe (*tan-go*); 4) to walk heavily, with hesitation, to walk in small steps (*tangala*); 5) to take long steps (*tangama*); 6) According to some interpreters, the word “tango” comes from the Latin (Portuguese) word *tangere* (to touch) – after it was picked up by Africans when they were transported on the slave ships. Whatever its origin, the word “tango” had acquired the standard meaning of the place where former slaves gathered to dance in the middle of the XIX century, thus by the time when slavery was banned. The *Royal Spanish Academy*<sup>4</sup> in its 1899 edition defined tango as a fiesta and dance of Afro-Argentines (Sp. *negros*) or people from lower socio-economical class (Sp. *gente del pueblo*) (Knowles 2015: 2015). In 1803, tango was defined as a variant of *tángano*, which meant *a bone or rock used to play the game bearing the same name*. In 1925, according to the transformation of tango, its definition was also corrected to an *American dance of high society*, and only since 1984, tango was officially defined as an *original Argentinean dance*!

<sup>2</sup> Such conception of cultural diffusion was offered by Leo Frobenius in the publication *Der westafrikanische Kulturkreis* (1897) which is considered to be the first academic analysis of the phenomenon of cultural diffusion.

<sup>3</sup> African roots of the term “Tango” are strongly argued by the Argentinian historian and essayist Ricardo R. Molas (Molas 1957) and the American prominent scholar of African art Robert F. Thompson (Thompson 2006: 81).

<sup>4</sup> *Royal Spanish Academy* (*Real Academia Española*) was founded in 1713 and was an official organ responsible for regulating of Spanish language.

In the formation of such multicultural product as Argentinian tango we may draw out three main segments – 1) Afro-Argentinian influence; 2) Spanish influence (and indirectly of Andalusian moors); 3) European (particularly Italian) immigrant influence. There coexist various interpretations and views according to which cultural background was more important for the formation of tango.

## TWO OPINIONS ABOUT AFRO-ARGENTINIAN INFLUENCE ON THE PROCESS OF TANGO FORMATION

In accordance with the dominant interpretation, the process of tango formation was strongly influenced by African culture. Argentinian culture received strong influence of the culture of Mbanza and Lwangu (former twin capitals of the Kingdom of Kongo), the fatherland of thousands of Afro-Argentines who kept their cultural memory despite the centuries of exile (Thompson 2005: 283–325). The majority of Argentinian slaves were originated from the Kingdom of Kongo, which since the XIII c. had high, developed culture, sophisticated social structure and particular importance focused toward the dance. It is not a coincidence that various Latin dances grew exactly from various traditional dances of Kongo. For displaced and enslaved people dance was a great possibility to relax and have a rest after hard work on *pampas*, a way of communication understandable for people, who often were originated from various African regions and spoke different languages or dialects. Particular attention was paid toward music in various African countries and due to inherent musicality of Afro-Argentines such form of communication soon became dominant. The analysis of Afro-Argentinian customs, depicted in XIX science paintings and unveiled in literature, poetry and daily messages of magazines, shows that Kongo speech, music, instruments, dance and various gestures were still present in Buenos Aires at the birth of tango. Tango would not have emerged without rich dance culture of Afro-Argentines (Thompson 2006: 63). Particularly alive was drum-based *candombe* music and dance performed in the streets, in the courtyards, it was essential for various ceremonies, particularly, funerals and known as “a local fusion of various African traditions” (Collier 1995: 43). Such dances of Afro-Argentinian origin had great influence on the appearance and development of Argentinian tango. Beside, Afro-Argentinian impact on the formation of tango was influenced by black sailors from Cuba, who in the late XIX c. settled in the region of Rio de la Plata, particularly, in Montevideo, and brought with them *habanera*<sup>5</sup>. *Habanera* influences *milonga* – a dance, popular in Buenos Aires of 1870.

However, in parallel, there exists another, contrary opinion, which questions the importance of Afro-Argentinian influence on the process of tango formation. The main argument would be that during the period when tango was born, Afro-Argentinian communities simply did not exist any more – black and *metis* (half-breed) descendants of former slaves already had lost their national identity and considered themselves rather Buenos Aires *porteño*<sup>6</sup> than the persons of colour. According to Mario Broeders, the myth of Afro-Argentinian roots of tango was caused by a specific cultural background of the last decades of the XIX c., when black peoples had already disappeared and were perceived as something romantic, exotic and tragic (Broeders 2012). Everything, related to black people, was simply in fashion, for example, once

<sup>5</sup> *Habanera* dance developed from *contradanza* (the Spanish adaptation of French *contredanse* or English “country dances”). *Contredanse* arrived to Cuba with French planters fleeing from rebellion in Haiti in 1790s. In Argentina *habanera* was also known as “Tango Americano” and in Spain as “Tango Andaluces”.

<sup>6</sup> *Porteño* is a native habitant of Buenos Aires (Roberts 2014: 385). The word indicates a person, whose life was centered around the port, around the docks, where he was searching for work and spent his leisure.

a year the upper class *porteños* painted their faces with black paint, called themselves *Los Negros* and participated in the Carnival procession (Reid 1980: 164). Therefore, journalists and editors of popular magazines were hunting for any coloured (black, metis) performers as if they were something particular, a kind of sensation. So, every time when paparazzi were lucky enough to find a coloured person playing music, performing in theatre or dancing, they were writing about him with pomp. And no one was interested in many other artists who usually were as good, or even better. For this reason, later researchers of tango roots, while studying the magazines from the border of the XIX and XX c., get a confusing impression that early tango music, and particularly music prior to tango (candombe, milonga), was mostly created by Afro-Argentines. Another source of misunderstanding, which was helpful in creation of a famous myth about black roots of tango, was the so-called *Black Theatre* famous during the second part of the XIX c. It intended to unveil tragic destiny and life troubles which were faced by coloured slaves and their offspring. Most of actors performing in such theatre were white and used to act with their faces coloured with black paint. Most probably, they were not able to catch the essential elements of black people with their identity formed by African culture who simply did not exist any more in multicultural Argentine of the last decades of the XIX c.

So, we face two different opinions about the importance of African culture on the process of appearance and early development of tango dance and music. But, even if African influence was not essential or direct, it should not be denied or ignored while analysing the intercultural nature of tango music and dance, as well as of other social dances of Latin origin – salsa, lindy hop, jazz.

### SPANISH-ARGENTINIAN INFLUENCE OF GAUCHOS, COMPADRES AND COMPADRITOS

Important heroes of popular Argentinian culture and literature – *gauchos* (nomadic cowboys) – contributed to the formation of tango through injection of Andalusian culture mixed with traditional Argentinian elements. Despite the fact that gauchos themselves had never danced tango, later, particularly in American and European cultures, tango was often associated with the culture of gaucho. Thus, the actor Rudolph Valentino performed his famous tango scene in the salient Hollywood movie “The Four Horsemen of the Apocalypse” (1921) dressed as a Gaucho. Even in 1930, the legendary tango musician and composer Enrique Santos Discipolo with amazement discovered that various dancers and orchestras in Paris were dressed in Gaucho clothes (Zalko 1998: 138). Even if dressing as gauchos had practical reasons merely related with development of tango<sup>7</sup>, in the western consciousness tango remains tightly associated with the image of gaucho.

Both in Argentine and Uruguay the free nomadic gaucho world had to disappear by the 1880s, when many of them had lost their lands, were forced to abandon their *pampas* (prairie) and went to cities with the aim to find a job (Chasteen 1995). *Compadres* (former gaucho), beside values such as pride and independence, brought with them their countryside folk music and certain rules of dancing and singing. The subculture of *compadre* and their followers *compadrito* (native townfolk, who imitated manners and attitudes of the first one) was about being macho, often carrying knives, avoiding work, and living for women and tango. They were dancing on Buenos Aires streets, involved mixed elements of native folk music, Afro-Argentinian elements, and dance figures introduced by European immigrants. Thus *gauchos* and *compadres* inspire *porteños* (inhabitants of the port city of Buenos Aires) with their fierce, proud

<sup>7</sup> Costumes of gauchos in Paris were probably the contrivance in response to legal restrictions since the government, with the aim to protect their own performers, prohibited foreigner artists from performing unless they were dressed in own traditional folk clothes.

and clear values, therefore soon they became the representative persons of famous carnivals in Buenos Aires. Because of such situation culture and folklore of gaucho had strong influence on the process of tango formation. Therefore we may agree with the thesis, which Simon Collier developed in his fine study of the roots of Argentinian tango, that the roots of this dance drive us to the gloomy world of *compadres* and *compadritos* (Collier 1992: 92–100).

## DEVELOPMENT OF ARGENTINIAN SOCIETY AND TANGO UNDER THE INFLUX OF EUROPEAN IMMIGRANTS

At the border of the XIX–XX centuries, Buenos Aires faced a particularly strong economic progress and immigrant influx. Its population miraculously rose from 180,000 in 1869 to 1,500,000 in 1914. The town in 1884 was described as a big village (Sp. *la gran aldea*) (Lopez 2005), but in the beginning of the XX c., it already was one of the most prosperous and greatest cities, known as the biggest metropolis in the south of the Equator. During the last decades of the XIX century, Buenos Aires welcomed an enormous number of emigrants – they were Italian, Spanish, English, Jews, poor peasants from Russia, Poland etc. “Metropolis of Buenos Aires was a distinctly cosmopolitan place. Some districts, to be sure, became associated with particular immigrant groups, but there were no real ethnic ghettos in the city” (Collier 1995: 35). Argentina and Buenos Aires was the same new home for all of them, therefore interchanges of their cultures were particularly intensive. Bigger concentration of immigrants was in central districts, where they were living in overcrowded dormitories, called *conventillos*<sup>8</sup>. Intensive intermixing of African, native mezo-Americans, native-born Argentinian Spanish, Italian, British, Russian, Polish and many other nations resulted in a melting pot of cultures. Immigrants brought with them their cultural heritage – among it their native music, dance and traditional musical instruments (for example, legendary tango music instrument – bandoneon arrived with German immigrants). People from different cultures living together created something new – a culture of the *porteños*. During the early years of tango, young European immigrants were searching for their new Argentinian identity (*argentinidad*) in tango, where local elements of music and dance mixed up with those, which appeared in Argentina with various immigrant communities (Denniston 2007: 14). They were dancing tango on the streets and backstreets, and did what specialists of urban studies define as a transformation of “non-places” into creative playground (Lavrinec 2011: 70–75). Their dances were often performed between the males because of eminent gender disbalance. Hungry, homesick, often illiterate immigrants considered themselves the victims of fate. Their failures and anguishes were dramatically expressed by sentimental tango poetry and music.

The biggest group of immigrants were Italians, particularly neapolitians. Italian immigrants and their descendants played a particular important role in the formation of tango – their violinists brought a new lyrical beauty to tango melody and did it smoother and slower. The majority of famous tango musicians or composers of music (directors of *orchestra tipica*) were Italian emigrants or their descendants – just to mention such celebrities as the virtuoso player of bandoneon, Nestor Marconi, the great composers Osvaldo Pugliese and legendary Astor Piazzolla. Even the immortal icon of Argentina, Carlos Gardel, had Italian roots. Mixing up with Italians caused some interesting linguistic effect which resulted in the creation of *lunfardo* vocabulary – formation of lunfardo was caused by interrelations between Spanish and Italian

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<sup>8</sup> *Conventillo* is an edifice with multiple rooms and no basic comfort, arranged mainly in houses abandoned by reach native Buenos Aires citizens, which after the yellow-fever epidemic of 1871 moved to the more modern and convenient northern barrios.

languages, which appeared with influx of Italian immigrants. Italians brought their culture – new dishes and words, for example, from Genoa, beside pizza, there arrived such word like *baccan* (boss), creolized into *bacán*, the tango word for “big shot”. Italian-Spanish interface did not pose communication difficulties – both languages are of Latin origin and they are alike enough to understand each other. This slung of intercultural background soon became the language not only of criminals and outsiders but also of the tango word – most of early tango lyric is written in lunfardo.

Analysing of multicultural influences shows that “Rioplatsense tango was born out of multilevel hybridization process” (Landa 2002: 91). With the influence of European immigrants, Argentinian country music mixed with European music and choreography – it was enriched with the elements and rhythms from polka, waltz, habanera etc. As the result, tango became smoother, more modern and acceptable for people from higher societies, and that prepared it for global success and conquest of the world. Few decades later, tango and such dances as swing, jazz, lindy hop became a global phenomenon, had their golden age in 1930–1950, and became one of the basements of contemporary pop culture.

## INITIAL DIFFUSION AND RECOGNITION OF TANGO IN PARIS AND GLORIOUS RETURN TO ARGENTINA

Initial diffusion of tango went from Buenos Aires to Paris and New York and few decades later, modified by influences of the western culture, returned back to Buenos Aires. Creative cities were attractive for tango and other social dances of Latin origin and *vice versa* – spreading of these dances could be used as one of the indicators of creative cities and creative economy.

When tango went beyond Argentina and gained popularity in Europe and the USA, the cultural interaction had become even more intensive. During the first decades of the XX century tango took Paris by storm and soon this dance had developed into a worldwide phenomenon. Such spread of tango was enabled and stimulated by the fact that in the early 1900, many wealthy Argentinians frequented to go to fashionable cities of the USA and Europe, particularly Paris. They introduced tango into the French society and by 1913 this dance had become particularly fashionable not only in Paris but also in cities such as London and New York. There were tango tea ceremonies organized, tango dress designs were created, special tango colours were selected (most notably red, orange and black). In such cultural context, even early forms of tango tourism had appeared: special tango trains and tango excursions were organized into tango related European cities.

European approval, in turn, made it acceptable among the Argentinean high society, and within 1920s it evolved into a national folk treasure. The social elite, who formerly rejected tango as a dance of lower classes, was now forced to accept it as an inherent part of the Argentinian identity and national pride. Therefore tango was a way to create the Argentinian nation (Kovacs 2014: 46–54).

Tango was a passion, which totally overwhelmed thousands of Argentinian dancers, musicians, writers. Even the icon of Argentinian literature J. L. Borges was fascinated with tango (Juzefovič 2015a: 154–162). The tango Golden Age began in 1935–1955: by the 1940s, tango reaches its peak of popularity, being danced and performed in numerous Buenos Aires cabarets, dance salons, social sport clubs, and restaurants. Since late 1950s, until early 1980s, under oppressive political regimes, social tango dance had been suppressed, marginalized and almost never danced.

## TRANSCULTURAL DIALOGUE OF CONTEMPORARY TANGO AND ITS BODY LANGUAGE AS PURE COMMUNICATION

The renaissance of tango was connected with the collapse of the Argentinian military regime. After fiasco, which in 1982 the junta faced in the Falkland War (sp. *Guerra de las Malvinas*) against Great Britain, Argentina became a democratic country where tango dance was not banned or oppressed any more. Both Argentina and Europe faced a rapidly growing appeal of tango. In Europe (in 1983 in Paris and shortly in other cities), a famous show “*Tango Argentino*” was performed (created by the team of Claudio Segovia and Hector Orezza). As a result of seeing it, many Europeans fell in love with this dance and started learning it: “everywhere that *Tango Argentino* played, it left behind it a small but enthusiastic group of people determined to learn this dance” (Deniston 2007: 94). Europe, the USA and Japan had developed active market for tango teachers, and record companies began to re-realise tango music recordings from the Golden Age etc. In recent decades, popularity of social tango is growing and contributes to a new form of tourism – thousands of tango attached people regularly use to go to festivals abroad.

Thus in the XXI century tango becomes a global dance with a strong transcultural background. According to the Argentinian ethnomusicologist and musician Ramon Pelinski, there is a distinction between the so-called “el tango porteño” (territorialized) and “el tango nomade” (devoted to cross-cultural interactions) (Pelinski 2000: 27–70)<sup>9</sup>. According to the popular Deleuze and Guatari’s theory of nomadology, contemporary culture is defined by nomadic distribution of ideas and concepts, which are not connected to a particular territory (Deleuze, Guatari 1986). Such concept of nomadism may help to unveil a transcultural nature of global tango. They both – tango porteño and nomadic tango – had developed together with internationalization of tango.

Tango unveils a body, which in the philosophical discourse is defined as a “kinaesthetic” or “inter-corporal” body (Mickūnas 2015: 109–123). Tango became a way to establish a new human community, based on a symbolic reception of the shared power, which Hannah Arendt (1958) defines as a “pure togetherness” or “sheer human togetherness”. As this popular German philosopher says: “Where peoples are *with* others and neither for nor against them” (Arendt 2013: 180). The idea could come from Arendt’s teacher and close friend Martin Heidegger, who also offers a close conception of genuine understanding and communication (Heidegger 1996: 159). How does tango disclose a symbolic enactment of such shared power, being neither with nor against? Tango dance particularly strongly unites two persons together – through tactile communication they may reach profound mutual understanding. Body language (as well as visual communication) is an efficient way of intercultural dialogue which may overpass limits of verbal communication – without knowing each other’s languages, a dancing couple perfectly understands each other because they both use the body language of tango. Then, without a single word, the mystery of authentic dialogue may happen.

The Austrian-Israeli philosopher Martin Buber points out the very kind of dialogue which may be experienced during tango dancing – it may turn into a magic tool which leads into the “world of the basic words that lies outside language”. Therefore it is not surprising that in the autobiographic movie “*The Tango Lesson*”, Sally Potter is seen reading Martin Buber’s book “*I and Thou*” (1923). She is attracted by the philosopher’s words, that “the soul is not really united unless all the bodily energies, all the limbs of the body, are united”. According to Sally Potter,

<sup>9</sup> See also <http://www.ramonpelinski.com/wp-content/uploads/2011/12/Tango-nomade-Una-metafora-de-la-globalizacion-2008.pdf>

such words unveil the spiritual meanings of tango. What makes his philosophy of the dialogue so relevant to the dialogue of tango dancers? Buber distinguishes two different kinds of relations – “I-It” and “I-Thou”, and argues that everything appears through the dialogue – own self, his/her identity, one discovers through interrelation with the other one. Human identity lies in the presence of the other one, through the other one (through his face) I may find myself: “The basic words do not say something that may exist outside them; by being spoken they establish a mode of existence” (Buber 1996: 53). When an authentic dialogue happens, the other is not a simply impression, play of our imagination or an aspect of a mood – it confronts us bodily. Buber says: “He is no longer He or She, limited by other Hes and Shes, a dot in the world grid of space and time, nor a condition that can be experienced and described, a loose bundle of named qualities. Neighborless and seamless, he is You and fills the firmament. Not as if there were nothing, but everything else lives in *his* light” (Buber 1996: 59). Heidegger agrees with Buber that an authentic dialogue happens in the silence, without verbal communication (Heidegger 1971: 1982). Therefore Heidegger, Buber and Arendt are seeking for a mysterious dialogue which happens without a single word, in the silence, and unites two peoples, makes them involved into an authentic relation where they accept each other without differentiation, without critical reflection or judgement. Such a dialogue makes peoples united, open to each other and themselves.

Such a silent dialogue could be found in social tango dance. It helps to overpass borders between the self and other person. Tango embrace may lead to a special state of mind and body when two bodies feel as one, a dancer experiences the ground and music through the body of his/her partner and as if he/she disappears in the absolute present (*carpe diem*). Therefore tango is considered as a form of contemplation and meditation (Juzefovič 2015b: 3–12). That makes it a particularly effective tool of interpersonal and intercultural communication.

## CONCLUSIONS

Philosophical and anthropological investigation of the process of development of Argentinian tango unveils its intercultural and dialogical origin. Tango fuses New World, African, and European styles – its dance consists of many movements and its music consists of various rhythmic sequences that have their roots in African, Argentinian, Cuban and European cultures.

- 1) From African slaves it borrowed the relentless rhythms beaten on drums (called tan-go);
- 2) From native-Argentines it got popular music of the *pampas* (flatlands) known as the milonga;
- 3) From European immigrants (particularly Italian) it got moods of longing, fatality, sorrow.

- There are two cardinaly different positions about African influences: 1) says that it was essential for the appearance and development of tango music and dance, which itself was the product of descendants of former Afro-Argentinian slaves; 2) says that Afro-Argentinian influence is doubtful because few black people who remained during the process of formation of tango had already lost their ethnical identity and considered themselves rather *porteños* than the members of Afro-Argentinian community.

- Development and formation of tango music was strongly influenced by the immigrants from various European countries (particularly from Italy) which flooded Argentine of the late XIX – early XX centuries. Their contribution enriched tango music and lyric with sorrow, anguish and nostalgia. They also created lunfardo slang which became a language used in early tango songs.

- Cultural interaction became even more intensive when tango went beyond Argentina and became popular in Europe, particularly in Paris. In the contemporary western world traditional Argentinian “el tango porteño” is replaced by “el tango nomade”.

- During the turn of the XIX and XX centuries tango raised as the product of various cultural influences, recently tango became a particular way of life which itself strengthens intercultural communication through constant tango trips into various social events (tango festivals and marathons) around the whole Europe and beyond.
- Contemporary raising of tango is caused by its intercultural background, strong traditionalism and at the same time flexible ability to develop and adapt to contemporary moods and needs.
- Philosophy of dialogue is particularly appropriate access for the phenomenon of tango. Dialogical background of tango may be disclosed through Hannah Arendt's concept of "sharing togetherness" and Martin Buber's concept of authentic dialogue between I and Thou.
- There is an essential relevance among Argentinian tango and such social dances as Salsa, Jazz, Lindy Hop, Swing; they all may be described as the product of intercultural communication and hybridization; they all faced their golden ages among 1930 and 1950, when social dancing became the most popular form of socializing; then they were forgotten and in about 1980, had their renaissance; they all had profound influence on the contemporary western pop culture and the industry of entertainment. Therefore more detailed analyses of cultural resemblances between these dances require a separate study.

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AGNIEŠKA JUZEFOVIČ

## Tarpkultūrinės ištakos ir filosofinis argentinietiško tango pamatas

### *Santrauka*

Straipsnyje iš filosofinių ir antropologinių perspektyvų nagrinėjamas socialinių tango šokių fenomenas. Ši pramogų industrijų sritis pastaraisiais dešimtmečiais itin sparčiai tobulėja ir dinamiškai kinta. Nagrinėjama argentinietiško tango raida, transformacijos bei sklaidą, autorė išryškina įvairias tarpkultūrines įtakas. Šio socialinio šokio raidos procesą lėmė afro-argentiniečiai, nomadiški kaubojai (*gaucho*), Europos imigrantai, todėl šis fenomenas yra daugiakultūrinio pobūdžio. Tarpkultūrinės įtakos tapo dar reikšmingesnės, kai tango šokis peržengė Argentinos ribas bei užkariavo Europą ir JAV. Dabartiniame akademiniam diskurse tango šokis interpretuojamas dvejopai – kaip lokalinis (tradicinis „el tango tango *porteño*“) ir globalus („el tango nómada“). Abi tango formos lėmė, kad šis socialinis šokis tapo tokia populiaria ir dinamiška dabartinių pramogų industrijų sritimi. Remiantis vokiečių filosofų M. Heideggerio ir H. Arendt bei žydų kilmės austrų filosofo M. Buberio tyrinėjimais, tango reiškinys nagrinėjamas iš fenomenologinės bei dialogo filosofijos perspektyvų. Tokia filosofinė analizė atskleidžia dialoginę šio šokio prigimtį, leidžia į jį pažvelgti kaip į autentišką bei gilų žmonių tarpusavio santykį.

**Raktažodžiai:** pramoga, socialiniai šokiai, tango, Buenos Airės, tarpkultūrinės įtakos, dialogo filosofija, pasidalijimas bendrumu