158 - IMAGINARY CHILDREN'S ADVENTURE IN THE FOREST

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Education is the foundation that includes the formative process of the citizen, and stimulates their development in order to enjoy autonomy. In this sense, it is an education that presupposes experienced adventure with their children, by favoring their playful imagination, memory, and creating conditions for learning experiences in the world around them. Children, who live in urban areas with controlled ordered grid and violence in their communities, don't have the chance to experience adventure in nature because their playing area is taken.

Running, screaming, fearing, searching for secret hiding places are exciting practices experienced by children who come out of their common routine of playing, enjoying a taste of the magical world their body packed in emotions with symbolic enjoyment of shared adventures. These ways are builders of the unknown or the reality that has little intimacy. It is within this sloping of daring to overcome boundaries around home that the adventure of these mini adventurers loaded with curiosity and excitement that I share the thought of Costa:

"[...] to break up with a familiar or social world, the departure to a strange world and the engagement to the unknown, going against the evidence of confrontation filled up with uncertainty and risks. Randomness and the unexpected become the conditions of challenge and excitement for the practitioner". (COSTA, 1999, p.23).

Watching children playing, venturing into the unknown, it presents itself as the privileged place of discovery of their potential, dare, courage, fear, cowardice or aggression. In this sequence of changes in the routine of playing in the city, urban culture experiences by those of the imaginable world in which the movements, freedom, recognition of emotions and nature are intertwined with the education background of human society as much as practical social skills is established, providing opportunities for us to make decisions, it is necessary to intervene in the reality and to know along the way, in affectional, emotional and physical activities.

Because activities are part of a symbolic function and emotion, adventure activities have great meaning in the process of child development. For a child, 'playfulness', 'the imaginary', 'adventure' and 'risk' practices become almost necessary, since these are deflagrate in the process of human development.

Thus each element presented here corresponds to various possibilities of creation on the unusual, the mysterious and the attractive. In the imaginary, characters are experienced and spiritualized. In the new adventure, they are unexpected, a real challenge. Playing, a child explores the forms of human interaction, make decisions, and participate in class and group actions. We find support in Lima (2003), when the author thinks that "the games are cultural practices where they work out the necessary activities for its development".

The development of a symbolic function is made possible by a culture and many forms of human interaction, ownership of tools, and the exercise of the five senses and movement. The activities of the formation and exercise of the symbolic cross time and continue to be expanded and modified with the development of culture. So, there are new concepts, relationships and respect.

City children of the Cidade de Deus community, in Jacarepagua, west of Rio de Janeiro city, often escape the routine of city activities, and take refuge in the woods near that region in order to play. The Tijuca Forest is the largest urban forest in the world, and it is located in Rio de Janeiro State. The forest is dense with several waterfalls and many mysteries: The waterfall baths, climbing rocks, tree climbing that are found along the way, exploring the forest with appearance of wild animals, the trails leading to hiding places and unusual situations are some of the adventures and audacities that these children develop the forest.

The research problem lies in the socio-cultural development of children from violent communities in Rio de Janeiro city during their leisure time experienced in their non-formal games.

The study is justified because it is extremely important for parents, teachers and authorities that deal directly or indirectly with children understand such transgressions as a way of living symbolic imagination of the vastness of that green area so close to them creating mysteries, challenges, and by that, living and / or reliving the hero comic books which are often read in school.

The objective of this research is to understand the meaning given by 5th and 6th graders of a school in Cidade de Deus community, in Rio de Janeiro, to their footprints in the forest.

THE FOREST: THE GREAT MYSTERY

The place is cozy with a dense green carpet, smooth and quiet, quite different from the community children in the group who venture into the vastness of the forest live, but they also seek security and calmness. Trees and mountains challenge the limits of the portal from their homes and put them in an intense interaction with the environment and its social relations and the subjectivity lived as an allied.

Anchored Guattari (1990) when he says that there is articulation, ethical, political among three ecological records (environmental, social relations and human subjectivity), which entitles the author of "ecosophy." For Guattari only an ecosophy political ethical and aesthetical can replace the old forms of knowledge ethical esthetic. In this sense, the author also argues that social ecology has to be worked to rebuild human relations in all directions and levels. So, all these different fronts intertwined and it seems that will articulate new ecological practices with the goal of making the same activities revolving around themselves. These symptoms should be considered outside the norm as indexes of subjectivity. It becomes interesting to have the uniqueness, and rarity except run more smoothly as possible. The entwined with human subjectivity and the social environment is to articulate the new ecological practices. The adventure activities in nature bring out the subjectivity of its practitioners, because the young tear up the forest tracks, covers, rebalances, fun and clarifying your goals.

These children / youth relationships even being overwhelmed by the dominant politics, mentally manipulated by the media regarding the production of collective subjectivity, yet they seek to break ties with such dominant in their leisure time between entering the forest mysteries, risks, challenges, surprises going back to what the author calls "re-singling individual" (Guattari, 1990, p.15) present on this transgressive journey but with an unbelievable experience.

Earth, water, air and fire elements that follow this journey / adventure reveal and haunt these child actors that penetrate their greatest discoveries.

This place, which seems to be hidden, disconnected from the world, has an identity that integrates with daily life of these children, whose origins involve themselves in their relations with nature, and the symbolic forms of feeling and perceiving the world. They are festive moments of joyous celebrations that mix, mingle with feelings terrifying and fascinating at the same time, but they are extremely enjoyable.

This experience, therefore, can be beautiful, playful, as the body, face and overcome all the obstacles offered by the way, integrated with nature, brings to mind an image of freedom, well-being. In the pleasure of beauty is a unification and fusion of matter and form, activity and passivity, the proof that it is possible the union of two natures. The meaning of adventure has prior knowledge of experience, which is a break from everyday life, something different. Children have different feelings, according to the place where it is practiced his adventure.

Following this bias Gadamer and Vogler (1977, p. 76) says the following:

[...] The real sense of human manifests itself in the first game of illusion, that the shuttle exciting playful in a playful play in child development it is now acting as a human relationship to the world and a dynamic power and trainer. [...] Existence in two worlds: the sensory and the abstract - and the behavior of two layers: the layer instinctive, conditioned by the situation and the chosen layer planned imagined. This behavior implies a responsibility assumed that it becomes significant.

To achieve the vertigo, the excitement of entering the forest, enjoy the game reunion, socialization, old ways with new looks, freedom, explained the game of risk by following the teachings of Caillois:

[...] and deepens the human character of the game, the greater becomes the importance of risk. The proof of desire, and to test yourself. [...] The risk to try something, and especially to test you, is the experience of their identity in relation to the indetermination of the future.

THE ECOSOPHY AND ITS SYMBOLIC DIMENSIONS

The imaginary desires in nature, as the contemplation of reaching the waterfall in an unexplored point of a track farther, freely associate images, landscapes and moments experienced in the forest, and can eliminate ghosts created by reframe reason, the social condition of misery and almost daily experience of violence in which these children of the Cidade de Deus community, live in Rio de Janeiro daily. So when these children enter the forest exposes the desire of the rupture, in this sense, returning to Guattari put into practice a social ecosophy reinventing one of the simplest practices of human beings acquired over the years: the art of play.

Diving into the perspective of the social imaginary in the playful contracts of activities close to nature adventure, find clues that reveal the social dynamics of the external logic, social and symbolic information revealing, and contributing to understand the structures that drive human actions manifested in images and the symbols present in the cultures of these groups.

The imagery can also support output to find the routine, the modern environment of big cities, the constant search to recognize new adventures, for moments of peace with nature, harmony and new emotions. A constant renewal of the imaginary vision can give one reason for living in leisure, excitement and pleasure, after the new goal has been achieved or repeated.

In an imaginary journey through the playful senses we can cite the authors argue that [...] can only ride in a "forest" as children were now familiar with the image, through language, the same applies to our understanding of the game. Since the child wants to understand (Gadamer and Vogler, 1977, p. 67): She does not ask "what's it called that?" But "what is this?" The play appears as a form of freedom in the interaction of children when they are close to nature, it appears imbued with the sense of freedom, allowing, through the adventure, the children are "loose", and their emotions bloom. The strength of children playing in nature creates and recreates the senses all the time, conveying a child's eye sees where spaces of pure imagination and freedom.

The term freedom appears associated with the idea of recreation in Huizinga (2001) tells us that the free nature of the game, the voluntary quality, the sense of freedom experienced by the opportunity to "escape" from everyday life. For children who do kill this track, these feelings of freedom make them forget their violent experiences that are routine in their communities. Like Caillois, "(...) remains at the core of a free first game, needs to rest, both distraction and fantasy. This freedom is the essential engine of the game and remains the source of their forms more complex and more tightly organized. (CAILLOIS, 1990, p.47).

METHODOLOGY

The present study is characterized as a field research with the descriptive method (Survey), through interviews, second interviews (Thomas & Nelson, 2002, p. 138). The sample with 10 youths involved with the walk in the forest, and (4) young people aged 12 and 13 years, (4) young people between 13 and 15 years and (2) young people under 11 years of a college of public educational community located in the Cidade de Deus community, in the neighborhood of the studied area, in Rio de Janeiro, all goers of Tijuca Forest.

The sample was selected in a non-probabilistic intentional principle; only students who were interviewed were hiking trailers in the forest. Also, received consent for referral to their parents or legal guardians to make them aware about the survey that contained the following information: Title of the survey, the lack of access to film or photograph, the guarantee the data will only be used for scientific research, the commitment to confidentiality, so there is an understanding of it in accordance with resolution 196/96 of the CNS and they may withdraw from participation at any time, not causing any damage to the volunteer.

Interviews were conducted where these children attend school during recess, and the analysis was based on the theoretical proposal of Discourse Analysis (DA) developed by Orlandi (2001). The data collected in the interviews covers the use of linguistic, thus enabling a diving into facts, events and stories that give clues to obtain answers to our questions in order to elucidate and understand the meanings these children give to walking in the forest of their neighborhood.

From observation and conversations with students, we realized that after working hours / time / morning period, students arranged to walk in the woods in the afternoon, since that time they have no leisure options in your community.

Combined the departure time and the snack each one would take, the meeting to start is marked 2 km away from the entrance of the forest.

Upon returning to school the next day, the comments of the visit / walk, earn a good laugh blocking the hallways of the school, during recess time and where the adventures and escapades are attractive to the whole school community. At this point,

with the teacher's intervention during the talk, the meaning of the walk and their mysteries are spoken.

DISCUSSION AND ANALYSIS OF THE SPEECHES

Orlandi (2001) understands the discourse analysis (DA) like a language reflection, the subject and the history in which it is inserted, and also as an idea of travel and route, of "run by" motion, and life dynamics. For the author, a DA is a word in movement. It is the study of discourse that we see the man talking, making sense, and giving new meaning symbolizing the things around them in their daily lives, in their space and time (p.16). Their practices, feelings, adventures, discoveries and histories intertwine with other stories, lived and perceived by people / children who have told in relaxed conversations, their anxieties, fears, anguishes, their lives filled with family, emotional and affective problems.

Orlandi (2001) says relations of language are relations of subjects and directions, and their effects are many and varied. The words do not mean by itself, but for people who speak them or by position, and only make sense because they are inscribed in the story that is their own story (p. 25).

It's like trying to understand the universe of those children who take refuge in the woods, and according to the informant 1, "To delete, hide the reality in which they live." It is denying the existence of its own world; or rather do not want to be part of it.

DA seeks to understand how a symbolic object produces senses and how it is invested with significance and subjects. These senses are not only in words or in writing, but these subjects in relations with the world around them, the relation in which these meanings are produced and they depend not only on the intentions of those guys who tell us, but also the understanding of these subjects and situations they experience in their day to day, says Orlandi (2001, p.25, 26).

According to the informant 2, living in the woods, with no appeal of modernity, makes you think about your world, your realities, and your daily life, "... are more natural, peaceful ... without fear ... and without threats."For them, being in the woods is a way to be protected from a cruel, evil and heartless world. Once the speeches are based on ideologies and historical contexts, which are manifested in the speeches of each subject, a new meaning from the language is given. Lines and directions that appear in the speeches promote integrated networks forming relationships and exchange experiences in the daily lives of these boys, and, by working with the language to understand the ways of relating to other meanings, we enter into relations interdiscourse.

To Orlandi (2001), the interdiscourse is the entire set of formulations made and forgo that determine what we say. That is, for my words to have any meaning, it is necessary that they already make sense (p.33), which is what speaks before elsewhere, whether it has been said by me in a certain context. In fact, according to the informant 3, his speech tells us that sense of power and greatness of the legendary king of the jungle brings. "I can be like Tarzan, to communicate with nature and shout to be heard ... I am a hero."A quest to be heard, loved, respected, beloved and cherished by Mother Nature. This whole stretch is not a result only of three lines. Here is to discuss the speech of children and relate them to the adventure and imagination, as an example of speech, as you guys did in the dissertations.

CONSIDERATIONS

We started with the idea that something else might be happening in the fantastic voyages of these children, because the joy and the enthusiasm were so great, that instigated our curiosity to understand, if it is possible, such satisfaction for adventure, risk and fun. With no hurry, we enter the imaginary world of children hiding in a green mantle of peace, tranquility, surprises, adventures and risks; a world that is hidden among the bushes, waterfalls, rivers and wild fruits. It is real world full of bright colors and creative spaces and fantastic voyages. For these children, entering the woods, not knowing what they will find, is the greatest of the greatest joys, because even having the fear as a partner, a willingness to explore the site stands out ahead of everything that happens. The fire warms their moments of eating or makes them swim bouncing off the waters of the waterfalls. Bathing, they clean up their impurities and energize their lives / everyday. Stepping on the leaves, which deadened cover the land, soften their past.

The atmosphere sought recreates other centralities, establishing new links with the environment, reversing the relations with a hostile environment, lacking their own play areas for children to play safely, without running the risk of being hit by a stray bullet from a police weapon or a criminal, by relation to a medium in which the fresh air and nature are exposed in their exuberance. Living in space and time is to live in a time of hope, a time that allows them to live without fear and frustration. It is to live in a time that has its own time. A time in which to live every second means to belong to something or somewhere: "... It's like experiencing the protection that only the mother can give us.

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IMAGINARY CHILDREN'S ADVENTURE IN THE FOREST

SUMMARY:

Education is the bases that comprehend the formative processes. Stimulates the development to enjoy of autonomy. An education that assumes the experience of adventure with the children certainly will provide through ludic the facility of imaginary, memory creating conditions for learning experiences in the word around them. The problem is, in regard to the social and cultural development of children from violent communities in the city of Rio de Janeiro in their leisure time experienced the non-formality in their childish games. The study is justified because it is extremely importance for parents, teachers and authorities that deal directly or indirectly with children such transgressions as a way if living symbolic imagination of the comic book often read in the school. The goal is to understand the meanings of children of 5º and 6º grade of a school community of Cidade de Deus in Rio de Janeiro manifest on their walks in the forest. The qualitative, interpretative research, interviewed 10 boys between 11 and 15 years old. It is concluded that the adventure presupposes a break with the family or social world being point of departure for a strange world. The adventure activities have great significance in the process of child development. In the sense, see them venturing in nature presents us with a privileged place of discovery of their potential. The meaning of adventure has previous knowledge of experience, which is a break from everyday life, something different. Children have different feelings, according to the place where it is practiced their adventure.

KEYWORDS: forest, imaginary, ludic, social and cultural development

IMAGINAIRE DE LA AVENTURE POUR ENFANTS EN FÔRET

RÉSUMÉ:

L'éducation est la fondation qui porte sur les processus de formation du citoyen, stimule le développement de l'autonomie. L´education que présuppose de la experience d´aventure avec enfants sera certainement, en favorisant l'imagination ludique, la mémoire, la création de conditions d'apprentissage des expériences dans le monde qui les entoure. Le problème est en ce qui concerne le développement socio-culturelle des enfants des communautés violents dans la ville de Rio de Janeiro en leur temps de loisir a connu la formalité non dans leurs jeux enfantins. L'étude se justifie parce qu'il est extrêmement important pour les parents, les enseignants et les autorités qui traitent directement ou indirectement avec les enfants à comprendre les transgressions, comme une manière de vivre l'imagination symbolique de l'immensité de cette zone verte si près de leur donner les mystères, les défis par vivant et / ou revivre le héros de la bande dessinée souvent lu à l'école. Le but est de comprendre les significations des enfants de 5º et 6º ans d'une communauté scolaire de Cidade de Deus, à Rio de Janeiro imprimer ses promenades dans la forêt. La recherche qualitative, interprétative, les répondants son 10 garçons entre 11 et 15 ans. Il y est conclu que l'aventure suppose une rupture avec le monde famillier ou social, pour etrê de départ pour un monde étrange. Les activités d'aventure ont une grande importance dans le processus de développement de l'enfant. En ce sens, les voir s'aventurer dans la nature nous offre un lieu privilégié de découverte de leur potentiel. Le sens de l'aventure a une connaissance préalable de l'expérience, qui est une rupture de la vie quotidienne, quelque chose de différent. Les enfants ont des différents sentiments, selon l'endroit où il est pratiqué son aventure.

MOTS-CLÉS: forêt, imaginaire, ludique, social et culturel

IMAGINARIO DE LA AVENTURA INFANTIL EN EL BOSQUE

RESUMEN:

LA educación ES La base que cubre los procesos de formación del ciudadano, estimula su desarrollo para disfrutar de la autonomía. Una educación que presupone la vivencia de la aventura con niños, sin duda, les dará por el medio del lúdico, la mejor manera de favorecer la imaginación, la memoria y crear condiciones de aprendizaje en las experiencias en el mundo que les rodea. El problema es en relación con el desarrollo socio cultural de los niños de comunidades violentas en la ciudad de Rio de Janeiro en su tiempo libre vivenciados en la no formalidad en sus juegos infantiles. El estudio se justifica por ser de máxima importancia para los padres, maestros y autoridades que actúan directa o indirectamente con los niños a comprender las transgresiones, como una manera de vivir la imaginación de la inmensidad de esa zona verde tan cerca de ellos y que les proporciona misterios, desafíos, haciendo que vivan y/o revivan al héroe del comic muchas veces leída en la escuela. El objetivo es comprender los sentidos que niños de 5º y 6º grados de una escuela en la comunidad de Cidade de Deus en Rio de Janeiro imprimen en sus caminatas en el bosque. La investigación cualitativa, interpretativa tuvo como base la entrevista de 10 niños de entre 11 y 15 años. Se concluye que la aventura supone una ruptura con la familia o el medio social, siendo punto de partida para un mundo extraño. Las actividades de aventura tienen una gran importancia en el desarrollo del niño. En este sentido, verlos a aventurarse en la naturaleza nos presenta como un lugar privilegiado del descubrimiento de su potencial. El significado de la aventura tiene un conocimiento previo de la vivencia que es una ruptura de la vida cotidiana, algo diferente. Los niños tienen sentimientos diferentes, de acuerdo con el lugar donde se practica la aventura.

PALABRAS-CLAVE: bosque, imaginario, lúdico, desarrollo social y cultural.

IMAGINÁRIO DA AVENTURA INFANTIL NA FLORESTA

RESUMO:

A Educação é o alicerce que abrange os processos formativos do cidadão, estimula o seu desenvolvimento para usufruir da autonomia. Uma educação que presuponha a vivência da aventura com crianças certamente lhes trará, por meio do lúdico o favorecimento da imaginação, da memória, criando condições de aprendizagem nas vivências do mundo que as rodeia. O problema é, no tange ao desenvolvimento sócio cultural de crianças das comunidades violentas na cidade do Rio de Janeiro em seus momentos de lazer vivenciados na não formalidade em suas brincadeiras infantis. O estudo justifica-se por ser de extrema importância para os pais, os docentes e autoridades que lidam direta ou indiretamente com crianças compreenderem tais transgressões como uma forma do viver a imaginação simbólica da imensidão daquela área verde tão perto que lhes proporciona mistérios, desafios fazendo com que vivam e/ou revivam o herói das histórias em quadrinhos muitas vezes lida na escola. O objetivo é compreender os sentidos que crianças do 5º e 6º ano de uma escola da comunidade da Cidade de Deus, no Rio de Janeiro imprimem em suas caminhadas na floresta. A pesquisa de cunho qualitativo-interpretativa, sendo entrevistados 10 meninos entre 11 e 15 anos. Conclui-se que a aventura pressupõe uma ruptura com um mundo familiar ou social sendo ponto de partida para um mundo estranho. As atividades de aventura têm grande significado no processo de desenvolvimento infantil. Nesse sentido, observar-lhes se aventurando na natureza nos apresenta um lugar privilegiado de descobertas de seus potenciais. O significado de aventura tem conhecimentos prévios de vivência, que é um rompimento com o cotidiano, algo diferente. As crianças têm diferentes sensações, de acordo com o lugar em que é praticada sua aventura.

PALAVRAS CHAVES: floresta, imaginário, lúdico, desenvolvimento sócio cultural