153 - IT IS FREE ART FOR FOOTBALL SOCCER-ART? A REFLECTION OF THE CONCEPT ABOUT PRODUCTS TALK OF BRAZIL NATIONAL FOOTBALL POST AMERICA CUP 2007.

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Introduction

On August 8, 2007, the coach Dunga summoned the football Brazilian team for the friendly face of Algeria in Montpellier, France. The summons, the first after winning the America Cup 2007, was awaited with some curiosity by the press sport, because shooting, at first, the treatment that Dunga delegated to the players Kaká and Ronaldinho Gaúcho, since their attitudes to request exemption from the competition in Venezuela under the excuse of being a chance to enjoy a vacation. With the confirmed presence of both the list of summons, Dunga replied as follows the issues that recalled his dissatisfaction with the two players during the competition: "*They are selectable players. When we do the best for the team. This question has no staff. We will always do the best for the team.*" But the press conference deserved another highlight apart from this controversy not confirmed. Following the same report mentioned above, play a phrase that comes in the wake of the previous theme. Let us see what comes to matters of the journal Folha de São Paulo / SP:

In the interview, Dunga drew attention when he said that the selection "is throwing the football tricks." On being asked about a statement by the president of FIFA, Joseph Blatter, who claimed the team's style of play, Dunga manager disagreed. "I think that Brazil is playing football gear. In the last six competitions, we won five. This is a sign of competence and quality. But if the president of Fifa wants a different football, he'll have to take responsibility for forming a selection. From there, he will see what is working on a collection of selection.

This introduction needed impetus to write about a subject that inevitably comes up in discussions football, being the constant presence of the controversial characterization of football and football-art non-art. For many, a debate over, but that nevertheless is in the pages published in newspapers and circulated in sports programs on a regular basis but with this exact nomenclature, in terms of 'playing beautiful' x 'playing ugly' or even ' football spectacle of 'x' of football result."

The sense of opposition raised by 'vs' gives the tone by putting the controversy in different sides categorizations that does not eliminate, and which often are far away from a universe of analysis displaced. Despite read or heard a direct association between the concept of art in a way to practice or to present the football, forming a style of game, football-art. Almost as an entity the-art football has its followers, and why not say its builders, and media discourse that insists qualifying football presented by the Brazilian team in recent times as a traitor of his artistic roots. Even the merits of certain achievements suffer the dishonor of how they were conquered, very elucidated by the surprise of journalists when Dunga said in the interview that the Brazilian team is practicing the art of football.

So this short article intends to move these conceptualizations dichotomous analyzing how the sports media itself intends to present the evidence in this debate, both in the radicalization of 'vs' as in its elimination. To this end, the writing divided into two stages with the first dialogue on extending the concept of art after modernism - not necessarily post-modern - that is what the sport and, consequently, football, is a kind of art the art and not be exclusively linked to a style of playing football. In the second part looking empirically map and consider, even in summary form, the way that the media part of the construction of these offices in recent speeches made after the conquest of the America Cup 2007 by selected Brazilian.

Expanding the Concept of Art

"Is [the art] any and all activities that manufactures objects, or only one that cares about the creation of beautiful objects" (Ariano Suassuna)

The land of art is quite slippery, especially if we are determined to trace their outlines. Even if exercise to define what is art, fall into the trap of establishing respectively which cannot be considered art, even when arguments fail to justify this. As a universal way this task is not complete seems prudent drag the concept of art for 'inside' sense of aesthetics, as well WELSCH states (2001:148):

Once the art lost its privileged status of definition for the aesthetics, it was assumed by *aisthesis*. Thus, the definition of beauty should not be taken from more art, but rather is the definition of art that should be established within the framework of aesthetic: preferably, for example, designed the art as an extension of the aesthetic.

As the aesthetic sense at the heart of the whole artistic creation, engenders is there a possibility to expand the boundaries of art that is not only allowing views the work-of-art that results in a product as belonging to the universe but also the very life fill the bodies of an intention of art. This implies believe that in addition to seeking the beauty in what the art can produce, there is the observation that the beauty of art is what she is able to establish itself and to others.

The approach of the analysis that considers the sport as a kind of art is the collaboration with the latter's prerogative. If on the one hand we must emphasize that the arts produce at the end of their practices, an artifact, on the other hand it should be noted that not all art is a product meant to. The theater, dance, music and sports are also examples of what needs be named *performing arts*. For WELSCH (2001) the performance appears as a vital element in distinction from another type of work, one that has an end in itself, that *"there is the immanence of the work - which is nothing but the process itself - inside the process."* Thus, the valuation of athletic performance in the sport reaches high degree of meaning and becomes, at times, at least as relevant as a result of victory achieved in a competition.

In football, is precisely the debate the performance that caused the initial misunderstandings are dealing with this sport as readily associate art with the definition of the art football. What seems confusing is the adjectivation universal art that leave many speeches across the media which summarize the art that is beautiful. We are not arguing with that there is no beauty in art, always there, but it is in their aesthetic sense, the potential to cause the sensations of deep and intimate forum, and not the ability to make art an entity with a marked only their own for being beautiful. Attend an opera may not have great personal significance, we cannot understand it, find it boring, terrible, but at no time can seek to disqualify it as art. With football, the reasoning is the same, but with a difference: those who *talk* about football - and therefore assume that the think - 'raise' the concept of the soccer-art performances that show a nice game to your eyes , While I am not aware of the type of skills-art cinema, dance, art or music to the fine-art shows these areas. For that selection directed by Dunga would not be worthy of carrying the

status of football-art was marked as the Brazil of 82 or 70? Pedro Almodóvar or Wood Allen carry the label to produce "movie-art '? There is a 'music-art' between MPB and Rap? Even critics can and do these arts performance ratings valorative stimulated by the aesthetic taste or the professional commitment, but somehow the adjectivation does not become a universal categorization same as soccer-art. Football is art whether it be football-art, not unlike as has been observed in many attempts at holding a place in vehicles of communication whose tensions show the second time in this work.

In making this co-established a dichotomy is exaggerated because it refers to different natures. Responding to a question if football is art or culture would be the Arthur Dapieve journalist, during a series of programs shown on Channel Sportv, made an immediate statement:

Not only is not culture, art is because I see in it elements that I see in other arts as well. And that art is not only called when the big-art football matches, is art all the time. Why are not the bad plays that stoop to anything the same way that films are not the bad or the bad books that take the status of art of literature and movie.

Following this reasoning, allowing the peculiarities - or permitted? - Characterize the-art football are not the same as that football can be considered art. The designation is a football-art cultural implications for the Brazilian who is not the same scope as to say that football consent, whether he played in Brazil, in Japan and Ghana, is also art. In this, other elements that allow say that football is art to be added without necessarily meet all the requirements to appear so. In other testimony on the same program said, the journalist José Roberto Torero notes, for example, another point of understanding stating that "the art is the unexpected, as contingency. And football has the grace of not knowing what will happen after a launch." And add not to be nothing short of memory after that athletes write in the field of play. Also for that reason the performance gets its strength to show the artistic mark in the sport, as WELSCH (2001:153):

The competitions are memorable because something happened that exceeded the mere filing of the rules. If you follow all rules were, all competitions would be more or less similar. In competition and the actual performance is included something else: the event and the occurrence, the drama and contingency, good and bad luck, success and failure.

Already off to assess because a game with big difference in goals on the scoreboard in favor of the team does not attract as much as one that remains reset until minutes before the end of the match? Or, for that reason the friendly matches between selections or clubs, that moment is' permitted 'or are expected bids genius, rain of goals, not fired the attention of the general public as a departure at the end of the championship? Without definitive answers and following the idea that the definition of art creates is a matrix aesthetics, I think of how fragile is the survival of an action devoid of purpose and performance efficiency as in friendly matches. Maybe it risks being part of a fanciful world of magic, maybe even an effort devoid of body moving so adjacent impressions of those who still reinforce the existence of soccer-art.

Turning to the next moment is interesting map as it moves discourse on performance primarily in high yield when you can see a marked difference in ratings between those who *play* in soccer and those who *talk* about football. While the first tow the discourse of the performance of the responsibility of the outcome - under pressure from fans, the sponsor, charges directives - the second group require the commitment of the show, the beautiful game on a brand culture that characterized Brazilian football , to be the-art football.

The Production discursive

"Who knows the art of direct and indirect approach will be victorious. That is the art of confrontation". (Sun Tzu)

Now interested to know that the thoughts expressed in the preceding paragraph is part of the field portion of the observations of fan we carry daily. Nothing has to empirical research, only a illation of whom naturally accompanies the football both as a study of bias on his way passionate. But this perception consent to refer at least to the analysis of the second group, that are credited to the enunciations media.

In an article published by GIGLIO (2005) concerning the construction dichotomous between football and soccer-art-cultural force in the characterization of Brazilian football, the author examines how the Brazilian has set its sights on a European practice and introduced elements of its peculiar culture - The moves to end the dribble, the swings, the malice - which were capable of providing an identity strongly tied to football-art. Much of this constitution is the European and background that brings the symbolism of strength, the hardness of discipline in its motto. In presenting a historical analysis of this opposition in the World Cups there is a perception that is out of copyright in a trend of change in the Brazilian style of play - primarily the World Cup 1994 onwards - very identified, for example, with that presented by selections from 1970 and 1982, taken as paradigms of what would be the real Brazilian football. Even without denying the individual merits of the Brazilian player, sorry for the children's play trainings for Intensive plus club, we find that what characterized the European football - overlap the collective, physical ability, tactical obedience, pragmatism by the result - began to lose increasingly evident in the Brazilian team to the point of saying that *"Today we can no longer face the binomial-art football and soccer, as an opposition force. The Brazilian football presents elements of both styles of play, as well as the European football has some characteristics of the Brazilian style."* (p.69).

It should be highlighted, in reaching this conclusion, a predominant factor which helps in this reconfiguration football, to be represented by the globalization of the market in which players and coaches, moving indiscriminately throughout the world. However, this adulteration of 'vs' in the sense that strength and plasticity belong to the same side is prevented by chroniclers faithful followers of maintaining the brand' artistic 'for Brazilian football. Half back and look at letters in newspapers uppercase the battle for this space, which are legitimate, because one day we were well represented.

The survival of football-art, at least in the pages of newspapers, is dormant. But we should redo the question: what is really football-art? As a style of game did understand that part of the picture symbolic of Brazilian football, but it is difficult to conceive that at the same time he continues to be sanctioned as something to be achieved, as a building that does not fold, however, is nourished from a speech that treats the art and the beauty attainable, abdicating the premise that the beauty is contained in the aesthetic nature of what football is capable of creating.

So, football-art and art are bound by these speeches approximate perhaps by giving a voice of authority linguistics and / or picture to the topic. Tostão, in the column he writes in the Journal Folha de São Paulo/SP, a text published on 1 August 2007 under the title *"There is no art technique"*, which is reproduced in part:

To form an ace or a great team it is necessary to combine the technique with art. In some sports, such as volleyball, the predominant technique. The grounds are very trained and executed during the match. There are few surprises. In the football is different. The technique is important, but not both, as may occur in a bid dozens of possibilities. I imagine that there is no art without technique. To play good and win, you have to play well. There are no technical art? Who plays well it also plays nice? I leave the answer to the philosophers. Anyway, it makes no sense to the discussion between the football technical, scientific and result with football gear, and beautiful spectacle.

The intention circulating in the press around the sports-art football and everything that they do have runs in the Brazilian team football, the focus of dispute. Even the change of coach after the failure of the 2006 World Cup already has great

significance for the symbolism that the figure of Dunga has on the national scene. His nickname in the 90s deserved a status of 'Era', almost like a demerit as a break with Brazil's footballing identity malice, the swings and the dribble, by imposing physically, and marking of virility. Even the conquest of the World Cup 94, of which Dunga was the captain and reference of leadership and vibration, not calmed critics who saw with disdain the way, say, performance, used by the Brazilian team for this victory.

Saved the appropriate proportions - especially when compared to the power of a World Cup for the America Cup - these questions return when Dunga, the starter in his career in technical, wins his first race in front of selected Brazilian. The America Cup 2007 echoes to what is said in the 94 and more enjoyable in 2002, that is, the performance of the Brazilian team did not honor the legitimate Brazilian football, football-art. On July 15, 2007, date of the final between Brazil and Argentina for the America Cup in Venezuela disputed, the newspaper Zero Hora/RS published on the cover of the Sports section the following headline: *"The Show has changed its side Sunday balances end of this time worker from Dunga to the art football of Argentine"* In the text written by journalist Leonardo Oliveira, special envoy of the newspaper competition, you can find passages like this:

If the selection of Argentina is virtuous, a copy of Dunga is its faithful. The discipline, the willingness and commitment worth more than moves to end. (...) The vanity was far from the concentration of Brazil. As the brightness of football.

This means that, even before the departure that is reflected, beyond the preservation opponent between worker and soccer-team gear, was the finding that the performance of the team play the style that Dunga has been recognized, regardless of the result achieved more hours afternoon. That would be a compliment or a reduction in Brazilian football? Rather than fall in adjectivation we must be attentive to the debate urged that the positive outcome with respect, again, the merits of achievement. The example, two in analyzes various columnists deserve attention, both being after the victory of three to zero from Brazilian team selection about Argentina and the first written expression of each of the spaces they occupy in their newspapers. On July 16, 2007, following the final day, under the title *"Brazil wins Brazil"*, the journalist Wianey Carlet writes in his column: *"It was this same reason, the Brazilian National Team Win humiliated to the arrogant and powerful former Argentina, but it was defeated, too, a dominant national preference by deceptive art-football."* In contrast, the column published by Juca Kfouri in the Folha de São Paulo/SP on July 22, 2007 carries the title *"Win with the ball all"* and says:

Columnists of the major newspapers of the capital bathed by River Plate exalt the ability to make warrior Dunga in a style that has always been characterized, according to them, by fantasy. Exaggeration, of course, is also typical of wins, because it is not even true that our football has only won with art, something easily note in 1994 and 2002, the U.S. and Asia. What's victories also are forgetting is that the U.S. campaign was a great display only Brazilian in the victory against the Netherlands (3 to 2). And the campaign only in the Asian final, against Germany, football was convincing. Like now, in Venezuela, the truth of football is summarized on Argentina to triumph in the end, insofismable

Some considerations need emphasis within those notes. The first is that even those who dazzle with the performance of the successful way it presents itself, still does not eliminate the existence of a art-football. Instead, the pose as defeated. It is the question: who was victorious football? In contrast to those complaint not by winning dishonorable do not cease. Increase the volume of Brazilian football that there is any truth, ideal, and that football remains strong ties with art. Football and art, soccer-art, football is art: unlikely linguistic or conceptual confusion?

Finally, it is essential to stress that the dissonance hours presented in this article is to emphasize the concern, at least in vehicles of communication used in this field of struggle for meaning in one way or another, find a projection social discourse or even to solidify the from it. More than a *reification* of discourse, this is a battle discourse that makes use of different artifacts, which are close and are far removed from our political principles, ethical and aesthetic. That is the art of confrontation.

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IT IS FREE ART FOR FOOTBALL SOCCER-ART? A REFLECTION OF THE CONCEPT ABOUT PRODUCTS TALK OF BRAZIL NATIONAL FOOTBALL POST AMERICA CUP 2007.

Abstract

The Brazilian team football carries a football identity marked by vehicles of communication as having a commitment to a style of game known as football-art rather than a football-force itself to a European style. However, this concept is confused with another pointing the football as a kind of art, regardless of its features of play. Thus, this short article intends to move these conceptualizations dichotomous analyzing how the sports media itself intends to present the evidence in this debate, both in the radicalization of 'vs' as in its elimination. To this end, the writing divided into two stages with the first dialogue on extending the concept of art after modernism - not necessarily post-modern - that is what the sport and, consequently, football, is a kind of art the art and not be only linked to a style of playing football. In the second part looking empirically map and consider, even in summary form, the way that the media part of the construction of these offices in speeches made news in the newspaper Zero Hora / RS and Folha de Sao Paulo / SP, a total of five edits, after winning the America Cup 2007 by selected Brazilian. Football and art, soccer-art, football is art: improbability language or conceptual confusion?

Key Words: Art, Soccer, Brazilian Team.

Il EST GRATUIT POUR L'ART DE SOCCER-FOOTBALL ART? UNE RÉFLEXION DE LA NOTION SUR LES PRODUITS DE PARLER DE FOOTBALL DU BRÉSIL DE L'APRÈS-COPA AMERICA 2007

Résumè

Le Brésil nationale de football a une identité footballistique marquée par les véhicules de communication comme ayant un engagement à un style de jeu connu sous le nom de football-art plutôt que comme une force de football lui-même à un style européen. Toutefois, cette notion est confondue avec une autre pointe le football comme une sorte d'art, indépendamment de ses caractéristiques de jouer. Ainsi, ce court article vise à déplacer ces conceptualisations dichotomique analysant la manière dont les médias de sport lui-même l'intention de présenter les éléments de preuve dans ce débat, tant dans le radicalisme de “vs” comme dans son élimination. À cette fin, l'écriture divisée en deux étapes avec le premier dialogue sur l'élargissement de la notion de l'art après le modernisme - pas nécessairement post-moderne - c'est ce que le sport et, par conséquent, le football, est une sorte d'art l'art et ne pas être exclusivement liée à un style de jouer au football. Dans la deuxième partie la recherche empirique et examiner la carte, même sous forme de résumé, la façon dont les médias une partie de la construction de ces bureaux dans des discours prononcés nouvelles dans le journal Zero Hora / RS et Folha de Sao Paulo / SP, un total de cinq les modifications, après avoir remporté la Copa America 2007 par certains brésilien. Football et de l'art, l'art de football, le football est un art: peu probable linguistique ou confusion conceptuelle?

Mots-Clés: art, football, le Brésil.

¿FÚTBOL ES ARTE SIN SER FÚTBOL- ARTE? UNA REFLEXIÓN ACERCA DE LAS PRODUCIONES DISCURSIVAS SOBRE LA SELECCIÓN BRASILEÑA DE FÚTBOL PUESTO COPA AMÉRICA 2007

Resumen

La Selección Brasileña de Fútbol carga una identidad futbolística marcada por los vehículos de comunicación como teniendo un compromiso con un estilo de jugar conocido como el fútbol arte en detrimento de un fútbol fuerza propio de un estilo europeo. Sin embargo, esta conceptuación se confunde con otra que apunta el fútbol como un tipo de arte, independiente de sus características de juego. Así que, este breve artículo pretende movilizar estas conceptuaciones dicotómicas analizando de cual forma la propia prensa deportiva tensiona los elementos presentes en este debate, tanto en la radicalización del “VS” cuanto en su supresión. Para eso, dividí la escrita en dos momentos, siendo el primero un diálogo sobre el alargamiento del concepto de arte después de la modernidad no necesariamente post moderno que hace con que el deporte y, por consiguiente el fútbol, sea un tipo de arte y no la arte ser exclusivamente vinculada a un estilo de jugar fútbol. En la segunda parte procuro mapear empíricamente y ponderar, mismo de forma sucinta, la forma con que los medios de comunicación participan del proceso de construcción de estas representaciones en intervenciones periodísticas hechas en los periódicos *Zero Hora/RS* y *Folha de São Paulo/SP,* en un total de cinco ediciones, posteriores a la conquista de la Copa América de 2007 por el seleccionado brasileño. Fútbol y arte, fútbol-arte, fútbol es arte: ¿improbabilidades lingüísticas o confusiones conceptuales?

Palabras claves: Arte, Fútbol, Selección Brasileña.

FUTEBOL É ARTE SEM SER FUTEBOL-ARTE? UMA REFLEXÃO CONCEITUAL ACERCA DAS PRODUÇÕES DISCURSIVAS SOBRE A SELEÇÃO BRASILEIRA DE FUTEBOL PÓS-COPA AMÉRICA 2007

Resumo

A Seleção Brasileira de futebol carrega uma identidade futebolística marcada pelos veículos de comunicação como tendo um compromisso com um estilo de jogo conhecido como futebol-arte em detrimento de um futebol-força próprio de um estilo europeu. No entanto, esta conceituação confunde-se com outra que aponta o futebol como um tipo de arte, independente de suas características de jogo. Assim, este breve artigo pretende movimentar estas conceituações dicotômicas analisando de que forma a própria imprensa esportiva tenciona os elementos presentes neste debate, tanto na radicalização do 'vs' quanto na sua supressão. Para tal, divido a escrita em dois momentos sendo o primeiro um diálogo sobre o alargamento do conceito de arte após a modernidade não necessariamente pós-moderno que faz com o que o esporte e, por conseqüência o futebol, seja um tipo de arte e não a arte ser exclusivamente vinculada a um estilo de jogar futebol. Na segunda parte procuro mapear empiricamente e ponderar, mesmo que de forma sucinta, a forma com que as mídias participam do processo de construção destas representações em intervenções jornalísticas feitas nos jornais Zero Hora/RS e Folha de São Paulo/SP, num total de cinco edições, posteriores a conquista da Copa América 2007 pelo selecionado brasileiro. Futebol e arte, futebol-arte, futebol é arte: improbabilidades lingüísticas ou confusões conceituais?

Palavras-Chaves: Arte, Futebol, Seleção Brasileira.