173 - THE PETECA GAME ON THE COPACABANA BEACH SEEN BY ITS PRACTITIONERS

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Introduction

The Copacabana beach, that has already had its beauty in versus and proses by poets, is also a privileged place where, in approximately four kilometers of extension on the sand, the living and tolerance to the most different guys, in different cultural social condition. We see in the Copa - as it is kindly called by the practitioners), besides the people that go there to have a pleasant sun bath, sea bath, and others who see it as a place to a sportive practice of leisure, that as a personal option or opposition to work, it is an important phenomenon in modern life, once it permits the study of human life in society. Several studies that were made tried to delineate the sportive practices as a way of leisure that happen along the sand of this carioca beach, making it possible to have an idea of the cultural identities that happen in this priviledged space of the city.. To Hall (2002) cultures are not composed not only by cultural institutions, but also of symbols and representations. However, the speech ithat is one of the manners to construct the senses that influenced and organized the actions and the conceptions that people have from themselves, is one of the constructer of culture. Continuing with this argument, this author argues that the cultures produce senses in which we construct our cultural identities. These senses are in the stories that are talked about the human manifestation, memories which connect the present and the past of these manifestations and images that are built by them.

This way, the beach can be seen as a space of culture where lots of meanings come from it, it generates focus of identification and system of representations. According to Costa (2000), the sports practiced with nature contact, out of the institutionalized structures, they bring a symbolic alteration to the signs present in the imaginary. The several sportive modalities that are part of the daily life on the most famous sand of Rio de Janeiro present, depending on the modality, with purpose and different objective. TO study these practices can make larger the knowlegment about human cultural identity of Rio de Janeiro city that go to these places.

In relation to the peteca games on the beaches, its practice and forms of plying are different. The peteca practiced on the sand of Copacabana beach is played one way in the postos 2 and 3 and is played another way in the posto 6, with different number of participants, space and rules. There is no common rule among them, which provoke us to understand.

According to Sales, Mota and Pereira in Da Costa (2005), the peteca has already been presented in the Indian culture and it was used for fun to the kids and young white and black ladies, during the Brasil as a colony extending until today. With this study, it is possible to contribute to understand which public politics were presented and helped the sportive practice on the beach expecting a better quality of life.. The study has an objective the comprehension of the social imaginary of the petequeiros, throughout the speeches of some of the practitioners of the peteca game on the Copacabana beach. The research presents the characteristics of a exploit, descriptive, and qualitative approach, as a ethnographical base , presenting as a field of investigation the postos 2,3 and 6 of the Copacabana beach. Besides the direct observation and the registers in the diary field, it was used the interview semi structured with seven players of peteca on the Copacabana beach.- being two players from the posto 6 and five from the posto 3, all of them men and aged about 40 and 62 years old. Of this group, two of them are retired and the others are free lancers, all of them live at the South Zone of the city of Rio de Janeiro and they play peteca about 10 years.

The questions are concentrated in the senses of space on the beach and the peteca game, the report of the most exciting day and the day of great frustration and how to seduce people to the game of peteca on the beach. We used the speech of Eny Orlandi (2001, trying to look for the production of feelings revealed by them. These interpretation were add to observations in the diary of field that had as focus the game, the relation between and the representations that the speeches revealed or silent. It was observed relevant aspects that were referential of analysis to the space and fun contract..

The Study

When we codified the speeches of some social actors, practitioners of peteca game on the Copacabana beach, it was seen that the average is around 45 and 65 years old. These actors adopted the peteca game as a leisure sportive practice, for more than 20 years. To interpret their speeches, it was taken as the basic proposal of Discourse analysis (AD) of Eni Orlandi (2001), that tries to comprehend the senses of elements in the order of language connected to the speeches, which characterizes the speeches, the person, the history and the petequeiros´ideolgy. Such information, according to the Author, approaches the linguistic of these petequeiros. And these details make the speeches be understood. So, the words and the silence give signs that constitute between the discursive formation and ideological, manifested in the marks of the speech of each actor.

So, in relation to the actors that appear in the speeches of the petequerios, we can say that he is linked to the first person in the singular "I", or like the first person of the plural "we", when the petequeiro makes a relationship with "us" and the "guys". It is clear in these speeches, the person is considering his role as the speaker in the history and with the senses that each one puts in his speech. The speaker refers to the person as "we" , involved with the petequeiros like "we" or "guys" like himself.

"…we keep playing the peteca from one side to another…"R5

[…] the guys of the peteca know each other […] R3

When this petequeiro refers to himself as a member of the group, he makes uses of the pronouns "I" or "you", assuming the role of himself in the place of the speaker. And when he refers to the first person in the plural, he is assuming the situation of authority in relation to the topic peteca.

"…I started to play the peteca and never stopped…" R3

"you have to give your blood to start the game…" R2

"we, here, play without advantage…"R3

According to Orlandi (2001), the gesture of interpretation is that realize the relation of the subject with the language, with the history and its senses. It is this way that happens the subjectiveness and the relation of the language with exteriority. In this sense, the inter discourse, accepted as a place of construction of the senses, makes a process with the formulations that have been done and forgotten. They will determine what we said. So, in order that words make sense it is necessary that they have already have sense. As an example, De Jesus (1999) says that at the end of the XX century, the intensification of the usage of the beach for pleasure is a cultural data of that century, that already had a pleasure and happiness in the people that every day went to the beaches of Rio de Janeiro.

Today, according to the observations done and the speeches of the interviewers , to play the peteca in Copacabana means to have contact with a body practice in an environment that makes possible a healthy sportive practice, a pleasant sea bath and the pleasure meeting with the friends..

"…The sport for me is to be in contact with nature. I associate the sport to the beach and sea. It is a great leisure…I can´t stand going to the beach and doing nothing. It is always to play peteca…" R1

"… I am used to play on the beach…it is the fresh air…has sun, sea, beautiful woman, beer. So, on the beach the game of peteca is a great fun…"R2

"with this peteca game, it is a good way to maintain a good shape"

" For me, this here is a health habit, you play, do exercise, stay among nice people, friends and the beach is a glad and health ´placec." R5

On the other hand, the intra speech can be seen as a base of formulation of what is being said at that moment, that is, beneath the real and actual conditions. As an example, in Rio de Janeiro - even verifying a center that developed and insists with its own characteristics peculiar of the beaches- there is few people that play it.

" there is not to much renovation, the youngers do not play it. You can see that there is not too much boys playing in the net, and only the older people or older that play and many have left to play because of the age and harm"R 02

" There is no renovation, only who knows the game, play it…" R3

"here are always the same. Sometimes appear some new guy, but it is rare, they are always the same people that are used to play here…" R 05

According to some petequeiros this happens because the peteca is associated with a physical practice destiny for a certain age and not to have the same visibility that the others sports have.

"…there are many people that still think that the peteca is a game for children or adults…" R3

"…you can see on the beach much more nets of volleyballs or futevôlei that peteca, that there is one one in front of Paula Freitas and Duvivier streets…" R2

"I don´t think so, the Brazilian sport is really soccer, From som time to today, the volleyball and futevôlei have increased a lot, that what we mostly see on the beach" R7

The peteca game - because it is not connected with TV- is not much visible to the population in general. Besides, the marketing hasn´t seen the peteca as a product, a reason, that can take people, democratically , to have this habit, increasing its field of actuation . The esthetic aura (Massesoli,2004) favors the culture of feeling, what is important is a specie of valor that makes admiration and shared likes, that work as a sort of concrete, ok linking, that makes a link between one component and the other group. This identification that links one person to a determined group, or a serie of groups, implies multiple values, taking this aura to do the peteca game., sometjing to feel together with the other, making it a factor of socialization (Michel Maffesoli (2005) in the speech of Narcisism as soothing that promotes everything that is order of shared passion, being the cause and effect the history of the group., making a manifestation have only sense to those who recognize or created. This takes us understand the multiplicity forms of playing peteca. It varies not only because of the places and the spaces, but mainly by the meanings related to it.

Because of this, we see in the speeches of the petequeiros a preference of localization (square or beach), of space (posto 2 or posto 3 or posto 6) and formalization (peteca with or without net or peteca without net).

This makes us have an autonomy in the manifestation of the practice of peteca realized on Copacabana beach. Of course, it is not an autonomy itself, but a relative autonomy, that is in relation to the others sorts of manifestation of peteca practice and the others sports present on the sand of the beach.

Thus, in the peteca carioca, where we use net and played at posto two and three of Copacabana beach, we may observe a preoccupation with the competitive aspect of the game, where the practitioners do not only throw the peteca, but also by this means, dispute scores to try a victory on the opponent.

"I like the net game where we dispute, compete, you do not only throw the peteca from one side to another. You must have a score, win the opponent, think of strategies to reach your objective in the game, well, it is really cool…"R07

The greatest fun in this game is to win the opponent, specially when these opponents are stronger or are form Icaraí (Niterói), that on the speeches of the interviewers reveal as the stongest and so, the most difficult to be won. Because of this, Icaraí, is another kind of Copacabana with a meaning that is important.

"Once we played with the guys from Niterói and my couple was the only one which won from the guys. They usually win from the guys of Rio. But with my couple they were bad…" R 03

"… there was once that we played against the guys from Niterói, and we won many couples, because generally the people from Rio lose from the people from Niterói…" R 04

"there was a couple from Niterói better than ours, but we almost won from them. It was not easy…it was a very disputed game. It was one of the best games I played" R 07

As a component of this peteca game, the symbolic aspect of the net is stricted to something that flies, a spiritual strength , with the leathers, as a symbol from the air, that comes from sky (Chevallier & Gheerbrant, 1994) To capture the peteca means to interrupt the movement of the opponent.So, the fun of the peteca carioca is in the competitive of the dispute, winning the opponent, in the symbolic aspect of the great fun and captures what symbolizes the spiritual strength landed by the opponent peteca..

In another way the Free peteca, where it does not use the net and played at postos 6, we observe that its practitioners give a sense of humour to the game, because they are concentrated in the peteca not to touch the floor.

"…I don´t like to play the peteca with net, where they count scores and it´s a hard dispute. Here no. The guys are nicer, we come here only to play, to have fun, not to compete with the other…" R 05

At this sense the symbolic aspect is in the maintenance of the movement of this air symbol and the spiritual strength that is shared by all the participants of this sort of peteca game.

"…I like to play the free peteca, here you keep on throwing the peteca hours ans hours, cool, it´s a big fun, no stress for victory or defeat…" R 06

However, according to Costa (2000), the intention to apply a "medal" in one of the opponents makes the free peteca have a sense of competition, because in the speeches of them and in the characteristics of this game, it is not demonstrated a declared competitive intention, but it comes by means of the intentions to apply a medal.

"…we form two groups in front to another, and keep throwing the peteca one side to another. The objective is not to touch the floor. The guy sends the peteca to here and you try everything not to receive a medal, and if you can, you send it back…(laughs)" R 06

So we may say that the two forms to practice the peteca on Copacabana beach, have acompetitive organization of the

game, being one more formal - that is Peteca carioca - and the other less formal, being dissimulated , by applying a medal- that is the case of peteca livre.

Consequentely, the similarities between the meanings of these sorts of peteca game of the beach for being less visible by its practice and symbolisms are very distinct, on the other hand, the differences in their meanings are very clear.

In the Peteca Carioca the fun is in the competition, dispute, in the Peteca Livre the fun is on the routine action of throwing the peteca and not touching the floor, making it more a cooperative game .

Although the petequeiro says that the peteca is a simple game- because you have routine actions, repetitive, however, he does not consider such an easy game to be practiced. This is independently of the way you play the peteca- to its practitioners, you must have ability with both hands you have to attend to certain specific roles during the game.

"… it is a game that makes your body moves, and although it is not so easy as it seems, it is easy to play…" (R 02)

"…the peteca is a simple sport, anyone can play it and you don not need to be a great athlete to play…" (R 05)

In the peteca livre, that the components of the same group are one side by side, there is not a specific role to occur, only that who is common to all of them, that is, throwing the peteca that comes in your direction, requires ability in both hands.

However, in the Peteca Carioca, because of the sense of the game, positions and roles are assumed during the game. Two players in one side of the field, one in front, next to the net and the other, behind, near to the end of the field. These positions correspond as the role of attack, the one near the net, and defensor, the one near to the end of the field. So, a good precision in the ability is necessary according to the role designed during the game. Despite the differences between the petequeiros of Copacabana, because of the different games they have, they get closer to their opinion in relation to the distinction with peteca games practiced on the sand of the beaches and in the square of clubs.

The petequeiros understand that besides the forms of organization and realization of the games of peteca realized on the sands, these join natural elements, like sand, sea, sun, wind and are characterized as less formal environment , more pleasant, making so the games of peteca more attractive than the ones played in the clubs,.

"…I also played in a club, but I prefer the beach.It is much better because it is a fun place and pleasant[…] (R 03)

"…the peteca of the beach, because there is sand, has sun, sea this beautiful view, the women around, the friends. Erm, here is more pleasant…"R 04

"…being on the beach, that is cool, this marvelous place, , with a beautiful view, beautiful women around, this sun, this sea. It says everything…"(R06)

So, the petequeiros of Copacabana consider that beach adequate. However, the glue that was given by Maffesoli (2004) and Costa Neto (2005) is that the privileged for this beach happens because it is more than a pleasant place. It is because it is a true altar where the petequeiros can celebrate daily their leisure sportive practice.

However, we observe in such manifestations, a practice of inclusion / exclusion, that it in a climate of happiness and discontraction , it is cultivated the resistance in admitting elements out of the group and moments of leisure pleasure, excepted if introduced by someone of the group, but admit interchange with others groups of the same beach or different beaches. Another criteria of acceptance of new elements can happen when someone is absent. The technical ability is another criteria that may influence such acceptance. Everything can be negotiated, but go to the beach and not play peteca, cannot happen.

Another situation of inclusion/exclusion refer to the gender, that is, the restricted participation of women in the petecas´games, in the three postos where you have this game.

Final Considerations

To focus the eye on the beach is to understand it as "a space where the valorization of human dimensions, that is social function of sport is present" (Costa & Tubino, 1988,p.27)

In this sense, in the comprehension of the petequeiros, to play in Copacabana means to have a body contact in a environment which makes possible a health sportive practice, a sea bath and a pleasant meeting with friends.

This is part of a process of "concept of new bodies practices of entertainment , that glorify the muscular activity in free space" (Costa Neto,2005,p.127)

So, the beach is a guess place to go and do exercise and also for pleasure, because it makes easier the sociability by means of glad activities and enables the human affect.

In the interpretation of the speech of the petequeiros, the low participants is because this game has not developed signs that differ socially the people. The wake up or performance of this game may be compromised in the imaginary of the people, besides its visibility to the population, in general not compromised because it is not on TV and midia.

The multiplicity of the practice of peteca varies because its meanings are borrowed to her, implying several values. So, the great divisor of meaning to the games of peteca practiced on the sand of Copacabana is the existence of net;because the presence or absence of it, interfere effectively not only in the game, but also in the way its practitioners understand the peteca on the beach. Thus, the game of peteca, where we have net, we observe a preoccupation with the competitive aspect of the game. Meanwhile, the game that does not make use of the net, the preoccupation is with the cooperation.

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THE PETECA GAME ON THE COPACABANA BEACH SEEN BY ITS PRACTITIONERS

Summary: This article will demonstrate how its practitioners comprehend the peteca game on the Copacabana beach. When we try to understand the speech of some practitioners of peteca game on the Copacabana beach, we try to comprehend the social imaginary of these people. The study -with a exploit and descriptive character, with a qualitative approach, of ethnographic interpretation, presents as a field of investigation the postos (places) 2,3 and 6 of Copacabana beach - it has been observed that the peteca is a dynamic game and of great motor simplicity:it has a low cost of its sportive material, and carries the tradition and the manifestation of children fun culture. At the space of the beach it is presented in a variety forms and with characteristic of leisure activity. However, few people get involved in this game in Rio de Janeiro. We verify a number that developed and resists, with own characteristics, on the beaches, creating the identity of peteca on the beach. These facts call our attention to understand better this phenomenon and focus on the beach as a space of valorization of human dimension. It is believed that with this study we can contribute with the conditions that enable the public politics that contribute to these sportive activities of leisure on the beach looking forward to seeing better quality of life.

Key-words: sport, leisure, peteca game

LE JOUET VOLANT SUR LA PLAGE DE COPACABANA VU PAR SES ACTEURS

RÉSUMÉ : Cet article démontrera comment le jouet volant sur la plage de Copacabana est compris par ses acteurs. En dechifrant les façons de parler de quelques participants du jouet volant sur la plage de Copacabana, on essaye de comprendre l'imaginaire social de ces joueurs. L'étude - de caractéristique descriptive et exploratoire, à l'abordage qualitative, de base ethnographique interprétative, présentant como champ de recherche les postes 2, 3 et 6 de la plage de Copacabana - constate que jouet volant est un jeu dynamique d'extrême simplicité motrice ; il est de coût très bas à cause de son matériel sportif ; il porte la tradition et la manifestation de la culture ludique d'enfants. Sur l'espace de la plage le jouet volant se presente de manière diversifiée et avec les caractéristiques d'activité de loisir. Mais on constate une faible adhésion à ce jeu à Rio de Janeiro. Cependant, on vérifie un noyau qui l'a développé et qui résiste, avec de caractéristiques propres, sur les plages, et crée l'identité du jouet volant de plage. Ces faits ont provoqué l'intérêt pour une meilleure compréhension de ce phénomène et permetent de regarder la plage comme un espace de valorisation des dimensions humaines. On croit que par cette étude il sera possible d'apporter une contribution aux conditions de favoriser les politiques publiques qui donnent des subsides aux activités sportives de loisir sur la plage pour améliorer la qualité de vie.

Mots-clés : sport et loisir, jouet volant

EL JUEGO DE LA PETECA EN LA PLAYA DE COPACABANA EN LA INTERPRETACION DE SUS ACTORES

RESUMEN: El presente artículo tiene como objetivo mostrar como el juego de la peteca en la playa de Copacabana es interpretado por sus actores. Se busca comprehender el imaginario social de los mismos, a través del análisis de las verbalizaciones de los que practican el juego de Peteca en la playa de Copacabana. El estudio -de carácter descriptivo exploratorio, con un abordaje cualitativo, de base etnográfica interpretativa- se basa en una investigación realizada en los "postos" 2,3 y 6 de la playa de Copacabana. Este estudio ha constatado que el "juego de la peteca" es un juego dinámico, de gran simplicidad motriz; su material deportivo tiene bajo costo; e involucra la tradición y la manifestación de una cultura lúdica infantil. En el espacio de la playa, este juego se presenta de forma diversificada y tiene como característica el ser una actividad de placer. Aunque no existe una adhesión muy importante a este juego en la ciudad de Rio de Janeiro, se verifica la persistencia de un núcleo que ha desarrollado este juego y lo mantiene en la playa, con características específicas, creando una identidad propia del juego: "el juego de la peteca de playa". Ante estos hechos se hace evidente el interés en tener una comprensión mayor de este fenómeno y focalizar la observación sobre la playa como espacio de valorización de las dimensiones humanas. Con el referido estudio, se contribuirá a las condiciones que favorecen las políticas públicas que subsidian las actividades deportivas de placer en la playa, de cara a una mejora general de la calidad de vida.

Palabras Claves: deporte, placer, juego de la peteca

O JOGO DE PETECA NA PRAIA DE COPACABANA NA COMPREENSÃO DE SEUS ATORES

RESUMO: Este artigo demonstrará como o jogo de peteca na praia de Copacabana é compreendido pelos seus atores**.** Ao decifrar as falas de alguns praticantes do jogo de peteca na praia de Copacabana, procura-se compreender o imaginário social de tais petequeros.O estudo - de caráter descritivo exploratório, com abordagem qualitativa, de base etnográfica interpretativa, apresenta como campo de investigação os postos 2, 3 e 6 da praia de Copacabana - têm constatado que a peteca é um jogo dinâmico e de grande simplicidade motora; tem um baixo custo de seu material esportivo; carrega a tradição e a manifestação da cultura lúdica infantil. No espaço da praia se apresenta de forma diversificada e com característica de atividade de lazer. Todavia, uma baixa adesão a este jogo é constatada no Rio de Janeiro. No entanto, verifica-se um núcleo que desenvolveu e que resiste, com características próprias, nas praias, criando a identidade da peteca de praia. Tais fatos provocam o interesse de se ter uma compreensão maior deste fenômeno e enseja focalizar o olhar sobre a praia como um espaço de valorização das dimensões humanas. Acredita-se que com o referido estudo pode-se contribuir com as condições que favoreçam as políticas públicas que subsidiam atividades esportivas de lazer na praia com vista à melhoria da qualidade de vida.

Palavras Chaves: esporte e lazer, jogo de peteca.