176 - FUTEVÔLEI ON COPACABANA BEACH AND ITS CULTURAL IDENTITY

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Among the sportive practice in free space, specially on the sand of the beach, we may find "futevôlei"- a mixture between soccer and volleyball. This sport was created in Rio de Janeiro, during the 60's, between 1964 and 1965, by a group of contesting guys, having as a leader an ex- soccer player from the Botafogo Club of soccer and Regatas-Otávio as he was named. Once the police prohibited the practice of soccer and the line for the passes on the beach until certain time. Otávio and his friends decided to play soccer creating a square, which had the same sizes of a volleyball square. This happened next to Rua Bolívar, near the shore of Copacabana. The futevôlei square simply made use of the landmark of the soccer, without nets; on the floor, they marked the lines of the volleyball square, on the sand. The teams were formed by six, five or less players, but they could give three kicks on the ball, with the feet or head, shoulder, chest, thigh, and the ball could not touch the floor. There was born an adaptation of the volleyball of the beach, played with the feet. It was a "voleio"-"flying dance" with the ball, pulsed by directed kick, sometimes to the partners, sometimes to the opponent field, passing over the net, which requires a body control and the ball, besides an adequate communication between partners and opponents.

The objective of this study are: (a) investigate the sense of adventure expressed on the practitioners speech, that play futev6olei in a pleasant place as the sand of the beach of Copacabana, (b) find out symbolical and mythical elements present in the futevôlei culture, that makes the players action on the Copacabana beach.

The procedures adopted in the methodological strategies are a qualitative research of ethnographic nature, in relation to the senses of the ones who practice adventure and the pleasant space in the practice of futevôlei. It was also adopted a projective association of ideas, provoked during the interview. Doing this, we tried to add the subjective aspect of the eleven players, caught as an invitation.

To better get into in the linguistic universe of the practitioners of the futevôlei, we used the technique of ideas association. It is used by psychoanalysis with the idea of studying mental association, helping to penetrate in the subjective of the person. To this analysis, the practitioners were invited to express orally a word that immediate comes to their minds, in relation to another presented. If no word came to the mind, the interviewer stood up his hand, passing direct to another word. This procedures helped affection that serve for interpretation of the senses and symbols.

This way we could find the "non-said" on the speech of the practitioners of futevôlei. We considered the cognitions that were remembered, adopting the criteria of collective nature (frequency of indication) and the individual nature. The inductive words selected to the projective technique were taken from a linguistic universe of the practitioners of futevôlei, in the total of nine:sport, beach, freedom, adventure, happiness, friendship, challenge, futevôlei and leisure.

The relation found among the answers is of meaning not cause, which permits the access to the base that maintain them together (Ulson,1988), giving us condition to capture the affective intonation that they show.

There were chosen semantic categories that receive common associations to a ïmagético" group by the practitioners of futevôlei, as well as the non-common categories. The senses presented by these actors are listed in number 1 in order of frequency. After this order, we can build a construction of constellation of senses done by the practitioners.

Frequency of senses(feelings) found in the association of ideas of the practitioners of Futevôlei

Association of ideas			
Common association		Non common association	
futevôlei	17	bet	03
Win/victory	13	Beaches of game of futevolei	02
friends	11	Recognize of futevolei	01
leisure	09	objective	01
pleasure	05	freedom	01
life	04	Do what comes to mind	01
beach	03	relax	01
sport	03	health	01
Play better	02	Make fun/sacanear	01
		celebration	01
		frustration	
		love	
		My son	

The common associations with a bigger intensity of choice (futevôlei/win/victory) give us the idea of a culture of challenge, confront with the opponent, trying to have his moment of glory, during the games of futevôlei, his moment of hero, facing the unexpected.

As seen, among the four categories used by Roger Caillois (1990), to classify the games (agon, alea, mimicry e illinx) Agon appears in a group of games as competition, that is, as a combat where the equality of opportunities is created artificially so that the opponents can face to real conditions, so that give value very precise to the winner. The game is a battle where we have strategy of defense, attack, and ends with the symbolic death of the opponent. During the game, the competitors face each other in equal conditions, the handicap is estabilished according to the level of the players..

Bachelard, when studying the wishes of human being, shows us the images present in the strength of land stuff, the strength material. The principal characteristic of the land stuff is resistance, which is immediate and constant, considering the imagination of energy, imagination which is formed in a way of combats of work against the hard stuff. Thus, if the game of futevôlei makes use of the "agon", the competition, the combat in the square of sand happens kicking the ball which will be thrown to the opponent field, which also implies resistance . Bachelard (1991) says that the imagination of resistance, has by essence against. To have a resistance, it must have a persistence, a domination upon the intimity of the material.. Living an experience like this, the exterior form lived inside us that wishes victory, and more than it resistes, more we become excite to reach it. At this case, this domination of the game requires ability to dominate the ball and put it in the game:the opponent field.. There is a interior strength in the

player that flows images of potentiality, images that he is the owner of the ability, and putting out an agressive energy, strong, give him condition to dominate, taking him to victory.

It is clear that who chooses to develop any activity like leisure, do it because is the owner of success and ability on what chooses to do, and considers himself good, it seems natural to wish victory. This conscience of the power, domination above the game, makes him have dreams of omnipotence, says Bachelard (1991). Domain the material gives an idea of omnipotence. And each player well succeed seems to imagine an invincible player.

In another chain formed during the associations we have (friends/leisure/pleasure), that considers the positive aspect of meeting friends at the end of the week to play futevôlei. The sociability makes part of th sportive activity and the pleasure of it.

The Futevôlei is an activity of leisure to its practitioners as soon as it is developed in the spare time of people, that is, not vinculated with work and studies and, in this free time, one option that is stronger than others, than religion, family or communitary activity. This will of explosion (Lefevbre,1991), make them wait to the moment, and live it with pleasure.

This culture could be called "culture of pleasure", of alternative choices, which is one of the characteristics of leisure activity:the individual choice. At the futevôlei, this choice happens as a community activity, making sociability larger, and giving sensations like pleasure. People, for Dumazedier (1994), only capture the sense of things that has to do with necessities and desires, that is, what is significant for them, starting to use symbols that express them. In the case, as means of entertainment , relax, feelings of victory, supremacy and glory appear.

The sportive leisure on the beach, specially on Copacabana beach, made appear a small group, sharing of emotions, making strong social links among them. Emotions mixtures of victories and defeats, pleasure and frustrations. To this Maffesoli (2000) called tribe. It is a emotional community that hasno project for the future, what is important is to be together to play "futevôlei". The pleasure that flows here is very effective to maintain sociability. . Everything works, according to the author, as if it were an breath, and it is in this sense that we must understand the ideal type of "emotional community" of the players of futevôlei. After the common sense and the ethic (emotional link), the habit is a good manner to characterize the daily life of these groups. The habit, this mysterious link, not formalized, but lived, in this case, by the players, as says Maffesoli (2000), is the minimum that fundament "be together". It is why they choose to play together usually at the same place, and because they share emotions that makes this semantic chain (friends/leisure/pleasure).

Another chain in the common associations was life/ beach/ sport/play better. One of the most interesting questions in this activity is to conquer the space on the beach for its practice. The intensity of the emotional links is such that presented as a multiple choice, as well as futevôlei, leisure. What it means to these actors, the beach is a sportive place in open air. Sea, sand, wind, sea baths , are not associated to the beach, but the beach associated to the sport by the way, the futevôlei. According to Lefebvre (2000), the space, as a result of human social relationship, gives a meaning to its use and functionality, influencing the way of behavior of human being, what makes us think that the beach is a kind of locus of encountering , sociability for training, a place to make better the abilities and personal skills.

The fact of emerging in the associations play better and victoy puts in evidence the category of a serious leisure (Sttebins 2002). Play better brings us images of persistance, of domain of himself, of his non-abilities, of self-control, while victory, of the semantic group above, leads to the exterior,

In opposition to the image of play better, the training which leads to the interiorization. While the images of"play better" give images and themes of opposition, the "victory" fights, of control of the mistakes, that appear while playing, the "victory" holds a group of different images, going together to the action of the players during the disputes.

Among the non- common associations, appears the "bet". To play betting, according to view of the practitioners, is to give a serious aspect to the game. As they say "Here nobody is Lion, to stand below the sun and after there is no compensation, it must have at least water or beer and sometimes, money".

On the bet, what calls attention of the player is not the fact of winning, neither the possible combinations, the math the accomplishes the bet is not so important than the idea to make the difference of the daily life. It seems he is involved by a magical that make him think that the sequence of facts is by his side, but win or lose, it does not matter so much. What makes the difference is the spirit of adventure, the unexpected, is "everything or nothing against the same".

Retondar (2004) treats the game as a human phenomenon, as a symbolic act that has its own sense. The game is the opening of the mystery , permanent tension, incredible fight against the real and the imaginary.

Another group that we can interpret is freedom, do what comes in mind, relaxing and health. According to Parker (1978), leisure expresses the desire of well being, gives opportunity to the exercise of choice, is to integrate, is the occasion to the development of large perspectives, deeper, to renew the body, the mind and the spirit. It gives opportunity to learn and also freedom to realization and expression to relax, to discover life in its plenitude. The word "balance" seems to be the key-word when we talk about activities of leisure in terms of quality: balance in the content of the activity, balance in the functions, trying to give some break, the entertainment of people involved; balance in the form, in the practice and use, having in sight the creative conformism , says Dumazedier (1973). These images of relaxing, tranquility were present in the group of actor presented in this research.

The ideas of making fun/sacanear, celebration and frustration cleared show the carioca style, kiding, joking and hospitable. According to Sabino (2001) everyone is "meu chapa"- my friend, "velhinho", "our friendship", "cumpadre", "my fellow". They call each other by the name in the first meeting, abbreviating; if he calls Marcelo, becomes Celo, Antonio becomes Toni, and after the second meeting, the carioca considers the other childhood friend.

To the author, the carioca thinks that he does not work, he is self critical, joker, he does not save his friends when playing. Nothing is sacred in the "sacanagem", he is before all, an optimistic, good humor.

Another chain formed was love/my son which identifies the relation with the affective that the practitioners of futevôlei present during their disputes.

The futevôlei is shown as a hybrid sport from the soccer and volleyball on the sand. Its identity appeared from the differences of these sports. Even that we use the kick, the control; it is not volleyball, but it makes use of the square, the ball over the net.

Futevôlei called for it the sports that were its inspiration: soccer and volleyball, but it identified as an adaptation of new ways, a closed construction around the skills of controlling and precision.

This adaptation made appear a sport that represent a powerful group that sustains its speech in the technical superiority of its construction, in the origin of the sport, in its superiority of development beginning in Rio, in the development, until today, on the beaches. A sport which symbols are excellence, body movement, male body at this case, because it began on Copacabana by men. Identify it with its original place means that this place started a fashion in the capital (when it was here) and all over Brazil. This was during the end of the XX century, in a place identified with free procedures and free sexuality.

The male speech has a sense of power, fight, to be against, competition, of victory that brings superiority when play futevôlei.

The re-creation of futevôlei brought the myth of men of a gruop of lovers of meetings on the beach, to make friends and play futevôlei, brought by the guys of the 60's and by the rivalry between the guys at Rua Bolívar and Constante Ramos. The creation of identity of futevôlei produced a kind of stereo male type, strong, with special muscles defined by the sand of the beach, but at the

same type playing, kidding.

Its identity is the beach and male, and it makes stronger in a free area, the beach that Archetti (2003) considers perfect to the beginning of hybrid, to the sexuality and to the exhibition of bodies. At this case, an intention hybrid, seen as positive, representing creativity, vitality and strength.

The speeches of the players are concentrated on their performance, where we see art and discipline, the elegance and the strength, tactic, the will of victory or the happiness to play beautifully, or make fun to the losers. These are the categories that present opposition.

The construction of futevôlei represented a group of common changes that made appear a new behavior order, the exercise of having to undo a estabilished order, by thee changing of the prohibited sport, substituting for an adaptation, something created and permitted.

On the beach, a mixture of entertainment and meetings of the differences, the person can have his conditions of antagonist or protagonist. Another way to recreate, to let flow dreams and desires. That what happened in the history of the futevôlei.They were threatened by the government that prohibited their encounters and fun, the players become protagonists of the creation of a new daily life: a new sportive modality This social group presented an objective alternative to face prohibition, presenting the sport with a new model, fitting it in the laws and rules, recreating the daily life, generating a new manner of sociability and sportive cultural insertion.

These actors rebuilt facing crises, making usage of pre existed models (soccer and volleyball). They recreated the daily life, making use of what Michel de Certeau (1999) called tactic, a movement that is animated because makes the practice, creating its own manner to do it, changing everything that was described. A calculated action, as necessary condition to autonomy. The futebolistas played in an opposite field, they played near the sidewalk, on the net of volleyball, on the hot and soft sand, according to strange laws of the police, trying to manipulate the order. And everything with humor and negotiation. They made a transformation with the existed situation. They made use of the creative imagination, they turned things up, developed another option to get rid of the strengths that presented as obstacle of the development of actions that gave them pleasure.

With boldness, a group of young constructed their scene on the beach by not getting rid of pleasure and the freedom to play, getting rid of of what enable them to live leisure.

The Copacabana, place of origin of the sport, is seen by the practitioners as a territory , which cause and consequence, according to Maffesoli (2004) is the communication-communion. The beach makes the link between them, it is as place of celebration, an emblematic place, where mysteries are celebrated, where the futebolistas meet, be together, know each other, by sharing common emotions, know themselves, their limits, their potentialities. It is a present altar, a space of sociability linked by the cultural tribe of futevôlei.

The ethic that accomplishes the sport on the Copacabana beach admits bet as motivation to the practitioners and to the observers . It is the game by the game, as Duvignaud(1997) would say. With this meeting there is a responsible moral in the words given by those that participate of the contract. Seeing as the good and bad, the bet stimulates and prices the players.

However, all this action happened because of the influence of myths and beliefs that dominated the social culture that sorrounded the origin: the male superiority, the boldness of recreating the daily life throughout the funny carioca spirit, made as an ethic that considers life an exaltation and sportive leisure. To politicize the sportive culture of futevôlei had to do with re-read reality of a sport created during the 60' by young cariocas. It meant to find clues of symbolic elements that made the social imaginary, that sometimes are hidden, sometimes appear with the action of those that make the practice

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FUTEVÔLEI ON THE BEACH OF COPACABANA AND ITS CULTURAL IDENTITY

Abstract:

Among the sportive practice in free space, specially on the sand of the beach, we may find "futevôlei"- a mixture between soccer and volleyball. This sport was created in Rio de Janeiro, during the 60's, between 1964 and 1965, by a group of contesting guys, having as a leader an ex- soccer player from the Botafogo Club of soccer and Regatas-Otávio as he was named. These people innovate facing a crisis, they appropriated models they have already had (soccer and volley). They rebuild the daily life, making usage of what Michel de Certeau (1999) called tactic, a movement which is animated by one doing the practice, creating his own way to do it, alternating everything that was prescribed. A calculated action, as condition of autonomy. The futevôlei is presented as a way of leisure and its practitioners , in the sense that id developed in the free space of people, that is, not connected with work and studies.

Its male identity and on the beach makes it stronger in a free zone, the beach, a space that Archetti (2003) considers proper to the beginnings of the hybrid, sexuality and also to the exhibition of bodies. In the case, an intentional hybrid, seen as positive, representing creativity, vitality and strength. The Copacabana beach, place of origin of the sport, is seen by the practitioners as a perfect place, where cause and consequence (Maffesoli 2004) is the communion -communication. The beach makes a link, it makes a place of celebration, an emblematic place, where mysteries are celebrated, where the guys "futebolistas" meet each other, know each other, and by the sharing of affection and common emotions, know themselves, their limits and potentialities. It is a kind of altar nowadays, a space of sociality linked by a cultural futevôlei.

FOOT-VOLLEY SUR LA PLAGE DE COPACABANA ET IDENTITÉ CULTURELLE

Résumé:

Parmi les pratiques sportives en plein air, surtout sur le sable de la plage, on trouve le foot-volley (futevolei), sport créé à Rio de Janeiro aux années 60, entre 1964 et 1965 par un groupe de jeunes contestataires, ayant comme leader un ancien footballeur du club brésilien Botafogo Futebol e Regatas - Otávio, comme on l'appelait. Ces acteurs ont innové, en face d'une crise menaçante, et se sont appropriés des modèles sportifs qui existaient déjà (football et volley-ball). Ils ont re-inventé le quotidien, en se servant de ce que Michel de Certeau (1999) appelait tactique, un mouvement animé par une exécution de la pratique, pour créer une manière personnelle de faire, modifiant tout ce qui était prescrit. Une action calculée comme condition nécessaire à l'autonomie. Le foot-volley est présenté comme une activité de loisir et ses praticants, à la mesure qu'il se développe au temps libre des gens, délié du travail et des études. Son identité de la plage et masculine se fortifie sur une zone libre, la plage, espace qu'Archetti (2003) considère favorable au surgissement des hybrides, pour la sexualité e l'exaltation des executions corporelles. Dans ce cas, un hybride intentionnel, vu comme positif, représentant la créativité, la vitalité e la force. La plage de Copacabana, lieu d'origine de ce sport, se présente à l'univers des praticants comme un lieu, dont la cause et l'effet selon Maffesoli (2004), c'est la communication-communion. La plage fair le lien entre eux, elle devient une place de commémoration sportive, un lieu emblématique où sont célébrés les mystères, où les joueurs de foot-volley se rencontrent, se réunissent, se reconnaissent les una aux autres et, par le partage des mêmes affections et des mêmes émotions se reconnaissent et reconnaissent leurs limites, leurs potententiels. Il s'agit d'un auteul de l'atualité, un espace de socialité consolidé par le mélange culturel abrité par la tribu du foot-volley.

FUTVOLEA (FOOTVOLLEY) EN LA PLAYA DE COPACABANA E IDENTIDAD CULTURAL

Resumen :

Entre las prácticas deportivas al aire libre, sobre todo en las arenas de la playa, se encuentra el futvolea (footvolley), deporte creado en el Río de Janeiro en la década de 60, de 1964 hasta 1965 por un grupo de jóvenes contestatarios, bajo el liderazgo de un ex jugador de fútbol del club Botafogo Futebol e Regatas - Otávio como era llamado. Eses actores innovaron delante de una crisis amenazadora, se apropiando de modelos deportivos ya existentes (fútbol y balonvolea). Inventaron de nuevo el cotidiano, utilizando el que Michel de Certeau (1999) llamó de táctica, un movimiento que es animado por un hacer de la práctica, creando una manera propia de hacer, alterando todo lo que estaba prescrito. Una acción calculada, como condición necesaria a la autonomía. El Futvolley se presenta como actividad de ocio y sus practicantes, en la medida que se desarrolla en el tiempo libre de las gentes, o sea, desvinculado del trabajo e de los estudios. Su identidad playera y masculina, se hace fuerte en una zona libre, la playa, un espacio que Archetti (2003) cree adecuado al aparecimiento de híbridos, para la sexualidad y para la exaltación de desempeños corporales. En ese caso, un híbrido intencional, visto como positivo, representando creatividad, vitalidad y fuerza. La playa de Copacabana, origen del deporte, se presenta en el universo de los practicantes como se fuera un territorio, cuya causa y cuyo efecto, como dice Maffesoli (2004), es la comunicación-comunión. La playa es el vínculo entre ellos, ella se constituye en un sitio de conmemoración deportiva, un sitio emblemático donde se celebran misterios, donde los practicantes se encuentran, se reúnen, se reconocen y, compartiendo afectos y emociones comunes, se reconocen, reconocen sus límites, sus potencialidades. Se trata de un altar de la actualidad, un espacio de sociabilidad consolidado por un amalgama cultural que alberga la tribu del futvolley.

FUTEVÔLEI NA PRAIA DE COPACABANA E IDENTIDADE CULTURAL

Resumo:

Dentre as práticas de esporte ao ar livre, em especial na areia da praia, encontramos o futevôlei, esporte criado no Rio de Janeiro na década de 60, em meados de 1964 e 1965 por um grupo de jovens contestadores, liderados por um ex-jogador de futebol do Botafogo Futebol e Regatas - o Otávio, como era chamado. Esses atores inovaram diante de uma crise ameaçadora, apropriando-se de modelos esportivos já existentes (futebol e voleibol). Reinventaram o cotidiano, se utilizando do que Michel de Certeau(1999) chamou de tática, um movimento que é animado por um fazer da prática, criando uma maneira própria de fazer, alterando tudo o que lhe era prescrito. Uma ação calculada, como condição necessária à autonomia. O futevôlei apresenta-se como uma atividade de lazer e seus praticantes, na medida em que é desenvolvido no tempo livre das pessoas, ou seja, desvinculado do trabalho e dos estudos. Sua identidade praiana e masculina, se fortalece numa zona livre, a praia, um espaço que Archetti (2003) considera propício para o surgimento de híbridos, para a sexualidade e para a exaltação de desempenhos corporais. No caso, um híbrido intencional, percebido como positivo, representando criatividade, vitalidade e força. A praia de Copacabana, lugar de origem do esporte, se apresenta no universo dos praticantes como um território, cuja causa e efeito, no dizer de Maffesoli (2004), é a comunicação-comunhão. A praia faz o elo entre eles, ela se constitui num lugar de comemoração esportiva, um lugar emblemático, onde se celebram mistérios, onde os futevolistas se encontram, se reúnem, reconhecem-se uns aos outros e, pelo partilhamento de afetos e das emoções comuns, conhecem a si mesmos, seus limites, suas potencialidades. Trata-se de um altar da atualidade, um espaço de socialidade consolidado pelo amálgama cultural que abriga a tribo do futevôlei.