135 - CROSSING IN OPEN WATERS:
SOCIAL IMAGINARY OF THE ADVENTURE AND RISK OF BLIND ATHLETES

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The human being, in its unity, brings subjectivity both in representations and in the imaginary. It introduces mystic, archetypical and phantasmagoric structures that are revealed only through language and don't come directly in the speeches' immediate production because they are camouflaged in the silences, in the insinuations. In a scientific investigation, our challenge is to pursue those tracks to subjectivity.

Several segments of the society, to the seniors' example, children and deficient - in the specific case of this study, the blind men, occupy a space to the margin of the society. For Lemos (1981), when the vision loss happens starting from the birth even about five years of age, the blind men, occupy a marginal space in the social process, for they present not production as the normal said people. The insert them in society, the right to the citizenship and to the freedom, it is necessary to develop projects of public politics that guarantee their rights. In order to find their place in society and to exercise their right of going and coming with autonomy, guaranteed by Law n. 7.853, dated October 24, 1989, that social group needs the orientation and mobility abilities. The presence of those abilities compensates the vision absence that limits them to the reception of incentives and space projections, facilitating their relationship in the atmosphere, favoring the displacements and the interactions with the others.

However, informed of the limitations, the blind man dares and he dreams. That dream is constituted in the creation of a lifestyle that allows rebuilding him / her the corporal image and the positions that the things come in the space. Things those that are not immobile, that you / they change of place in the space, demanding him / her always new assimilations and accommodations. This way, they apprehend the world corporeally. Santos (1996) reminds us that the "body is a space and, when we valued the individual action, we are respecting the corporal space. The space construction is symbolic and it is in the body that its notion is registered" (p.2). Through their bodies, individual occupy several spaces, using their locomotion and orientation.

The blind men's displacements in the different spaces provide them incentives of memory and of organization space-storm, but, before everything, it makes possible them the accomplishment of true imaginary trips. The fact guiding and moving with autonomy seems to wake up heroic dreams and adventure desires. When coming across with a group of blind people accomplishing a swimming crossing in open waters, we go back to the imaginary condition of the accomplishment of that adventure, in which was included a group of people who have constraints that reduce or eliminate the orientation and the mobility in an aquatic and wild environment.

The adventure, orientation and the blind men's corporal mobility in open waters become a dream in accomplishment; it is a conquest, a challenge of freedom of movements, in a wide space without apparent references, just an orientation through the touch of that that accompanies them. Santos (1996) says that to "develop the orientation and the blind men's mobility is to give them conditions to enjoy and to exercise the right of going and coming with independence and spontaneity. Besides being abilities with importance for the exercise of the blind men's freedom, orientation and mobility are areas of few studies" (p.6).

Simmel (1988) believes “that the life for the adventurers can only be lived as adventure, loaded of emotion, full of eternity" (p.88). The blind man swimmer ventures in the sea, in communion with the water; he becomes complete, he moves, both in movements, however in opposite directions. One is going to the same interior, of the search of overcoming their limitations; the other, the sea follows the flow of the tides, the direction of the winds. When portraying the symbolic significances of the water, Chevalier & Gheerbrant (1999) states that this can be reduced to three dominant: life source, middle of purification, regenerescência center (p. 15). The water is the symbol of the unconscious energies, of the formless virtues of the soul, of the secret and unknown motivations (p. 21).

Submerged in that sea of symbols, the blind man wakes up his heroic saga. Swimming for a blind man is more than guiding and moving because swimming in open sea offers many challenges. The blind athlete feels the contact with the nature, going into the unknown where the risk, the adventurous spirit exists of arriving to the firm earth, the need to overcome limits, to create aquatic trails in the immensity of the sea. For Cavalcanti (1987), the surface of the sea symbolizes life with its advantages and dangers, always in movement, it marks symbolically its transitory character. The movement is the transformation. The sea, with their waves and vacancies, the agitation, the inquietude, the dynamism of the life, the immersion state and resurgence in the ways, the constant transformation of the conscience (p. 43).

When thinking in all of the challenges, overcoming and difficulties that blind people find, we questioned: Which the senses of the adventure, of the orientation and of the corporal mobility in the swimming in open waters for blind people? In what myths and are symbols founded those senses? That study is due to the fact of the reduced exploration of the aquatic activity for the blind men and all of the limitations that are imposed them. Little it is known about the corporal mobility and the blind man's orientation in the sea. By treating an activity that demands a lingering effort and that it is accomplished in open sea, far from the blind men's fixed and known references, it raises a game of uncertainties and imaginations. It becomes viable for the importance of elucidating the present symbolic aspects of blind participants' imaginary about crossing and deepening in the theoretical inclination of the Social Imaginary that leads human being to throw in the sea, a wild atmosphere, whose only references are the voice and the partner's touch - guide.

It is a study of qualitative nature. The employed technique in the collection of data was a semi-structured interview, with athletes of swimming of the Benjamin Constant Institute. It was also used an association of ideas with the following inducing words: I scratch out, body, sea, crossing, ventures, it guides, water, vision, freedom and movement. The technique of the Allegory of the Animals, of Postic (1993), it will complement the search of tracks of the Social Imaginary of those "actors".

In this study, the sample intentional or deliberate according to Gil (1987), it is composed by eight blind, being five men and three women, in the age group from twenty-five to forty eight years, all athletes of the Benjamin Constant Institute, in Rio de Janeiro. The interview was accomplished during the daily training, in the swimming pool of the own institution.

Munster (2002) bases the studies on Visual Deficiency and in the article Concepts of the visual deficiency in the literature of adapted physical education, mentions several authors and different classification types and categorization. As for the Orientation and to the Corporal Mobility, Felippe & Felippe (2003) express concepts and experiences with blind people.

In relation to the Social Imaginary theme, some authors will orientate the study. Bachelard (1991) it presents the poetic image, breaking up with the casualty notion in the understanding of the language, mentioning that it is not treated of the relationship of an image with an archetype of the unconscious, but of a repercussion of the present. The imagination is in transformation, the imagined fact is more important than the real fact, once the dynamism of the imagined object depends on the reality.

Ferreira Tevês & Faermann (1994) tells that the imaginary has different meanings for each one of us. For some, it is

everything that doesn't exist; a type of world opposed to the hard and concrete reality. For other, it is a production of dreams of fantastic images that allow the escape to a point distant from daily concerns.

According to Costa (1999), the imaginary makes possible to the subject to create fantasies around the representations; it is constituted of outlying representations and of deep structures. It also constitutes the world of faith. For working with oppositions, the imaginary, when affirming the faiths, denies the other ones, that you / they are the interdictions (p. 47).

Chevalier & Gheerbrant (1999) they detach that the symbol is in the center, forming the heart of the imaginative life, revealing secrets of the unconscious. It is through him that men give form to their desires, opening their spirit to the unknown and to the infinite. As for the symbolism of the waters, Cavalcanti (1987) states that the sea is always in a process, in a state of transformation. The movement of its waters symbolizes the expansion and the retraction, the sea's transitory aspect. The retraction is the search of a return to the origins, original source in search for the lost totality. The sea is a symbol of the divine fertility of the masculine-feminine water, of the responsible seed for the creation of the life and of the beings.

The term ventures according to report of Costa (1999), it possesses a magic character in the imaginary human. All carry in itself a will of doing something different to loosen of the routines of the daily and to fly with total freedom (p. 92). Here it will be analyzed in the vision of Callois (1990), for who the vertigo - *ilinx* - it is understood as one of the elements of the game and that it satisfies the desire to see temporarily ruined the stability of the body, to escape of the tyranny of its perception and of provoking the disorder of its ludic awareness, a type of voluptuous panic (p.43). We also highlighted that Quinodoz (1995) mentions there is correspondence between each vertigo and the respective pleasure forms, the games of the challenge of the limits and the game with the space and the time, with the changeable and the unalterable, with the instantaneous and the duration, as well as of the relationship with the balance.

In the theme of the hero, Rúbio (2001), it appears that the athlete's spontaneous identification with the myth of the hero can be credited to the capacity to face the danger and the unknown. Santos (1996) “detaches that the blind men's heroic adventure gives them the conditions for us to dominate the life, creating and recreating their existence, allowing them to find the road of the self-accomplishment" (p. 76). These affirmatives can be observed in those actors' swimming in open waters.

ANALYSIS AND INTERPRETATION OF THE INFORMATION

PICTURE OF ASSOCIATIONS OF IDEAS: blind athletes of crossings

Commons Associations		Not Commons Associations	
Life	10	Friend/ Partner/ Next	06
Very good	06	Freedom/ Flying/ Buoyancy	05
Swim	04	Overcome	03
Sea	03	Sensitive	03
Risk	03	Important	02
Fascinating	03	Presence	02
Beuatiful	03	The blind day/ Equilibrium	02
Everything	03	Anxiety/ Being desperate	02
Crossing	02	Action/Realization	02
Dreadful	02	Equal To everyone/ Death	02
Courage	02	Mine/ Being	02
Healtful	02	With prudence	01
Guide	02	Pollution	01
Freedom	01	Have to run	01
		Determination	01
		Nature	01
		Cool	01
		World	01

After the interpretation of the common associations done with the interviewees, we observed that this adventure of the crossing in open waters expressed the courage, the risk, renewed to each new crossing, winning the fears and the obstacles imposed by the society, allowing them the road of the self-realization. Such affirmative, in the actors' speeches, presents the following marks linguistics: wonderful, touching, fascinating, beautiful, beautiful, I adore and taste.

I scratch out for the informer's associates the dangerous, but the danger is always equal in the daily of the blind man. In the sea it is lived in the sensations of the emotion, of the fascination that the crossing exercises on them. The body, just like the sea, represents the world, in other words, everything that is lived in the solidary adventure with companions becomes happiness.

When developing them the orientation and mobility, we can facilitate them the right of to go and to come with autonomy and spontaneity. To him it will belong the choice of the roads to they be following.

From the speeches we can apprehend that progresses, internal forces, the conquest of the new appear as imaginary roads to overcome possible barriers created by the loss of the vision. The new corporal notion assumes the formative and informative role, endowing them with a new glance, able to acquire new information and sensations.

To each conquest acquired in the crossings, these blind people seem to live heroic days because they win several challenges. To win, to manage to cross the sea, to complete this heroic adventure seems to guarantee them the normality, the equality for which society discriminates them and excludes them for the absence of facilitative mechanisms of orientation and mobility.

To complement our analyses, we adopted Postic's (1993) technique projection of Animal Allegories. Found in the actors' speeches, three animals that brought us tracks of the imaginary of those actors: the dolphin, dog and the bird, representing the symbolism of the crossing, where the water is life symbol, where they are discovered in the darkness, being regenerated. We believe that unconsciously, those actors may be searching, in the crossing, for the source that will make them leave the darkness.

According to Chevalier & Gheerbrant (1999), the dolphins become the symbol of the regeneration, divination, wisdom and prudence. Those qualities increased to the displacement speed made them the lords of navigation (p. 474). Acted, frequently, like Poseidon - god of the seas, of the oceans, with the horse and the bull, embodies the beginning of the fecundity. The dog is linked to the trilogy of the elements earth - water - moon. Its first mystic function, universally attested that of a psychopomb, in other words, it guides men in the night of death, after being men's companion in the day of the life (p. 176). For its clairvoyance and familiarity with death and the night forces, for some it is also considered a soothsayer and a clairvoyant. The flight of the bird serves as symbolism of the relationships between heaven and earth. A presage synonym, message of the heaven represents the lightness, liberation of the weight of the earth, this fact lets it be many times considered a "messenger", a "soothsayer", a "poet", "mad". It personalizes the dreamer, as well as the protector of the souls of the dead.

FINAL CONSIDERATIONS

In those blind actors' speech, the crossing in open waters is adventure and risk lived with the exploration sense of itself and of the space. The vertigo is told as fear sensation and pleasure. The ludicidade is in the exploration of the sea as a space of amusement and competitiveness, reaching the self-realization, of heroic conquest of itself. To swim in open waters allowed understanding that the imaginary of the people blind interviewees is moved by symbols of clairvoyance, guiding,

interior force, overcoming power, regeneration. Those images are movement's collective sets of values for the soul, a perspective that encourages those people's lives.

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CROSSING IN OPEN WATERS: SOCIAL IMAGINARY OF THE ADVENTURE AND RISK OF BLIND ATHLETES

Abstract: A qualitative and exploratory study about crossings open waters that involved eight blind people from the Benjamin Constant Institute, using semi-structured interviews and Allegory of Animals, allowing the formulation ob projective dreams of their drive ideas. It aims at understanding some of the meanings of that adventure, body orientation and mobility, making explicit the world of meanings that constitute the Social Imaginary of those swimmers. Some symbolic and mystic elements expressed in their speeches were highlighted. Blind people who practice sports in addition to some physical activity enjoy the right of moving independently and autonomously. The free exercise of this practice entitled them to challenge their disabling conditions. Facing the sea in all its extension leads us to imaginative and inspired trips. Whenever the images are subjectively built by perception hints, words and language and not only by the vision organs, the body will be able to feel reality, even if eyes cannot see. That athletes' adventure in the sea is represented by their sensations and images built out of meanings and impregnated of senses. Several speeches are present in the universe of the disabled, supplying hints on how to understand this social imaginary. To reveal these hints brings new discussions and looks. To be heroically reborn out of the waters of the sea, searching strength for daily life represents overcoming, a conquest they make to face the social discrimination from an inclusive perspective. When we interpreted the results we detected three animals. Linked to the trilogy of the elements earth-water-moon, the dog has a psychopomb, clairvoyant, guide, bewitching, second-sighted function. The dolphins symbolize regeneration, divination, wisdom, prudence, displacement, and lord of the navigation. The flight of the bird establishes relationships between heaven and earth, liberation, presage, message from heaven, lightness. The adventure of swimming in open waters allowed us to understand that this imaginary where water is life discovered in the darkness, in regeneration. They move through symbols of clairvoyance, through their internal forces, overcoming, conquest.

Keywords: crossing / adventure / the blind

TRAVERSÉE SUR LES EAUX OUVERTES: l'IMAGINAIRE SOCIAL DE L'AVENTURE DE RISQUE D'ATHLÈTES AVEUGLES

Résumé: Étude qualitative et exploratoire avec huit aveugles de l'Institut Benjamin Constant, em traversées sur des eaux ouvertes, utilisant des interviews semi-structurées et Allégorie des Animaux, ce qui a permis de formuler des rêves projectifs des idéaux de pulsions. L'Étude a l'intention de comprendre quelques sens de cette aventure, orientation et mobilité corporelle, aussi bien que montrer le monde des significations qui constituent l'Imaginaire Social de ces nageurs, et mettant em évidence quelques éléments symboliques et mystiques émergeant de leurs discours. Aveugles pratiquants de sports exercent, outre les activités physiques, le droit d'aller et venir avec indépendance et autonomie. C'est par l'exercice de cette pratique que, avec liberté, osent et defient leurs conditions de handicapés. Voir la mer en toute son extension nous conduit em voyages fantastiques, imaginatives. Quand l'image est construite, cela se fait subjectivement par des indices de perception, de mots, de langage et non seulement par les organes de vision. Même si le corps ne voit pas cette réalité, il pourra la sentir. L'aventure de cet athlète dans la mer est représentée par ses sensations et imagens baties et impregnées de sens. Plusieurs discours sont présnts dans l'univers des handicapés montrant des pistes pour la compréhension de cet imaginaire social. L'action des les dévoiler aporte de nouvelles discussions et regards. Renaître héroïquement des eaux de la mer, cherchant des forces pour chaque jour, c'est la surpassement, la conquête qu'ils semblent obtenir pour, dans une perspective inclusive, affronter la discrimination sociale. EnInterprétant les résultata nous avons détecté trois animaux. Lié à la trilogie des éléments terre-eau-lune, le chien a la fonction de psychopompe, clairvoyance, guide, sorcier, voyant. Les dauphins symbolisent la régénération, la divination, la sagesse, la prudence, le déplacement, seigneur de la navigation. Le vol des oiseaux établit des relations entre le ciel et la terre, liberté, présages, messages du ciel, légèreté. L'aventure de nager dans des eaux ouvertes

nous a permis de comprendre cet imaginaire où l'eau est vie, qui se découvre dans les ténèbres, qui se régénère, se mouvemente par des symboles de voyance, force interieur, surpassement, conquête.

Mots-clés: Traversée / aventure / aveugles

TRAVESÍA EN AGUAS ABIERTAS: IMAGINARIO SOCIAL DE AVENTURA Y RIESGO DE ATLETAS CIEGOS

Resumen: Estudio cualitativo y exploratorio hecho con ocho ciegos del Instituto Benjamín Constant, en travesías en aguas abiertas, empleando entrevistas semi-estructuradas y Alegoría de los Animales, lo que permitió formular sueños proyectivos de los ideales de pulsiones. Tiene la intención de comprender algunos sentidos de esa aventura, orientación y movilidad corporal, explicitando el mundo de las significaciones que constituyen el Imaginario Social de eses nadadores poniendo en destaque elementos simbólicos y místicos que surgen en sus discursos. Ciegos practicantes de deportes ejercitan, además de actividad física, el derecho de ir y venir con independencia y autonomía. Es en el ejercicio de tales prácticas que con libertad osan e retan sus condiciones de disminuidos. Ver el mar en toda su extensión nos lleva en viajes de fantasía, de imaginación. Cuando la imagen es hecha se da subjetivamente por huellas de percepción, palabras, lenguaje, y no solo por los órganos de visión. Aunque el cuerpo no vea esa realidad, podrá sentirla. La aventura de ese atleta en el mar es representada por sus sensaciones e imágenes construidas e impregnadas de sentidos. Diversos discursos están presentes en el universo de los disminuidos dándonos señales para la comprensión de esos imaginario social. Revelarlos trae nuevas discusiones y miradas. Renacer heroicamente de las aguas del mar, buscando fuerzas para el día a día, es la superación, conquista que parecen obtener para en una perspectiva inclusiva, hacer frente a la discriminación social. Interpretando los resultados, detectamos tres animales. Unid a la trilogía de los elementos tierra-agua-luna, el perro tiene la función de psicopompo, clarividente, guía, hechicero, vidente. Los golfines simbolizan la regeneración, adivinación, sabiduría, prudencia, desplazamiento, señor de la navegación. El vuelo de los pájaros establece relaciones entre el cielo y la tierra, liberación, presagio, mensaje del cielo, levedad. La aventura de nadar en aguas abiertas nos ha permitido comprender ese imaginario, donde el agua es vida, se descubriendo en la tinieblas, y regenerándose. Se mueven por símbolos de videncia, fuerza interior, superación, conquista.

Palabras-llave: Travesía / aventura / ciegos

TRAVESSIA EM ÁGUAS ABERTAS: IMAGINÁRIO SOCIAL DA AVENTURA E RISCO DE ATLETAS CEGOS

Resumo: Estudo qualitativo e exploratório com oito cegos do Instituto Benjamin Constant, em travessias em águas abertas, empregando entrevistas semi-estruturadas e Alegoria dos Animais, permitindo formular sonhos projetivos dos ideais de pulsões. Visa compreender alguns sentidos dessa aventura, orientação e mobilidade corporal, explicitando o mundo das significações que constituem o Imaginário Social desses nadadores, destacando alguns elementos simbólicos e místicos expressos em seus discursos. Cegos praticantes de esportes exercitam, além da atividade física, o direito de ir e vir com independência e autonomia. É no exercício dessa prática que com liberdade, ousam e desafiam suas condições de deficientes. Ver o mar em toda sua extensão nos leva a viagens fantasiosas, imaginativas. Quando a imagem é construída se dá subjetivamente por indícios de percepção, palavras, linguagem e, não só, pelos órgãos da visão. Ainda que o corpo não veja essa realidade, poderá senti-la. A aventura desse atleta no mar é representada por suas sensações e imagens construídas e impregnada de sentidos. Vários discursos estão presentes no universo dos deficientes, fornecendo pistas para compreensão desse imaginário social. Desvendá-los traz novas discussões e olhares. Renascer heroicamente das águas do mar, buscando forças para o dia a dia, é superação, conquista que parecem conseguir para, numa perspectiva inclusiva, encarar a discriminação social. Ao interpretar os resultados detectamos três animais. Ligado à trilogia dos elementos terra-água-lua, o cachorro tem função de psicopompo, clarividência, guia, feiticeiro, vidente. Os golfinhos simbolizam regenerescência, adivinhação, sabedoria, prudência, deslocamento, senhor da navegação. O vôo da ave estabelece relações entre céu e terra, libertação, presságio, mensagem do céu, leveza. A aventura de nadar em águas abertas permitiu-nos compreender esse imaginário, onde água é vida, se descobrindo nas trevas, regenerando-se. Movem-se por símbolos de vidência, força interior, superação, conquista.

Palavras-chave: travessia / aventura / cegos.