141 - THE CULTURAL IDENTITY OF THE PETECA PRACTICED ON THE COPACABANA BEACH

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Introduction:

The Copacabana beach, that has already had its beauty exalted on verses and poems by poets and bards, is also a privileged space where, in about its four kilometers of extension of sand, the familiarity and the tolerance in relation to the most different social economical and cultural characteristics of people is cleared noticed. As a consequence, we may enjoy it in the world's championships of games (as it is called by its participants), besides those people who look for it to enjoy a pleasant sea bath; there are also those who see it as an adequate space for a sporting activities and leisure. As an important phenomenon in the modern life, leisure, by means of sporting activities, mainly on the sands of Copacabana beach (South Zone of Rio de Janeiro), it has been calling attention of studies related to the human being. As a personal option or opposition to work, the sporting activities join wishes and frustrations of its practitioners. This kind of sport offers " conditions to the deepest personal sensation of liberation, feelings, desires, and old reprimanded dreams" (Dumazedier, 1994,p.49) Several studies have already been analysed, they tried to design the practice of corporal activities which are practiced on the shore of this carioca beach, making possible to delineate cultural identities that are processed on the privileged space of the city. To Hall (2002), the cultures are not composed only by cultural institutions, but also of symbols and representations. Moreover, the speech, which consists in a way of building senses which influence and organize actions and conceptions that people have of themselves, is one of the cultural constitutions. Continuing with the argumentation of this same author, he considers that the cultures produce senses in which the cultural identities are built. These senses are present in the stories that are said about human manifestations, memories which connect the present and the past of these manifestations and images built by themselves. On this way, the beach can be seen as a cultural space where there is one of the origins of cultural meanings, it generates focus of identifications and a representative systems, and it does not matter how different the members of the group are in terms of social status, gender and race,once the potentiality of impersonality takes place, this is related by Gilbert Durant (1982)- this potentiality does not exists, only in the others' spirits. It makes a beach sporting culture flows.It is an esthetic pattern where the experience and sensibility have only senses in relation to another. According to Costa (2000), the sports practiced in nature out of institutionalized structures bring a significant modification in the present imaginary. Signs. These sports, when practiced as leisure, represent an important phenomenon in the modern life. The several sporting modalities practiced on the sand of the most famous beach of Rio, represent, depending on the modality, different proposals and objectives. So, studying these activities can overwhelm the knowledge about the cultural identity of men and women of Rio de Janeiro city, who go to these places. In relation to the peteca game, on the beaches which it is practiced, its practice and its ways of playing are diverged. At the specific sense of this paper, the Peteca practiced on the Copacabana beach is played on Places numbers 2 and 3 (the beach is divided in parts, each part is called "posto") and in another way at posto -place number 6, where there are some rules, more space and different numbers of practitioners. There is not unified rules, what calls our attention is how to understand these forms. At the places numbers 2 and 3, the peteca's games happen every Saturdays, Sundays and holidays , at about 10 am to 2 pm. Two players of each team are in each side of the field, which is divided in a half by two parallels nets, beating back the peteca from one side to another. The objective is to make the peteca falls on the opponent team field.

On the other hand, at place number six (posto 6), the games usually happen every Tuesdays and Thursdays, from 8 am until 10 am. They form two groups, one in front of the other, and it can have three people at each group. They are responsible to beat back the peteca from one side to another and the objective is to maintain it in the air. So, because of the different distinction of practice of peteca at the place two, three and six, it is necessary to know how to characterize the cultural identity of the peteca practiced in Copacabana. The relevance of this research due to the fact that the peteca game is a dynamic game of beaten and beat back with the peteca, and at the same time, of a great motor simplicity. Moreover, it has a low price of the stuff and has a manifestation of a playful children culture.Nevertheless, this practice is not observed in the female and young public. According to Sales, Mota and Pereira in Da Costa (2005), the peteca has already been presented in Brazilian Indians cultures and would have been used as recreation to the kids and young white ladies during the time of Brazil as a Colony of Portugal, and it has extended until these days. We believe with this study we can contribute with conditions that support the public politics that take care of sporting leisure activities on the beach, bringing a better quality of life. This study has four objectives:(a) to describe the phenomenon of peteca on the beach.(b) To identify the sililarities and differences of the practice of peteca on the shore of Copacabana Beach;(c) to identify how these spaces are created to the peteca game on the beach;(d) to identify the symbolic elements presented on the petequeiros'(practitioners of peteca) imagination. The research has an exploratory description, with a qualitative approach, based on an interpretative ethnographic , presenting as the investigation area the posto two - (place number 2 on the beach), three and six of Copacabana beach. Besides this direct observation and the daily registration in the field, it was done semi structured interview with seven players of Peteca on Copacana Beach. Two are players at place number 6 (posto 6) and five are players at place numbers 3.All of them are men, and an age average between 40 and 62 years old. Two of these players are retired and the others are free lancers professionals. All of them live in the South part of Rio and have been playing the peteca game on Copacana beach for about tem years. The questions involved their senses of the space on the beach and the peteca game, as well as their most exited day and their most frustrated day and how to convince people to play the peteca game on the beach. The analysis methodology is the one used by Eny Orlandi (2001), searching for the production of senses revealed by them. These interpretations were added to registered observations in the diary that had as focus the concrete act of the game. The relations among the individuals and the representations of the speeches revealed or omitted. Relevant aspects served as referential of analysis of the space and the playful contract.

The Study

Some peteca players in Copacabana wear swim trunks, without t shirts, barefoot and they do not wear gloves, whereas some others wear gloves, t shirts and sun glasses. The peteca game on the Copacabana beach is played one way on the place number two and three and in another way at the place number six. At places numbers two and three, the games are named "Peteca Carioca Carioca is the name for the local people of Rio. They play it on Saturdays, Sundays, holidays, between 10 am and 2 pm. The field of the game is approximately sixteen meters of length and of six meters of width, and it is marked by a rope on the sand, and the field is divided by two parallels nets, distant one meter from another and with a height of 1,70 meters approximately. Two players stay in the middle of the game field. The match is disputed with a counting of twenty scores, without advantage. The teams change to the other field when one of them reaches the tenth score first. If it draws in 19 X 19, the game will be over at the time there will be a difference of two scores to one team. The Carioca's peteca game by one side is apart from the playful basic children characteristics; on the other hand, it approaches the institutionalized ,

sport “an organized activity, centered in a confront between, at least, two parts. It requires physical strength and it is practiced according to known rules...”(Elias in Elias & Dunning, 1992,p. 232). Besides the necessity of stuff and stuff for its practice (nets, pillars to maintain the nets and ropes to the division and mark the field), the carioca peteca is also used, or adapt, the rules of the game of peteca, which is practiced in squares. By its time, at the place number six, the denominated free peteca used to happen every Tuesdays and Thursdays, between 8 and 10 am. There are organized groups in a file, one in front of the other (each one with three people), distant about four meters approximately. This distance is not very certain, because they do not have a specific demarcating line, it depends on a playful contract previously accorded by the participants, that stay beating back the peteca from one side to another. The objective of the game is to maintain the peteca in the air. However, there is also an intention to give the “medal” to the opponent. It is not done any counting of scores, maybe not to figure as a traditional competitive factor in the game, and it is played by the pleasure of playing. That's configure a cooperative game. Nevertheless, according to Costa (1996), in his studies about the sporting playful activities on the beach: Studies of meanings, despite the speeches of the practitioners of peteca, present a tendency of cooperation; the competition is showed in a very discrete way, by the fact that they try to subjugate the opponent by means of the “medal”. The change of components from one team to another is necessary when one of the participants is exausted, or is not interested on the game anymore or considers that he has already done his best. So, he gives his turn to the other, who is outside the game. This way, the outdoor peteca game has some approaches with the children's playful games, because it does not demand others materials or stuff to the realization of its practice and also to present a simplicity in its organization and functioning. In the speeches of characters, to play peteca in Copacabana, means to be in contact with a corporal activity that was reinvented by the sporting culture on the beach. In the sense of a playful contract, the peteca game, is practiced in different forms in each place. According to Parlebas (1988), the playful contract assures the organization of the encounters among the players. It can be interpreted as a agreement in which they try to create conditions that make a possible pact of attitude during the game. By its turns, the internal logic gives knowledge of the games possibilities. It permits to the participant to understand all the handling in which his behavior will be related during its practice And it is by means of this logic, that is directly related with the playful contract, that we identify which activity, sorts of action and which kinds of decisions that will be taken during the game. In these circumstances, that besides the playful contract, the internal logic of the peteca's games performed on the Copacabana's sand beach are distinct in each place, once the forms of organization and realization of the games are defined in different ways at their contract. However, giving emphasis to the speeches of the practitioners, the distinction of the practice of the peteca game in the places 2, on 3 and 6 on Copacabana beach does not affect their interaction of both places and the environment. For them, no matter the way the peteca game is played, the beach is still the perfect environment which enables a healthy sporting practice; a pleasant sea bath, a pleasant meeting with friends. At last, a completely moment of leisure, or as Lefebvre says (1991), moments of brief rupture with the daily routine. Neverthesless, this sporting practice structures a system of tastes and sporting behaviors, of cultural images and representations, that define, organize and lead the social demand of the activity, considering the objects and the necessary spaces to be manifested (Costa, 1996). Getting closer to what Maffesoli (2000) calls underground centrality, that by means of affectionate ways, establish relation with the environment and with the other social. The great difference for the peteca's games played in Copacabana is the use of net, because the presence or absence of it (Peteca Carioca and Free Peteca, respectively), interfere effectively not only on the characteristics of the game, that is, in its ways of organization and realization, but also, in the way how its practitioners conceive the peteca on the beach. At the “Peteca Carioca”, where there is the use of a net- and is played at places 2 and 3 - we may observe a higher preoccupation with the competitive game, where its participants are concerned with the idea of making scores to try to reach victory against the opponent. In the “Free Peteca”, where there is no use of net and is played at place number six, we may clearly observe that the participants give a sense of joke, playing just for fun. They are concerned with the beating and beating back the peteca, not to dispute sores or win the game but, above all, for the pleasure of trying not to let the peteca falls on the sand. However, according to Costa (2000), the intention in applying a “medal” in one of the opponents of the other team, makes the peteca game a non simulated competition, once in the speeches of the practitioners and in the charcteristics of this game, there is not a registration of a declared competition, but it is understood by means of an intention to apply the “medal” on the opponent. The symbolic aspect of the net is concerned to something that flies, a spiritual strength , mobilized by the feathers of the peteca, that appears, in a symbol of an air power, of reaching the sky (Chevalier & Gheerbrant, 1994), To capture the peteca means to interrupt such movement of the opponents. The fun in the peteca game is in the competition , overcoming the opponent couple. In the 'free peteca', the fun is on the routine action of beating and beating back the peteca, without letting it falls on the floor(sand).It configures a cooperative game. To the “petequeiros” in Copacabana, although the peteca game be considered a simple game, nevertheless it is not so easy to be played, because, no matter the way you play it, the practitioners, must have an incredible skill to have both hands beating and beating back the peteca. Besides, they have to attend to certain particularities during the game. To these same 'petequeiros', the distinction between the peteca game practiced on the beach and those practiced on clubs; besides this form of organization and performance, is that on the beaches we have natural elements, such as more attractive games than the ones played on clubs.

Final Considerations

To focus on the beach is to understand it “as a space where there is a valorization of human dimensions, that is the social function of the sports, it is present”(Costa & Tubino, 1988, p. 27). At this sense, the beach is much more than a place where it constitutes a true altar (Maffesoli, 2004; Costa Neto, 2005), where every day are celebrated rituals of exhibition of semi naked bodies bathed by the sun and sea, which are expressed by diversified sporting activities of leisure that are developed there, and by means of these same activities the affective knots are established, are solidified and endure for an undetermined time (which can endure for some moments or takes many years). This fact contributes to the construction of an esthetic aura (Maffesoli, 2000), which cover the carioca's beaches and mainly “the little princess of the sea”- as Copacabana is known by the poets- of all a sympathy that is part of its regular visitors. It is in this scene that we find the peteca game as sporting and leisure activity, predominately practiced and played by men , being restricted to a number of women. What we may consider from this movement is that this capitalistic society of consumism , is that the corporal activities and the materials required by them are, many times, reinforced by representation and the imaginary that society developed. At this sense, once the peteca does not require materials, or has not developed and spread signs which differ socially the people (as it is the case of golf and some others sports that only a certain social group can practice), the arouse or maintenance of interest to this game, can be lost or in risk in the imagination of people. Besides, this practice in Rio de Janeiro does not have a perspective to propitiate an increase social mobility (as it happens in sports such as soccer, volleyball and others). The peteca is not related to the media , so there is not a visibility to the population in general. Moreover, the trade market has not seen the peteca as a product, or one reason, that may let people, democratically to adopt a habit because of this practice, amplifying its field of action. Nevertheless, it is verified a group of practitioners that developed and resists, with its own characteristics, on the beaches, creating a identity of the peteca on the beach.

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THE CULTURAL IDENTITY OF THE PETECAPRACTICED ON THE COPACABANA BEACH

Abstract: *To unveil how the cultural identities are characterized at the petecagame on the beach, the present article will demonstrate how such a game is practiced on Copacabana beach, Rio de Janeiro Brazil. Taking as an example the sporting culture on that beach, there is an intention to describe the phenomenon of the peteca on the beach. To identify the differences and similarities of the practicing of peteca along the time on the Copacabana beach shore, in Rio de Janeiro, to identify how these spaces are created to this game and the symbolic elements presented on the petequeiros (practititoners of peteca) imagination on the beach. The studies have an exploratory description, with a qualitative approach, based on an interpretative ethnographic , presenting as the investigation area the posto two - (place number 2 on the beach), three and six of Copacabana beach. Up to this moment we may assume that the peteca is a dynamic game and of a excellent motor simplicity; its material has a low price. It brings in itself the tradition and a playful cultural manifestation and its manifestation on the beach space is presented in different ways and as a characteristic leisure activity . However, the low adherence to this game is observed in Rio de Janeiro. Nevertheless, it is verified a group that developed and resists, with its own characteristics,on the beaches, creating the beach´s peteca identity. At last, these facts provoke the interest of having a higher comprehension of this sporting phenomenon and tries to focus on the beach as an space of great human dimension . We believe that with this study we can contribute with favorable conditions to the public politics that are responsible for the sporting activities on the beaches, looking for a better quality of life.*

Key-words: *sports on the beach, sport and leisure, cultural identity, peteca game (shuttlecock).*

L'IDENTITÉ CULTURELLE DU VOLANT À LA PLAGE DE COPACABANA

RESUMÉE:*À fin de révéler comment les identités culturelles du volant de plage se caractérisent, le présent article montrera comment ce jeu se réalise à la plage de Copacabana, Rio de Janeiro Brésil. À partir de la culture sportive de cette plage-là, on a pour but la description du phénomène du volant de plage, ainsi que l'identification des ressemblances et des différences de ses pratiques au long du bord de la plage mentionnée, la création des espaces de cette pratique et identifier encore les éléments symboliques présents dans l'imaginaire des joueurs. De caractère descriptif exploratoire, sous une approche qualitative de base ethnographique interprétative, en ayant comme champ d'observation les postos 2, 3 et 6 de la plage de Copacabana, les études jusqu'à présent réalisées constatent que le volant est un jeu dynamique et de grande simplicité motrice; que l'achat de son matériel sportif exige peu de frais; qu'elle porte chez elle la tradition et la manifestation de la culture ludique enfantine et que son déroulement dans l'espace de la plage se présente de façon diversifiée et comme une activité de loisir. Pourtant, c'est remarquable que ce jeu-là n'a pas beaucoup d'adhérents à Rio de Janeiro. Par contre, on vérifie un noyau qui s'est développé et qui resiste encore dans les plages avec ses propres caractéristiques, en aidant à créer l'identité du volant de plage. Enfin, ces faits provoquent l'interêt d'avoir une meilleure compréhension de ce phénomène sportif et ont l'intention d'envisager la plage comme un espace de valorisation des dimensions humaines. On croit qu'à travers cette étude, on pourra contribuer aux conditions favorisant les politiques publiques qui subventionnent les activités sportives de loisir dans la plage en visant l'amélioration de la qualité de vie.*

Mots-clefs: *sport et loisir, identité culturelle, volant.*

LA IDENTIDAD CULTURAL DEL PETECA PRACTICADO EN LA PLAYA DE COPACABANA

RESUMEN: *El presente artículo tiene por objetivo describir la caracterización de las identidades culturales del juego de peteca en la playa, a través de la demonstración de como se practica este juego en la playa de Copacabana Brasil. A partir de la cultura deportiva relativa a dicha playa, se objetiva: describir el fenómeno del peteca en la playa; reconocer las semejanzas y distinciones entre los modos de jugarlo a lo largo de la orilla del mar de Copacabana; averiguar las posibilidad de creación de espacios dedicados a este juego; e investigar los elementos simbólicos presentes en el imaginario de sus practicantes (petequeiros de praia). Los estudios realizados hasta el momento, de carácter descritivo exploratorio con un abordaje calitativo y base etnográfica interpretativa, apresentando como campo de investigación los Puestos Dos, Tres y Seis de dicha playa, han constatdo que el peteca es un juego dinámico y de gran capacidad motriz, presnta un bajo costo para su material deportivo y es un elemento tradicional de la cultura lúdica infantil. Su uso en el espacio de la playa se presenta de manera diversa y se carcteriza como actividad de ocio. Aunque se constata una baja adhesión a este juego en Río de Janeiro, se verifica un núcleo desarollado y resistente, com caracteres propios, que crean la idenmtidad del bádminton en la playa. Tales hechos han despierto el interés por una mayor comprensión acerca de este fenómeno deportivo y buscan enfocar la visión de la playa como un espacio de valoración de las dimensiones humanas. Se cree que estes estudio pueda contribuir como un medio para favorecer políticas públicas que den subsidios a actividades deportiva de ocio en la playa, com vista a una mejora de la calidad de vida.*

Palabras-llave: *deporte y ocio, identidad cultural, juego del peteca.*

A IDENTIDADE CULTURAL DA PETECA PRATICADA NA PRAIA DE COPACABANA

RESUMO:*Para desvelar como se caracterizam as identidades culturais do jogo de peteca de praia, o presente artigo demonstrará como tal jogo se realiza na praia de Copacabana, Rio de Janeiro Brasil. A partir da cultura esportiva da praia mencionada, intenciona se descrever o fenômeno da peteca de praia, Identificar as semelhanças e diferenças das práticas da peteca ao longo da orla da praia de Copacabana no Rio de Janeiro, Identificar como se criaram os espaços para o referido jogo e Identificar os elementos simbólicos presentes nos imaginários dos petequeiros de praia. Os estudos - de caráter descritivo exploratório, com abordagem qualitativa, de base etnográfica interpretativa, apresentando como campo de investigação os postos 2, 3 e 6 da praia de Copacabana -, até o momento, já realizados, têm constatado que a peteca é um jogo dinâmico e de grande simplicidade motora; tem um um baixo custo de seu material esportivo; carrega em seu seio a tradição e a manifestação da cultura lúdica infantil e a sua manifestação 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. Enfim, tais fatos provocam o interesse de se ter uma compreensão maior deste fenômeno esportivo 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, identidade cultural, jogo de peteca*