142 - THE GAME OF FUTEVÔLEI IN THE SPEECHES OF ITS PIONEERS

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THE GAME OF THE "FUTEVÔLEI" BY THE SPEECHES OF ITS PIONNERS

Practicing sports and physical activities, as pleasure, throughout the South zone beaches in Rio de Janeiro, have an important role on the practitioners personal development as well as part of the construction of cultural identity of the city. Men and women, children, adolescents, adults, people with some physical disease, enjoy these activities and meetings because of the natural scene of the city. The sports practiced in natural environment, out of the formal structures of the institutionalized sports (Costa, 2000), bring a significant alteration of signs which are present on the imaginary of an age.. Such sports, when practiced with pleasure, represent an important phenomenon in the modern life, having an eminence place in the studies related to the human knowledge. Even as a position at work or as an option of personal fulfillment, these brief moments of rupture with the daily routine (Lefebvre, 1991) revive desires, frustrations and the playfulness of its adepts, giving new senses to the activities. This rupture of the daily routine is really perceived by those who practice the sport as a pleasure. At these moments, different roles are developed, imaginative characters are alive, agreements are accomplished, disagreements are solved, others dimensions of world are created. The leisure, then, is introduced as a new tool of uprising against the triviality, the influence of the media, and has achieved a new role, as a time of discoveries, of new sensations, uncommon ones. This life style of being young shows a value, represents the difference, the boldness of assuming a pleasure which means the true preferences of the young people, giving peculiarities to the groups, revealing their beliefs and ideologies. Such procedures are found among them who are dedicated to the practice of sports in free areas. However, there is a system of practices, structures, tastes and playful behavior of cultural and representatives images, which define, organize and orient the social demand of the activities, considering the objects and the necessary spaces which are manifested. To practice a sport on the beach may work in a such level of group as a definitive element of the collective body identity, permitting to elaborate the cultural sport group singularity. There are gestures, language, signs, clothing, hair cuts, their own codes shared with the practitioners , and throughout these signs one may identify the surfers, the soccer players, the futevôlei players, the volleyball players, for example (Costa, 1997; Costa e Tubino, 1998). Among the sports practice in free space, especially on the sand of the beaches, we may find the futevôlei, a sport created in Rio de Janeiro in the early 60´s, around 1964 and 1965 by a group of young contestants, commanded by an ex-soccer player of a club called " Botafogo Futebol e Regatas Otávio was his name. Once the police prohibited the practice of the game and the line of limit to throw the ball was determined until a certain time, Otávio and his friends decided to play their soccer creating a square enclosure, that used the same size of a volleyball square on the beach. This happened nearly Bolívar Street, on the border of Copacabana. The futevôlei square, simply, took advantage of the landmark of the soccer, without nets, on the floor. They were delineated the drawing of a volleyball square on the sand. The teams were composed by six, five or the less number of players, that could only give three touches on the ball, with the feet or the head, the shoulders, breast, hips and the ball could not touch the floor. There was born an adaptation to the volley at the beach, playing with the feet. It means a volatility with the ball, stimulated by free kicks towards to the partner and to the opponent, passing over the net to the opponent, which requires a big corporal and ball controlling and appropriated communication between partners and opponents. In the different arenas of games, a playful contract is established around the square, it is created in a sort of agreements according to the power relation that happens among the roles of the people designed as well as in the space where it takes place. The adventure is a path, in which everything is depending on luck; either in relation to the to the fate or to the immediate result. The past is destroyed, now, there is a turbulence like the way that we have to sustain in every circumstances (Simmel, 1988). On the beaches, bodies almost naked enjoy a space that matches the natural elements: water, sand, salt and sun. the playful activities are produced, adjusted to the possibilities, to the personal and social objects of the practitioners, distributed along the space on the sand, like the futevôlei practice.. They are developed having the most of a marvelous view , complemented by the encounter of the sea on the sand, the sky, the sun, linked to open spaced in the horizon, where the amplitude sensations are felt in the infinite. According to Parlebas (1988), this space where the game happens is semi-domesticated. On it, the natural strengths of the environment (wind, sun, sand, people passing by to go to the beach), interfere on the game informations. This requires immediate decisions coming from the players so that they can balance the communication between their partners and the opposite communication with the opponents. The decisions developed at that moment to maintain a good relationship with all of them are responsibilities of all of the team, so that, they are faster taken than in institutionalized sports. So, the playful contact establishes the atmosphere among the players, who deliberate to play according with those rules. Six pioneers of the futevôlei game in Copacabana let their testimonies here: Airton Brandão, Luiz Fernando Menezes Neiva (Tananan),Otávio de Moraes (Tatá the inventor) of the net at Bolivar street and Fernado Dentista, Pualinho Juca Chaves and Luiz Cláudio de Castro Viana (crioulo) of the net at Constante Ramos Street. The conservation of the information felt by these people and shared in the social environment with their daily routines built and emphasizes the cultural identity of the futevôlei. To the first pioneers of the futevôlei, the creation of this sport is attributed to Tatá, known as Otávio de Moraes, with a controversy around the dates of its origin and the historic resource of the newspaper "Jornal Lance", which dated the futevôlei in February of 1963, according to the interview of Mr. Airton Brandão and Mr. Otávio de Moraes (pioneers). We can observe a chronological distortion between the dates of February 1963 from the speech of the pioneers and the year of 1965, which is presented on the site www.futevolei.com.br, in the National Futevôlei Alliance and in Peixoto (1988).In these circunstances, the 60´s brings out a new sport. All the pioneers are unanimous in attributing the invention of the sport to Tatá, that is, Otávio. In his own words, during the trainings at the Botafogo Futebol de Regatas, the game of controlling the ball has already been developed in rainy days as well as controlling the ball in the big central circle, in the soccer field, without any score ranking. The oral history of the pioneers relates the creation of the futevôlei to the architect Otávio Moraes, whereas some documents (Lance, 1988; peixoto, 1988), give him terms as "creator" and "introducer". It is necessary to distinguish that. The one who creates, establishes, founds, creates from imagination, generates, gives an existence while the one who introduces, makes something be adapted, begins, commands. However, the discovery found in the speeches of those who participated of its origin, brings the sense of some imaginative thing, invented, a skill, astuteness, with a temporary profile. It seems that the new activity arises from the artful among a group of people that did not permit anyone to forbid their pleasure of playing on the beach during the prohibited time. The volleyball nets were stuck in front of the streets that led at Atlântica Avenue, receiving the same name. Nearby these places young people were together, which gave an impression of 'the classes of the streets" . Tatá belonged to the net at Bolívar Street. There is a gratitude to the pioneering of the group from the Bolívar street. There is also a thankfulness to the Bolívar street, by putting tha "ball on the top". (Tatá, Brandão, Tananan, Crioulo, Paulinho Juca Chaves personal speeches, 2005; Lance, 1988).

There is a conflict in relation to the origin had been at the Bolívar net. The rivalry among the groups in the 60´s,

involved the Constante Ramos Street and the Bolívar Street. These two streets may have been the basis of this controversy. The speech of the only one discordant, pleads the origin of the futevôlei to the territory of his street, Constante Ramos. The identification, according to Hall (2002) are based on discursive practices. There will always be some missing, a lack of totality, some marks of differences and exclusion. The identities are never unified, the speeches are crossed, opposed and they are susceptible to continuous process of transformation. Excluded from its invention, the protagonist requires for his group a slice of this power recognized by the opponent group. However, when Tatá is recognized as the creator and he plays at Bolívar street and the interaction between the nets, reinforce, much more today, the imaginary strength of the street groups . The rivalry was one of the basis of the futevôlei and many adepts participated in Copacabana, Ipanema and Leme. (Peixoto, 1988). All the people interviewed as well as the Literature lead to the fact that the new sport is a transgression to the rules, to the prohibition of playing soccer before 16 o'clock. The carioca´s typical sharpness lead to the production of a useful light transgression, to the creation of a ingenious and astute trickery of improvisation to play with the feet and above the ground. Boldness and defiance were ways to demonstrate the dissatisfaction with a system which restrain them to play soccer, exactly at the moment they were on the beach, before 4 p.m. In the middle of this conflict there was created a new sociability, a possible sport to be played at the time soccer was prohibited, that was neither soccer nor played with the feet. Doing this, these people showed they were much more smart than the system, superiors. They got round the institutionalized order, the police that represented it and could stay at the time and place they wanted. The hybrid model adapted (soccer/volleyball), has become to be part of a new sport that has spread all over the south Rio´s beaches:Ipanema, Leme, Flamengo (Crioulo, 2005; Peixoto, 1988). The construction process of the sport has passed, according to Soares (2005) in his personal declaration, through a break of the institutionalization of the original sport and the futevôlei has become a rebuild of this institutionalization. Soares (2005) makes this affirmation based on the conceit of a mature sport to a new institutionalization of Elias (1992). The fact of playing well soccer or volleyball does not mean a good performance at the futevôlei. The status that the new sport achieved on the beach has to do with a great skill of technical ability with the ball with the feet, hips, shoulders, chest and head, giving direction to the ball. On the other hand, at the soccer game it is indispensable that the player has a big physical vigor to make body to body dispute against the opponent. Besides, at the soccer game, it is not so indispensable a refined corporal controlling with the ball. The futevôlei, similar to the volleyball does not need physical contact with the opponent, establish a superiority of domain above the material. The ACAF (Futevôlei Carioca´s Association) is considered a reliable institution by the pioneers as well as the merit and the expansion of the sport. Parallel to the pleasure of playing futevôlei, there is also bet games, that is, a luck game that combines luck and perception of skills of those who dispute it on the beach. The ethic that fundament the bets is demonstrated in each participant responsibility. There is not a person to take notes of it. Whatever they accord in money or any other thing, is paid. A new sport was born, where the pioneers are considered the best, the most technical, they are responsible to show how to play in another city, carrying with them a symbolic capital joint with the others nets at the South Zone in Rio (Ipanema and Leblon) and others states. That fact gave them the supremacy of Rio de Janeiro. The male predominance arose a sport for men, because their bodies can receive balls on their chests, nod and kick. Another clue was the “big man”, with male personal bearing, rebel, brawler, that would be admire by the physical body, courageous enough to face the teams. Nevertheless, this machismo is presented in a soft way, arranged by means of playful, a fun-loving way of the cariocas, who go to the Copacabana Beach, the true representative of the Brazilian way. The memory of these pioneers reinforce the ambivalent identity of the futevôlei. It was born and it is legitimated as a pleasure activity. However, it dreams, and desires the institutionalization as an Olympic sport, as a sport of high competition.. It has sociability among their participants but it wishes victory. All of these sports activities together make the beaches, besides being a natural resource admired all over the world, a free playful area, frequented by different social groups, organized or uncertain, that, according Mafesolli (2000), can be called “tribes'. A considerable part of these physical activities, social and playful are spontaneous and has an ephemeral, which tie are developed, mainly, during the weekends. The futevôlei is showed in the playful world as a hybrid sport between soccer and volleyball on the sand. Its identity is based on the differences of these two sports:it is not soccer (even though they use kicks on the ball, controlling; an it is not volleyball, but it uses the size of a volleyball square, the passing the ball over the net, and the rotation to take out the ball. The futevôlei calls for itself the sports that inspired it:soccer and volleyball, but it identified itself as a new adaptation to new paths, a closed construction around the abilities of controlling and precision. Such adaptation has raised a sport which represents the power of a group that sustains speeches of a technical superiority of its construction, in the origin of the sport, in the superiority of the sport development, beginning in Rio de Janeiro, and also, on the development still found on the sands of Rio´s beaches. A sport which symbols are the excellence, the corporal eloquence in relation to the way of dealing with all sorts of situations and the appropriation of the pioneering sport, once it has first practiced in Rio, on Copacabana beach, Rio de Janeiro. Identify the futevôlei with its original place it means that it has brought out a new fashion while it was in Rio the capital of Brazil at that time. And it survived at the end of the XX century, in a identified place with free procedures and full of sexuality. The imaginative discourse about the male dynamism about the desire of power, fighting, competition, victory, brings the superiority of dexterity of playing futevôlei, which emphasizes the practitioners´ identity and give them the tradition. A beach identity has to do with the male activity and makes it stronger in the free area, the beach, a space that Archetti (2003) considers perfect to the appearing of hybrid sports, to the sexuality and to develop the physical body. In the case of the intentional hybrid, as seen as positive, representing creativity, vitality and strength. The ethic which accomplishes this sport on the Copacabana beach admits the bet games as an important factor of motivation to the practitioners and to the observers. It means the game for the game, as Duvignaud (1997) would say.

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THE GAME OF FUTEVÔLEI IN THE SPEECHES OF ITS PIONEERS

Abstract:
The habitual doing of sports and physical activities, as a pleasure activity, as seen on the South beaches of Rio de

Janeiro city, has effect on the personal development of the practitioners as well as due to the cultural identity of the city. Among these sports practiced in "free air" , especially on the sand of the beaches, one may find the "futevôlei", that is, a mixture of soccer and volleyball played in a volley square on the beach. This sport was created in the early 60´s, between 1964 and 1965 by a young group of people commanded by an ex-soccer player of a club called "Botafogo Futebol de Regatas". His name was Otávio. At that time, the police prohibited the practice of soccer and the transference of a ball from one player to another until four p.m. on the beach. However, Otávio and his friends decided to create a hybrid soccer sport and play volleyball on the beach. Its identity was developed based on the differences from these two sports. The main goal of this study is to understand the "futevôlei"-soccer-volley- as a display of pleasure in the pertaining to sports culture on the beach. The specific aims are: (a) to describe the phenomenon of the "futevôlei"(soccer-volley) as a cultural activity on Copacabana Beach; (b) to investigate the real sense of this adventure exposed in the speech of the practitioners who play "futevôlei" in a playful space like the sand of Copacabana beach; (e) to make clear symbolic and mythic elements presented in the futevôlei culture, which make players move on their action on the sand of Copacabana. This study has a qualitative nature, that comes to grips with an ethnographic interpretation, based on the six first pioneers of this sport. We chose as a methodological strategy semi-structured interview approaches and systematic observation of the game view. The conclusion is that the "futevôlei" happens because of the myths and beliefs influences that dominate a culture that has been involved its origin: the male superiority, the astuteness of recreating the daily life by means of the playful carioca´s spirit, based on an ethic that has its life survival as means of excitement and adventure on the pertaining to sports pleasure.

KEY- WORDS: "Futevôlei", sport-pleasure, social imaginary

LE JEU DE FOOT-VOLLEY DANS LE DISCOURS DE SES PIONNIERS

Resumé:

La pratique de sports et d'activités physiques en général comme loisir, tout au long des plages de la Zone Sud de la ville de Rio de Janeiro, a des functions importantes dans le dévelopment personnel des praticants et dans la construction de l'identité culturelle de la ville. L'utilisation de l'espace de la plage, la valorisation des activités physiques, du sport et de la résistance physique, a aussi modifié la mentalité des personnes vis-à-vis du corps. Parmi les pratiques sportives en plein air, surtout sur le sable de la plage, on trouve le foot-volley, un sport crée à Rio de Janeiro, dans les années 60, entre 1964 et 1965, par un groupe de jeunes conduits par un ex-joueur de football du

Botafogo Futebol e Regatas, appelé Otávio. Puisque la police interdisait la pratique du football et de la ligne de passes (exercice de contrôle du ballon) à la plage jusqu'à seize heures, Otávio et ses amis ont décidé d'inventer un sport hybride, amalgame de football et de volley sur sable. Son identité s'est construite a partir de la différence entre ces deux sports. Tout ça s'est passé à la plage de Copacabana, devant la rue Bolívar.

Le but général de cet étude est de comprendre le foot-volley en tant que manifestation de loisir dans la culture sportive de la plage. Les buts spécifiques sont: (a) Décrire le phénomène du foot-volley en tant que pratique culturelle à la plage de Copacabana; (b) Examiner quels sont les sens d'aventure exprimés dans les discours des praticants qui jouent le foot-volley dans un espace ludique, comme celui du sable, à la plage de Copacabana; et (c) Mettre en relief les éléments symboliques et mythiques présents dans la culture du foot-volley, qui mobilisent les actions des joueurs du sable de la plage de Copacabana. L'étude a une nature qualitative avec un approche etnographique interprétatif. Six pionniers de ce sport ont été consultés. On a adopté comme stratégie méthodologique, les approches de l'interview semi-structurée et l'observation assystématique du camp de jeu.

Mots-clé: Foot-volley; sport-loisir; imaginaire social.

EL JUEGO DEL FUTVOLEY EN LAS HABLAS DE SUS PIONEROS

Resumen

La práctica de deportes y actividades físicas, por lo general como ocio, a lo largo de las playas de la Zona Sur de la ciudad de Río de Janeiro, desempeña funciones importantes en el desarollo personal de sus practicantes y en la construción de la identidad cultural de la ciudad. El uso del area en la playa y la valoración de las actividades físicas, del deporte y de la resistencia física también han modificado la mentalidad de las personas respecto al cuerpo. Entre las prácticas deportivas realizadas al aire libre, en especial sobre la arena de las playa, encontramos el "futvoley" (*futevôlei*), deporte creado en Río de Janeiro a mediados de la década de 1960 (alrededor de 1964), por un grupo de jóvenes, lidiados por un ex jugador de fútbol del Botafogo Futebol e Regatas, que se nombrava Otávio. Con la prohibición policial sobre la práctica del fútbol y la linea de pases hasta las 16 horas, Otávio y sus amigos decidieron inventar un deporte híbrido de fútbol y voleibol arena, cuya identidad se construyó a partir de la diferencia entre ambos deportes. Este suceso se dio a las orillas del mar de Copacabana, cerca de la calle Bolívar. El objetivo general es comprender el futvoley como una manifestación del ocio en la cultura deportiva de la playa. Los objetivos específicos son: (a) describir el fenómeno del futvoley como práctica cultural en la playa de Copacabana; (b) investigar cuáles son las ideales de aventura expresos en los discursos de los practicantes del futvoley, en un espacio lúdico como el de la arena de dicha playa; y (c) evidenciar elementos simbólicos y míticos presentes en la cultura del futvoley, que movilicen acciones hechas por los jugadores en dicha playa. El estudio tiene una naturaleza calitativa, con un abordaje etnográfico calitativo. Consultamos a seis pioneros de este deporte. Adoptamos como estrategia metodológica los abordajes de la entrevista semiestrucuturada y observación asistemática del plan del juego.

Palabras-llave: futvoley, deporte y ocio, imaginario social.

O JOGO DE FUTEVÔLEI NAS FALAS DE SEUS PIONEIROS

Resumo:

A prática de esportes e de atividades físicas, em geral como lazer, ao longo das praias da Zona Sul da cidade do Rio de Janeiro, desempenha funções importantes no desenvolvimento pessoal de seus praticantes e na construção da identidade cultural da cidade. A utilização do espaço da praia e a valorização das atividades físicas, do esporte e da resistência física também modificaram a mentalidade das pessoas em relação ao corpo. Dentre as práticas de esporte ao ar livre, em especial na areia da praia, temos o futevôlei, esporte criado no Rio de Janeiro em meados da década de 60 (por volta de 1964 e 1965) por um grupo de jovens, liderados por um ex-jogador de futebol do Botafogo Futebol e Regatas cuja alcunha era Otávio. Com a proibição da polícia à prática do futebol e à linha de passes na praia até dezesseis horas, Otávio e seus amigos resolveram inventar um esporte híbrido do futebol e vôlei de areia, cuja identidade se construiu a partir da diferença desses dois esportes. Este fato ocorreu na altura da rua Bolívar, na orla de Copacabana. O objetivo geral do estudo é compreender o futevôlei como uma manifestação do lazer na cultura esportiva de praia. Os objetivos específicos são: (a) Descrever o fenômeno do futevôlei, como prática cultural na praia de Copacabana; (b) Investigar quais os ideais de aventura expressos nos discursos de praticantes que joguem futevôlei em um espaço lúdico como o da areia da praia mencionada; e (c) evidenciar elementos simbólicos e míticos presentes na cultura do futevôlei, que mobilizem ações dos jogadores da praia mencionada. O estudo é de natureza qualitativa, com uma abordagem etnográfica interpretativa. Consultaram-se seis pioneiros do esporte. Adotamos como estratégia metodológica as abordagens da entrevista semi-estruturada e observação assistemática do campo de jogo.

Palavras-chave: futevôlei, esporte-lazer e imaginário social.