113 - CAPOEIRA AS PART OF BRAZILIAN CULTURE: TERRITORIES AND IDENTITIES IN EDUCATIONAL ENVIRONMENTS

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The process of formation of Brazilian culture was established by means of dialogue between different European cultural references, Native American and African. During long course of historical and cultural construction of the territory that became known as "Brazil", a historical phenomenon has impacted significantly the conformation of the State, the economy and national culture over the course of approximately four centuries (15th century to 19TH century): the slave trade. This move was considered one of the great commercial and cultural developments of the period and marked the formation of the modern world (1, 12).

As a form of cultural resistance in his new political and social setting in the Brazilian territory, the Africans deported during the period of slavery and their descendants established, through various forms of struggle, the construction of symbolic and significant spaces where they keep "alive" some of their tribal ritual practices, having in the fight, in music, in the corner and dance their most important aspects (9, 12). In this new environment of dialogue between members of several African Nations and ressignificações practices in Brazilian territory emerged the element "Capoeira", main object of analysis in this paper.

In the late 19th century, still according to Araújo, Capoeira began to gain contours of fight, play, dance, folklore, depending on the moment and the social and political situation that the country was going through. The practice now was used for the maintenance of public order and national defense, sometimes for purposes of physical protection the illustrious figures of the nobility and politics, or even being taught in military groupings, thus adapting to the different interests and needs of the time.(1)

However, despite the speech of appreciation of genuinely Brazilian cultural expressions in the late 19th and early 20th century, this did not prevent the Capoeira was inserted in the form of the law as a misdemeanor in the Brazilian Penal Code, after the promulgation of the Decree n° 487, of October 11, 1890. From this Decree, came to be regarded as criminal offences the body dexterity and agility exercises known as "Capoeira", making it liable to penalties or reprimands several who disobeyed the said legislation.(1)

However, in the early decades of the 20th century, there was a national policy of rescue of Capoeira as genuinely Brazilian cultural practice. This rescue of culture and the search for a Brazilian character was a way of building national identity "(...) from the new wave of nationalism preached by the construction of an own identity of the Brazilian nation during the dictatorship of President Getúlio Vargas "(1, p. 275). Capoeira ensured, in this process, the function of "cultural expression of significant social importance for the construction of a body of national culture (...)"(1, p. 277).

The construction of this "character of brazilianness" began in the second decade of the twentieth century, consolidating a change of perspective where Capoeira was inserted, noting a process of greater acceptance of Afro-Brazilian culture with the intellectuals of the society. This was mainly because the culture had to be understood, at the time, as one of the most important elements to building a Brazilian identity.

This class previously referred to (the intellectuals), backed by the populist intent to forge its own identity, mainly to rescue in society all the cultural root matrices for the formation of a genuinely national cultural body, shall identify and describe emerging popular manifestations of the disadvantaged population quotas, which were composed mostly by blacks and mestizosThese expressions, marked mainly by cultural elements of African arrays in Brazil, thus contributing to the formation of the Brazilian cultural framework by setting, among these folk arrays, Capoeira. (1, p. 279)

In view of these debates on the political, social and cultural functions assigned to Capoeira throughout the history of Brazil, start specific discussions on the two points of analysis on this item: the territories and identities.

For the purposes of understanding the concept of territory, we bring the definition of Haesbaert, who claims the territory: *arises from the attempt by an individual or group, to reach, influence, or control people, phenomena and relationships through the definition and assertion of control over a geographical area.(6, p. 133).*

This definition is important for discussions of research once the process of attempted control of geographical area is identified in the practice of Capoeira throughout the 19th century in Rio de Janeiro with the Organization and delimitation of maltas of territories of "capoeiras". Ownership of the territory was a fundamental component of this form of organization, with each guys dominating a specific "Parish" and avoiding the invasion of competing groups, which was considered a provocation. In this way, the most central areas of the city were entirely dominated by distinct groups of "capoeiras".

As in the period of maltas cariocas and their definitions of geographical areas in contemporary times, domain enroll disputes among groups of Capoeira by territory and recognition, but these rivalries acquire organisational and new ways of expressiveness. As a consequence, the territories where happen month wheels are places of demarcation of space with their traditions and rituals as part of the symbology and tend to be dominated by a single group of Capoeira, happening mainly in squares, parks and other public spaces. We found this same logic, the quarrel over the territory, in schools that offer the lutajogo practice of capoeira in its spaces, where each group is "responsible" by the College of "your" neighborhood.

In this conception of territory as an area of power, the school and its curriculum are not seen only as a program or cast of disciplines, but as the set of knowledge, values, activities and experiences that even underlying form, are converging to educational goals (11) and support for the formation of the identity of the subject, whether in the formal curriculum perspectivetraditional, or hidden. Although most experienced educational processes within the school have been previously established as school social space houses a field of spontaneous experiences, often contradictory, more or less intentional that also flow or express territorial processes.(11)

The territorial understanding mentioned above and its relationship to identity formation can be viewed in the perspective developed by Santos (10) where the territory is not only the result of the superposition of a set of natural systems and of things created by man, and, more than that, the floor and the population, thus creating an identity and a sense of belonging. In addition *all territorial identity is a social identity defined mainly through the territory (...) an identity in that one of the basic aspects to its structuring is in allusion to a territory, both in the symbolic sense as more concrete.(6, p. 54)*

Second Haesbaert (6), these territorial spaces are interpreted in different ways and may contribute to the construction of identities, being these two aspects, therefore, interlinked. Therefore, we will now discuss how the identity-building process, linked to the issue of territorial disputes, have been set up throughout the history of Capoeira in Brazil and also in political ties within the framework of this practice on contemporaneidadetoda local identity is a social identity defined mainly through the territory (...) an identity in that one of the basic aspects to its structuring is in allusion to a territoryboth the symbolic sense as more concrete.(6, p. 54)

In this sense, the kind of thinking produced by colonialidade of power reveals ways to think and act standardized (stereotypes), and excludes what Mignolo (8) calls to mind an injunction, i.e. thinking "from" social structures, on the sidelines of this thought building, thus, another worldview than the dominant (Gnosis injunction). This means talking about a knowledge beyond the academic cultures, in the sense of General knowledge.

Translating a way to act and live off the slave population of the colonial period, Las Casas (3) argues that the way in which Africans were removed from Africa desumanizava and contradicted the laws preached by Catholicism, generating a genocide and thus denying their identity traits and their culture. This reinforces the concept of identity of resistance generated by actors who are in devalued position or discriminated against, developed by Castells (4), when he says that this

(...) construction of identity, the identity for the resistance, leads to the formation of communes, or communities, (...) is likely to be that the most important type of construction of identity in our society.

Contemporary identities involving the relationship Capoeiracapoeirista have their roots in the production of concepts, stereotypes and in handling ethnic symbols at the beginning of the 20th century, not the identity of a capoeirista.

As stated by Zigmunt Bauman (2), the problem of identity creations is that they are, in a sense, imposed by the strongest groups of society, namely, the definition of what is "being black", even when articulated by black militants anti-racists, obeys the logic of society that values the "white". In other words, the militants of these movements don't value the identities of groups of completely autonomous.

Traditions evolve over time, but can also be modified suddenly, since in the *tradition of the notion of time is crucial, whereas tradition is an orientation to the past, in such a way that the past has a heavy influence or, more precisely, is constituted to have a heavy influence on the present.(5, p. 31)*

Eric Hobsbawm (7), regarding this theme, described that "many traditions that seem or claim a great antiquity is recent in origin, being sometimes, inventions of the 19th century and even XX".

The term "invented tradition" is used in a broad sense, but never undefined. Includes both the "traditions" really invented, built and formally institutionalized, as those that arose from way more difficult to locate in a limited period of time and given time – sometimes things just a few years – and settled with great rapidity. ... it means a set of practices, normally governed by unspoken rules or openly accepted; such practices, ritual or symbolic in nature, are intended to inculcate certain values and norms of behavior through repetition, which automatically implies a continuity with the past.(7, p. 9)

This relationship with the past is an example of situations of which makes an alleged ransom to establish a continuity with the present, conforming, thus "invented traditions" to give continuity to the artificial that is counted in the present. The traditions they need, whenever possible, establish a continuity with a "suitable historic past," continuity postulated by Hobsbawm, (7) and not something uninterrupted. On the contrary, given the distance to right past and even the absence of such a "passed" in the experience and the memories grown by people, we would need to invent a past in common that served to shape the present and serve as an element of cohesion the purposes of leadership.

In a sense, as corroborates Bauman (2, p. 37), "the whole tradition, at least the whole tradition in our kind of society, it has to be invented and cannot be otherwise invented."

Capoeira must be entered in this perspective of culture as an "invention of tradition" identity forming, because, according to these indicators: it is rich in the construction of rituals and symbols, imbued with elements of their tradition, such as: "input" chants, which means sing a song of thanks to his "Patron Saint" before the game; playing the berimbau and genuflecting asking before the game; draw a cross on the floor; play within a circle symbols which appeared on orality undated, location and they do constantly refer to a supposed past authentic: your "origin" in the senzalas and quilombos; the maltas of Capoeira; the legitimacy of Bahian Capoeira in relation to others; and the search for a pure, legitimate and unique Capoeira.

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THE CAPOEIRA AS AN ELEMENT OF BRAZILIAN CULTURE: TERRITORIES AND IDENTITIES IN THE LEARNING ENVIRONMENTS.

ABSTRACT

Many researchers around the world using different dimensions and proposals have studied Capoeira. However, some aspects involving the physical practices still require more critical comments. Capoeira is an important intangible heritage of the country and part of the history and of Afro-Brazilian culture. This practice took on a new role in the school perspective, especially

after the enactment of Law n. 10.639/2003. In this sense, the relations amongst Capoeira and school became an important topic of study. This paper aims to present a theoretical framework that discusses the importance of body practices as an element for identity construction, using as a starting point the relationships between the concepts of identity and territory. Surveys and theoretical debates showed that issues related to the process of identity construction derived from two concepts: (1) territorial disputes; (2) the historical revival process, and the memories built around practices of "invented traditions". These processes are not a recent movement, being in fact on the historical trajectory of Capoeira in Brazil since the nineteenth century.

KEYWORDS: Capoeira, Culture, Identity, Place, School.

RESUMÉ

Capoeira a été étudié par de nombreux chercheurs à travers le monde dans ses différentes dimensions et des propositions. Cependant, certains aspects impliqués dans la pratique nécessitent encore autre observation critique. La capoeira est un important patrimoine immatériel du pays et une partie de l'histoire et de la culture afro-brésilienne, cette pratique est venu à occuper un nouveau rôle dans l'environnement de l'école, en particulier après la promulgation de la loi n. 10.639 / 2003. En ce sens, les relations établies entre Capoeira et l'école est devenue un sujet d'étude pertinent. Cet article vise à présenter un cadre théorique dans lequel la discussion de cette pratique de corps comme un élément important de la formation des notions d'identité, en prenant comme point de départ les relations entre les concepts d'identité / territoire. Les enquêtes et les discussions théoriques ont montré que le processus de construction de l'identité se fonde sur deux principes: (1) à partir de différends territoriaux; (2) de l'histoire ou de souvenirs construit autour de pratiques et «traditions inventées". Ces principes ne font pas partie d'un mouvement récent, étant en fait un cadeau à la trajectoire historique de Capoeira au Brésil depuis le XIXe siècle.

MOTS-CLÉS: Capoeira, culture, l'identité, le territoire, l'école.

RESUMEN

Capoeira ha sido estudiado por muchos investigadores de todo el mundo en sus diferentes dimensiones y propuestas. Sin embargo, ciertos aspectos que intervienen en la práctica todavía requieren observación más crítica. La capoeira es un patrimonio intangible importante del país y parte de la historia y la cultura afro-brasileña, esta práctica ha llegado a ocupar un nuevo rol en el entorno escolar, especialmente después de la promulgación de la Ley núm. 10.639 / 2003. En este sentido, las relaciones que se establecen entre la Capoeira y la escuela se convirtió en un tema relevante del estudio. Este artículo tiene como objetivo presentar un marco teórico en el que la discusión de esta práctica cuerpo como un elemento importante de la formación de las nociones de identidad, tomando como punto de partida las relaciones entre los conceptos de identidad / territorio. Las encuestas y los debates teóricos demostraron que el proceso de construcción de la identidad se basa en dos principios: (1) de las disputas territoriales; (2) de la historia o recuerdos en torno a las prácticas y "tradiciones inventadas". Estos principios no son parte de un movimiento reciente, siendo de hecho un regalo a la trayectoria histórica de la Capoeira en Brasil desde el siglo XIX.

PALABRAS CLAVE: Capoeira, Cultura, Identidad, Territorio, Escuela.

A CAPOEIRA COMO ELEMENTO DA CULTURA BRASILEIRA: TERRITÓRIOS E IDENTIDADES EM AMBIENTES DE ENSINO

RESUMO

A Capoeira tem sido estudada por diversos pesquisadores em todo o mundo em suas mais diferentes dimensões e propostas. No entanto, determinados aspectos que envolvem a prática ainda necessitam de observações mais críticas. Sendo a Capoeira um importante patrimônio imaterial do país e elemento da história e da cultura afro-brasileiras, esta prática passou a ocupar um novo papel no ambiente escolar, principalmente após a promulgação da Lei n. 10.639/2003. Neste sentido, as relações estabelecidas entre a Capoeira e a escola passaram a ser uma relevante temática de estudo. O presente artigo tem como proposta apresentar um arcabouço teórico que possibilite a discussão desta prática corporal enquanto um importante elemento de formação de noções de identidade, tomando-se como ponto de partida as relações entre os conceitos de identidade/território. Os levantamentos e debates teóricos realizados demonstraram que o processo de construção de identidades se baseiam em dois princípios: (1) a partir de disputas territoriais; (2) resgate da história ou das memórias construídas em torno das práticas e das “tradições inventadas”. Estes princípios não fazem parte de um movimento recente, sendo na verdade um ponto presente na trajetória histórica da Capoeira no Brasil desde o século XIX.

PALAVRAS-CHAVE: Capoeira, Cultura, Identidade, Território, Escola.