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CROCHET MEMORY: AFFECTIVE CULTURE IN BIOGRAPHICAL OBJECTS

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1 INTRODUCTION

Historically, the world knows crochet as the weaving with needles and thread with skillful fingers that, artistically, manufacture a generational cultural activity. Among several peoples, this manual labor constitutes the memory of the very object in each weaved stitch, as well as the cultural emotional memory that remains adapting to the contemporary context.

Any object can become biographical from the assembly of the facts, the time, and the environment where the object was inserted related to human life. The

understanding of the importance of affectional relationships between human and their everyday biographical objects constitutes the main purpose in developing this paper. It also pursuits to identify the relevance of such affective relationships among people through the means of weaving crochet and its positive reflexes in the collective memory. This bibliographic and qualitative research, in an expository form, recreates a theoretical context. Starting from the primary and secondary references, we stablish concepts and procedures of the theme encompassed in this research's proposition. According to Gil (1991), this type of research allows amplitude to the researcher, besides having as object, papers already recognized, with a study straight from scientific sources, without the direct need of facts and/or phenomena of empirical reality. The data was obtained by means of social design approach, from the foundation set by researchers of the subject.

2 DEVELOPMENT

Biographical objects are seen as a proposal of knowledge and future building process, in other words, any object can become a biographic object from the assembly of the facts, the time, and the environment where the object was inserted related to human life.

All activity accomplished by manual labor, with skill and dexterity, resulting in artifacts can be understood as craftsmanship. Crochet, as well as other types of handicraft, conveys several knowledges and manufactures of previous generations. Objects tell stories of the context in which they are inserted. Each craftsman conveys, through their personal methods, the apprehended art, and the satisfaction in executing their labor. Therefore, they are active creators of objects, they create a cultural setting,

imprinting in each their history, regional technic, and their subjectivity. Understanding the praxis of creating and using these objects allows us to examine the cultural, generational and, mostly, emotional mixtures between generations, parents and children, peers, masters and apprentices, and – why not – between craftsmen and user.

The handmade objects made using the crochet technique, in which it is used needle and yarn to weave, in different threads, drawings and embossed shapes, are noteworthy. Crochet is a technique of weaving threads which creates a braiding analogue to one of knitting or lace. In crochet, a hook shaped needle is used.



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To some communities, these handcrafts belong to the collective creative process, and beget local solutions. Crochet handcrafts can be caried out in groups, hence, by group dedication, it becomes a tradition. To comply with the collective labor, it is sought local raw material. Thus, the base material used is usually one found in abundance in the region, it can be of natural sources, such as *buriti* palm tree fiber. The *buriti* palm tree (*Mauritia flexuosa* Mart.) is found in several Brazilian regions, especially in the *cerrado*, a vegetation of the Brazilian countryside. As it exists in abundance, many communities use *buriti* for several products, from the building of living spaces to utensils used in craftsmanship. The linen acquired from the *buriti* leaves, dyed in

various colors, is used for the crochet production in communities where the tree is present (OLIVEIRA, MOURÃO, CASTRO, 2020).

In Barrerinhas city, in Maranhão, the craftswomen weave crochet together in the Associação de Artesãos de Barreirinhas. Using the crochet technique combined with the buriti fiber, these craftswomen transform each fabricated product into an income source, by means of associative labor. However, to these women, crocheting is a leisure practice performed after their domestic chores, a collective cultural manufacture. The memory of handmade crafts constitutes the base of social human relations. Its transmission guarantees the propagation of values and human experiences over generations, encouraging the collectivity in several social groups. According to Candau (2011), this contrivance ensures the continuous existence of the structure in current society, because in its absence, there are socialization and educational losses,

and it also dampers the existence of a cultural identity.

3 CONCLUSION

The crochet craft represents the combination of feeling, making and expression of a local culture. Through handcrafts interventions in a city's cultural context, the culture is promoted, and it is encouraged a more intense emotional relationship between the person and the environment he or she inhabits.

To demonstrate the relevance of the affectivity with the objects in the shaping of a person's memory, it was necessary to characterize the importance of transmitting the affection tangible and intangible values from generation to generation. It can be said that the objects become affective since the moment they acquire relevance to the user, to the point of developing affectional relationships, no matter the nature

of the object.

By means of the bibliographical objects, it is likely a story could be told, be it in the context of an individual or collective memory. Thus, they are records that also promote construction of different knowledges. The affectional relationships, created between people and objects, can also determine the time, the place, a lifetime history of a person or social group, at last, situate the territory. The objects, full of local elements, convey meanings and values of those who created or used such objects. It is regarded that the traditional manual labors are framed in this category of permanency that signal, to the modern man, pride of the knowledges built in his past.

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