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The Body as Object of Historical Research: Bibliographic Review

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Abstract

This study aimed at describing, by means of a literature review, some possible meanings of the body through history. This study was conducted by collected bibliographic data of published books in Portuguese in the last 10 years, from known authors, mentioned in articles of anthropology, sociology and psychology. The articles found were organized as research and review articles and later categorized according to the theme. We discussed the possible understanding the meaning of body according with time, looking for its modification and impact.

Introduction

What is a body, in the singular sense? What or whom does it represent as isolated and separate from others? Is it possible to dissociate the subject from its collective, and call it the body? The term is widely used in the Portuguese language necessarily evokes an image. This is not always associated or linked to a specific meaning. This has always varied in the most diverse phases of history, from the oldest to the most contemporary. The body assumes various forms of social representation allowing to explain and understand the functioning of certain social groups, through films, plays, books, articles, among others. There are so many possible representations that arouse curiosity in all of us. Through these we can understand a little more about the society in which we are inserted or historically study a certain moment in the history of society. Corroborating with Becker (2009), he further reinforces that in these representations we identify

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what types of attitudes, thoughts and behaviors we should have. In addition to scientific means, we can rely on art in general to contribute to the description of societies. These various ways of gathering and analyzing content are defined by users, after all, the end product is intended for "something" or "someone." Thus limiting the focus on organized activity, the medium and its limitations dictating how to use it. Each rendering tool targets a different audience, but is purposefully limited to its purpose, leaving aside concepts, terms, scenes, that do not interest its users, or that are not accessible for a variety of reasons, from budgets to the data collection. (Becker, 2009)

A body that goes through the construction of a subject, a biological set that sustains a human being, even a representative of ideals and cultural values. A lot has been attributed to the body throughout history and through it we can understand various moments of Western civilization. Object that belongs to the subject, to the social, to the State. Body source of desire, anguishes, social representations and even mechanized, culminating with its scanning in pixels. The stage of diverse personal, social and cultural conflicts, reflects a time and a dominant ideology in each period of the history of the humanity. The vision of the body in history changes, and the body / image relationship accompanies these changes, from the experience of the body as a means of actions until the explosion of senses. As Sennett (1994) proposes in one hand the body as a natural datum, and on the other a totally manageable and controllable body, which presents this body as "one plurality", at the mercy of interior and exterior factors, of nature and culture , the individual and social. To understand this body as an object of investigation, body as the singular of the collective, is to take a look at it as an object of research, through a review of the literature and how the researchers of the most varied areas of human knowledge understood it. The main objective of this work was to understand the symbolism that this body brought to the sciences, through transdisciplinary authors, becoming an object of historical investigation since its representation brings in its range several aspects consistent with the period in which it was so defined. A work that involves from the medical, social and psychological sciences, since this object is at the center of a transdisciplinary complex. Nowadays, as a result of globalization, beyond the knowledge of our society, we need to understand the dynamics of others.

Methodology

A bibliographical survey of works published in books in Portuguese in the last 10 years was carried out by renowned authors mentioned in anthropology, sociology and psychology articles. The publications found were organized as a source of research and revision, recorded and later categorized according to the theme. The possibilities of understanding the body were then grouped in a linear / temporal way, seeking the understanding of the term and its modifications.

History

The possibility of studying the body as an object of historical investigation from Cartesianism to the nineteenth century, when body and spirit were still indissoluble, is central to the work of Courtine (2006). Already Ortega (1967) affirms that the duality of asceticism, being that of body and soul, comes

from a remote time of the old schools and Christian practices what confronts with the bioascese contemporary that is solely corporal. In antiquity the body was seen as permeable, where they made exchanges with the environment and the cosmos. A body without borders, called a grotesque body. This is replaced by the total body at the end of the eighteenth century, which is equivalent to the natural body of medicine and the beautiful body of aesthetics. It is seen in a fragmented way, only if we adopt the spectator's point of view. And truth is the sum of several limbs, a unified body (Ortega, 1967). An example is Athens, an open city, where the exposed body was regarded as an object of admiration, and nakedness as a symbol of citizenship. The temperature of the body was the key to Greek physiology, so whoever had a high body temperature did not need clothing, and as words and deeds were had with unified, when reading, speaking or hearing that temperature rose. Women and slaves were seen as cold bodies and therefore did not exhibit themselves naked, the heat of the body decreed rules of subordination and domination. (Sennett, 1997)

Even historically, women's cults of honor were adapted, allowing them to have their body dignified (Tesmoforia) and gave it the power of speech and desire (Adonia). In Tesmoforia fertility was ritualized through the myth of Demeter, where there was a representation of death, mourning and fertility, fertility that affirmed its dignity. Where the cold, dark body came to have a new civic value, and was covered by a new 'mantle'. In Adonia the myth of Adones is rescued, this god that pleased women, the hedone, celebrated the sexual appetite of women. Also based on the agricultural rituals, the women planted seeds of lettuce and when they sprouted they let it die young and then celebrate the death of the god, as happened to Adones. The mourning was celebrated with dances, songs and drunkenness for an entire night, even assuming a party of illicit sexual character. It occurred generally in places with low enlightenment and visibility that gave women the power to speak and to expose their desires. Logos and Mythos, reason and ritual, in the Logos the speaker is identified by his words, he is responsible for them. In myth, the speaker is not responsible for what he says, he only reproduces 'what he heard about'. (Sennett, 1997)

For the Greeks the ascetic practice dignified man, having a virtuous life and consequently being a free man. Dietetics also being an important part of Greco-Latin ascesis is subordinated to the principle of the aesthetics of existence, where body balance is needed for balance in the polis. Thus dietetics represents concern for the Hellenes, since the reflection of themselves and of their body is the foundation of political life, of freedom of action (Ortega, 1967). Dietetics is still in contrast to the excessive worship of the body, because it claims that this produces idle and useless men for society. He practices freedom and always refers to the other and to the city, there is a reciprocity, where the vision of others that take care of oneself, this that intensifies social relations, according to Foucault (1984, apud Ortega, 1967). The individual involved in the practice in the Hellenistic and Roman epoch will know how to behave and fulfill his duties as a member of society. And this dimension also reaches Christian asceticism, where divine and supernatural forces were represented on the earth by 'chosen men' and that provoked the desire to imitate their 'model of life', thus assuming a sign of prestige. Thus bodily asceticism is bound up with spiritual asceticism, so the body has a symbolic value in the creation of the self. For Weber (APUD Ortega, 1967) in the ascetic Protestantism will realize the 'disenchantment of the world' because it has an impersonal character. The capitalist spirit was constituted by Christian ascesis and all its rationalization and

bureaucracy. Foucault (APUD Ortega, 1967) points out that ascesis is an option for discipline, but it allows production of subjectivity and of self. A bodily and spiritual asceticism is necessary to have freedom, autonomy and power over self and others.

Already in the twentieth century, the body then appears dismembered and "existing." From studies, such as Freudian psychoanalysis, the body gains a fundamental role in the constitution of the subject, bringing the concept of "I skin". Courtine (2006) states that in Husserl the body is presented as the original cradle and for Maurice Merleau-Ponty as its incarnation of consciousness. Courtine (2006). At the beginning of the twentieth century, the Kraepelian strand lost its force for a dynamic psychiatry influenced by psychoanalysis; the body / mind or somatic / psychic duality returned to the center of attention. In the early 1980s, the predominance of physicist interpretation in the treatment of mental disorders and the loss of relevance of the family context and the psycho-sociocultural aspects of the patient were observed. (Russo et al, 2004) Arriving at Mauss, the body went from being an unconscious participant, a constituent of the subject and a reflection of social and cultural forms. To whom does this body belong? It becomes a crucial point in social historical debates and goes on to represent not only gender but also classes. A path with no return. (Courtine, 2006). Rabelo et al (2004) argue that the body has always been the object of exploitation of society over time but, unlike the time of the great philosophers, the body today seems to be in a secondary position in Western thought. In opposition to the dissociation of the body and spirit, there arises the civilizing paradigm, which has a communitarian dimension in the thinking of the body, based on those values that arose the conception that nature is a source of art and that the body is a sculpture shaped by the own subject, in the form of dance, dramatization. (Pimenta et al, 2009)

Rescuing these representations in battles, Pimenta et al (2009) report that on the eve of a world conflict (first war), the world ceased to be organized by exact laws, mathematical and universal, now the body was considered as a source of culture, a bearer of subjectivity. The body as a source of memory, because through it we feel, know and apprehend the stimuli around us. At the same time the word war directly evokes images of bodies. It is through them that the battles are presented and this body, of the soldiers, becomes the message vehicle of conflicting ideologies. What suffers the violence of war is this body. Not only of the soldier who goes to fight, but of those who also remain civilians. From deprivation of all kinds to constant displacement efforts. War directly affects the body of all. (Audoin-Rouzeau, 2006) The most current and western wars lost their strength after the two great wars. In the early days the posture of the standing soldier, intimidating, was modified by a lying posture, hidden and collected, elongated in the field of *patalha*. Technological and warlike advances change the posture of pectoral imposition for recollection and strategism. This body does not only suffer mutilations, but also suppressions, whether of sleep or rest, ending with residual psychological aspects. Not only those who have been able to return, with mutilated or intact but psychologically affected bodies, to the symbolism that the body of the downtrodden soldier receives in this new journey. The war heroes have had their body lost on the battlefield, idealized by a society and seen as a hero. (Audoin-Rouzeau, 2006)

Describing this body and its meanings is no easy task. It seeks not only the concept itself but also moral issues, for example: when a historian describes a battle, users also want to know if it was really

necessary if it brought some benefit. Social representations only exist if someone has an interest and uses them. (Becke, 2009) Historically, we have never thought so much about the body and its possible interpretations, mainly because of the great changes and possibilities that new technologies and digital media have brought to these, with a social recontextualization. (Garcia, 2005)

Body Medication

In antiquity, the notion of body and self have become archaic. In bioascetes there is the embodiment of the subject. There ceases to exist the old dichotomies like body-soul, mind-brain, interiority-exteriority, they unite (Ortega, 1967). In classical asceticism the body is then seen as the symbolic, in modern bioascetes this is dispensed with, the body is not the basis of self-care, the self exists only to take care of the body, all subjectivity and individuality are transferred to the body. body. This body, my appearance and what people see is what I am, there is no longer the 'self' alone, it is exposed along with the body. Which becomes at the same time vulnerable to the gaze of the other and appreciated by this, for this is the reason for its existence. (Ortega, 1967). In Galen's studies of medicine, they said that body heat was divided into four fluids or "humors" such as blood, mucus, yellow bile and black bile. And the combination of body heat and fluid would result in 'temperaments': sanguine (public man), choleric (the soldier), phlegmatic (scientist) and melancholic (religious). Mondeville called the syncope the act that when performed a surgery the other organs supplement the injured organ. And he wanted to show that it went beyond the pain, which reached the bodies. Medieval medicine allied to 'Imitation of Christ' wanted to challenge the social barriers that marked Christian behavior, especially the barrier between the sexes. It begins to question the sex of Christ, this being seen as mother (Pimenta et al, 2009).

The belief of ancient medical science that revolved around body heat was changed when Harvey discovered about blood circulation and breathing, thus changing all understanding of what the body is. The subject is seen as mobile and individual. And what was believed to be the source of life was the soul was abolished. The term impurity begins to be used as 'dirt', a dirty body was an unclean body, hygiene issues begin to change here, urban cleaning begins to be revised as well. Public health laws emerge in Paris, 'artery' and 'vein' turn to terms of urban vocabulary, blood circulation was used as a model for traffic (Pimenta et al, 2009). For Ortega (1967), many of these changes begin to occur in 1543, with Vesalius and the birth of modern scientific anatomy, with criticisms of every form of anterior dissection. From this it is clear to Western medicine that the truth of the body and disease lies in the visualization of the interior, of the invisible. The 'culture of dissection' and 'fascination with anatomy' are glaring in the seventeenth century.

Theologians are also enthusiastic about this new anatomy, where there is an attenuation of the belief that a deity has direct contact with the inner body. The dissection of corpses as a production of knowledge has a long history. Seen in the time of Homer in Greece as a set of members and not as a unit. Soma was the corpse-body designation that possessed an individuality and an organization. After relating Homer and Hippocratic tradition has become the notion of unified body. The dead body itself has dignity, and Hippocrates condemned dissection for this cause. When Plato in the fourth century BCE separates the soul from the body in his studies, the impediment to the study of the corpse ends. Recalling that there were no

significant studies or significant development between the third and thirteenth centuries in anatomy studies. This vision is rescued and the body is seen only as an image also in medicine, the real is what is visible. Only what is seen in the X-rays determines the body disorders, the physical and tactile contact of the doctor with the patient were scarce (Ortega, 1967). The twentieth century triumphed by the medicalization of this body, brought by the conceptions of Western medicine. The conception of disease undergoes changes, since with advances in some areas of human knowledge they brought a biologicist vision and the reduction of diseases that until then caused great amounts of deaths by the world (Moulin, 2006). Going back to the last century, we noticed that the most common diseases in the period of childhood begin to be combated and disease gains an outline not only contrary to health. This new conception of broad health, including psychological and social well-being (WHO) brings a utopian concept, however, health does not become more absence of illnesses. (Moulin, 2006).

The exaggeration given to bodily, medical, hygienic and aesthetic care has built up a somatic identity, bioidentity. Then there is a change in the concepts of health-disease, normal-pathology, medical discourse-practice and in that subjectivity and new philosophy of life (Ortega, 1967). The sooner doctors who became controllers of the body and responsible for their health, move to a concept of body as a place. This change brings aesthetic aspects, because the diseased body, then, would denounce in the aesthetic. Healthy thinking comes into the picture. Soon we have the so-called preventive medicine, which brings the possibility of revealing secrets hidden in a body that appears to be healthy (Moulin, 2006).

Epidemiological studies present us with probabilities, which bring us back to control. Necessary control for maintenance of a so-called collective health, where the state has the power over these bodies. The reduction of epidemics with the early works of the twentieth century brings in its aspects both positive and negative. While greatly reducing the classic causes of infant mortality, infectious diseases contagious, also extends the longevity of social subjects. And this later longevity will bring about the appearance of diseases that were hitherto existing but not so visible.

Moulin (2006) Pimenta et al. (2009) point out that the naturalistic view initially served to differentiate and discriminate race, sex and the stages of aging, but with the advent of new technology and the idea of being old without aging, people began to correct small defects by means of surgeries, with a speech of health, the subject takes care of the body, more to show that he can keep it well and youthful, than to be healthy. Foucault (apud Pimenta et al, 2009) is cited for having placed in one of his works that the body becomes malleable and unstable through the various cultural connotations, socially constructed around this ideal body. This biology was not entirely discarded in the history of health.

Russo et al. (2004) point to the tendency within psychiatry to always find answers within genetics and neurochemistry and increasingly to dissociate from what is said as "moral sciences", this behavior is intensified by new classification systems outside the clinical setting. Cardoso et al. (2004) corroborate this idea contrary to biologicism when they demonstrate that it should diagnose a disease taking into account all the social, cultural and affective aspects that the patient brings in explaining their complaint. They emphasize English medical anthropology and the anthropology of French disease. The first with a naturalistic explanation, which only gives importance to the natural order of the facts, excluding the

psycho-sociocultural questions of the patient and the second, which shows a personalistic explanation, which uses religious, supernatural and magical dimensions

Pimenta et al. (1999) report that in African traditions the body is seen as an advent of nature, so they experience with nature the conceptions of the cosmos. As their ideas differ from those of Europeans, they have been trivialized and demoralized. Being inferiorized, enslaved, losing voice, images and memories. In Brazil through stringers, xylographers and editors, they have gained a voice again, having their stories and memories of Africa passed through the mouth / ear, giving continuity to their perceptions and context. Death then gains a closer connotation with the aging and death of a child or adolescent is no longer seen so naturally. Aging then brings chronic diseases that also become the focus of scientific attention (Moulin, 2006). Another important aspect is that the disease gains a social connotation. The access to health services was not always the same for all classes and the eradication of some diseases required the State to take care of this body, since it was part of a whole social context that could be affected by it (Moulin (2006)

Genetics and Technologies

Le Breton (1999) states that the body changes its shape and is now seen as a transmitter of messages and information, which will result in the acquisition of knowledge. Biology becomes the science of this information; genes gain relevance in opposition to philosophical humanism; it would be a science without barriers to the circulation of the messages, leaving the bodies behind. To corroborate this idea, Keck and Paul (2006) argue that a previously dualistic body, which contained the physical and the "spiritual", gains a new shape with the evolution of genetics. The genetic code then becomes a new possibility of representing this body. Codes that would be more universal or even individual time. Codes that link familiar features of isolated bodies but also denounce possible problems. A duality in the new way of representing this body.

A body then represented by genes, drawn, minimized, and simply exposed. Molecular biology and hence the genome project publicly expose the structure of this body that was previously only seen in phenotypic manifestation or through imaging systems through medical technologies. The invisibility of the body is lost by mapping it (Keck and Paul, 2006). For Ortega (1967), the curiosity and excitement of knowing the 'invisible' is the evil of this century, of identifying and unifying the interior and exterior, giving the whole an identity. In somatic culture one has the total visibility of the soul-body, it seeks equality in the form of appearances.

LeBreton (1999) complements that along with the rise of biology, the Genome Project arises, with the purpose of decoding the human DNA chain, having much of its location unknown, this research would result in a vast knowledge stored for the sake of hereditary information . This search for the genome raises a curiosity, since the idea that the behavior could also be hereditary begins to be considered when, in fact, it does not have relation with the other; behavior would be a consequence of culture. The same project is mentioned by Keck and Paul (2006), stating that this has brought, then important legal debates on to whom this data belongs, and consequently this body. The genome would be nothing more than a translation of what this body would present as visible and social. And it comes to be regarded as the patrimony of humanity. Our body again gains a sense of collective property, and slave to that genetic code passed on to

us by the ancestors. A little bit of individuality is lost, and a collective aspect of who I am - directly linked to the originator - is gained

This issue of the heredity of some disorders and diseases is also cited by Keck and Paul (2006), and gains strength, since the possibility of a disease occurring in a body modifies the patient physician relationship, where both can together delay a manifestation. Probability gains aspects of certainty and risks come to be regarded as certain. Managing this body for prevention, and not so much for healing. LeBreton (1999) further reports that the exaltation of genetics within the American context is evident in the media, as in movies and novels, the genes would come to solve any existing question, male and female, as well as racial. Biologists then appropriated these questions by promising their answers, engaging with a lot of mysticism and stereotype, genes were labeled as justifying actions such as violence and depressive features, for example. Genetic fundamentalism then emerges, subjugating the races and classes. Blacks were seen as beings of inferior intelligence as opposed to whites, who would be favored intellectually, the latter group became a frequent target of the polls while blacks would not be worthy of dedication because they were inferior; any negative attitude taken by blacks would come from their less developed genes. Social inequalities would be justified by genetics, and anything that brought delay should be abandoned, as children with difficulty, because they would not be able to alter their genome, having no solution; would prevent people with reduced IQ from breeding and consequently would increase the intelligence of the country.

Unemployment was also seen as a hereditary characteristic, everything was biologically correct; society should only fit into this vision, thus assuming a position compared to the religious. Our body would be perfect thanks to genetics, which would come to remedy all the faulty characteristics of individuals. This starts a stealthy race in search of genomes and the exclusivity of patents, thus delaying knowledge, which is not shared; fragmented patents of humans are used by companies in the name of their own interest. Knowledge of possible negative, yet remote, traits lead people to take hasty actions such as breast cancer by cutting their breasts, resulting in a psychological problem and the loss of their identity. Genetic engineering would be triggered to provide parents with a child in the form of assembled product. The thought that the human body could be replaced by a bionic body is shared; the cyborg would be more present, thus increasing the life span of the human being, who would have transferred his interior to a new machine. We came to speak of the clone, which would arise as a projection of the human being, but would only be similar in the physical part, the other characteristics would be the result of the education received. The transgenesis of the animal would increase its potential in food production and defense against external aggressors, if there was a new threat, the alteration of its genes would have to be modified to fight against new external agents, this process is considered dangerous, because in contact with nature, a prognosis of the effect can not be obtained. Biotechnology is an important area within this contemporary context.

For Ortega (1967), the appearance of the X-ray in cultural and scientific contexts brings with it new meanings and changes to the body image that is of itself and of its body, giving us a new vision about this body. Soon after the X-ray came more advanced technologies like: ultrasonography, computed tomography, magnetic resonance, PET, etc. These new technologies have provided a vision that goes beyond the internality of the body, which reaches the brain. Reducing one more view the individual to a

part, to a fragment and decontextualizing it. The brain is seen without the body and the body without the environment. Science eventually produces scientific facts that define who we are, but the individual forms his model of self from the popularization of science, the role of the media. Moulin (2006) retakes that X-ray techniques, anatomical images and many other exams based on images bring a representation of this body as an object, absent from person. It is studied, photographed, pierced by ions to have an image of it. Its first manifestations in images arise for educational and diagnostic purposes. With ultrasound, the body also gains another aspect. The fetus in gestation passes from a merely psychological aspect, from an abstract existence to a physical one, with an image, even if produced by a machine, of existence. It is the existence of the body before the existence of being. Ortega (1967) emphasizes that the enthusiasm to know the inside of the body, beyond medical issues, is a way of giving it the ambivalence of the unknown-unknown that permeates us, causes anxiety, which I can not control and that lives inside

The advances of genetics in the twentieth century also present us with a unique body with unique characteristics. This body becomes the property of the one who possesses it, thus, with its rights and duties on it. Plastic surgeries and sexual adequacy are proof that the subject can build and recreate from a body that belongs to him. An autonomy over one's own body (Moulin, 2006). The body then has an image in a world formed by innumerable images that receive and return movements continuously, but which chooses the movement that will return, being the center of the world in movement causes the other images to fit around it, changing everything to the around it, but it remains unchanged. It is constructed, and this construction occurs in different planes, first it becomes plastic and malleable as can be seen through plastic surgeries, both aesthetic and for health issues (Ortega, 1967). Moulin (2006) remembers that later transplants and possibilities for solving problems through other bodies bring to the surface questions of immortality. If the body fails in some respect, we can then remove and replace this part, according to the current medical possibilities. Ortega (1967) retakes the second aspect, the bionic bodies, through pacemakers, electronic eyes, titanium hips, etc., in this field we still have organ transplants, those from various origins. And finally, we have the virtualization of bodies in modern technobiomedicine and surgeries performed by robots or tele-surgeries, the virtual appears as an amplification of the real, this virtual reality brings back the body-mind dualism, where the body stands still and mind travels through the 'network'.

The Aesthetic Body

From the symmetry and balance of the body that the Romans thought they had discovered, it was then used to order the world they ruled. The architectural structures obeyed the regular dispositions of the body. Geometry united the body and the city. In Rome everything was based on images, the repetition of images: body, house, cities, empire, etc., this desire for an exact orientation and a perfect geometry, tried to give Rome an eternal and essential air, but that was not fiction (Sennett, 1997). Historically the body gains different aspects in the aesthetic aspect. A previously malleable body incorporates an important psychological aspect. Physical practices historically add the ideal of harmony and beauty and competitions generate bodily perfection. Training then was accurate. Schools in the inter-war period encourage sports as well as competitiveness. There is a great period where competitions and body care gain fans and sports

become representative of this. (Vigarello, 2006). This man of the twentieth century has, then, a body rooted in cosmetics, in plastic and all the transformations possible and permitted by this new area of science. The large industrial conglomerates of cosmetics and body modification practices gained weight in the twentieth century and transformed not only people but also values (Ory, 2006).

These data refer historically to issues related to competitions, disguised as perceptions of self-confidence. Shortly after World War I, developed musculature ceases to be characteristic of the manual workers to gain a look of beauty and healthy, for it would mobilize an investment of time to obtain, showing healthiness, emotional. The weight becomes controlled and considered adequate, as well as its excess symbolism of disease or risk. (Vigarello, 2006). They are not only small hair or appearance care, but also lifestyle, diet, vitamins and even special care to maintain this hegemonic aesthetic, culminating with the recent apogee of the female model of anorexic beauty (Ory, 2006). These were the major twists in the conceptions of the body, which gain this autonomy, beyond the feminization of the male body that also becomes the object of these new plastic possibilities, without necessarily affecting its masculinity (Ory, 2006). A mechanized and already industrialized society would also have to mechanize its body, adapting itself to biomechanics. The pattern of male beauty then becomes the one with the open chest, wide, projected forward, and naked, the so-called "thoracic type." (Vigarello, 2006, p. The culture of today has a dictatorship of good form, demonstrated through the pedagogy of exercises where the central theme is always the body. This assumes the role of postmodern cultural identity (Garcia, 2005). This new body that can now be stripped and shown, and its appearance represents this self. New technologies provide a representation of the subject. The one who previously only saw himself in the mirror today can see himself in photographs, and most recently alter his digitalized images (Ory, 2006). Body beauty takes on the meaning of well being beyond self-confidence, giving this body the experience of self-knowledge beyond the exploration of one's own identity (Vigarello, 2006). In the 1960s and 1970s, the ideology of a libertarian and authentic body contributes to the conception of a pure body, directed to physical and everyday experiences. Not only as an instrument of art, but as a support of artistic language.(Pimenta et al, 2009)

A body that gains aspects of modification, which can be altered the skin color, according to fashion, change with tattoos or receive more varied earrings, according to the current culture. A body that has autonomy to modify itself culturally as well (Ory, 2006). The psychological aspect of this body is to claim for itself the domain of the same, reaching a supposed balance. Vigarello (2006) - Full cast and crew Pimenta et al. (2009) in counterpart to the idealized body, exposed by the nude, the literal body arises, in the second half of the twentieth century the crisis between ways of seeing and understanding the body reappears, the body happens to be seen differently, it now seeks forms of freedom and questions the artistic conventions, opening space for new artists, their experiences are lived as they are. The piercings are seen as the body marks of the new generations, whether sexual or to provide pleasure, serve as a complement to a body seen as incomplete. There is also the fluctuation of signs, when there is a mixture between aesthetics of different contexts in order to only generate satisfaction in well being. Body marks are chosen by the subjects to represent who they are at that moment and the desire to be noticed (Le Breton, 1999). In another view, Ortega (1967) affirms that corporal modifications can not be considered as only elements of the consumer society, without meaning and also as a pathology, and only a mental health problem, a 'self-

mutilation', as some say reductionist approaches. It is known that there are a number of phenomena, reasons and motivations for modifying the body. The culture of appearance and body brand seeks individual authenticity, however much these changes cause pain, losing the classification of mere sign.

Bioasces require discipline, and place hedonism in the background. The ideology of fitness has changed the vision of work and leisure, confusing them, or rather by fusing them. Bodybuilding is the best example of discipline to achieve the perfect body, where what counts is more appearance than actually health. Becoming hostage to good looks and sacrificing feeling good. Ortega (1967). Le Breton (1999) countered that the body bulder has the need to get rid of the doubt and uncertainty in which it finds itself and uses its hypertrophied muscles to provide this certainty. The machines are seen as companions for bodybuilders, as they help in the construction of this body. The most important thing is not the strength conquered with the exercises, but the identity modified to supply the will of this subject. Body art is the transformation of the body into an object, to express what it feels; is a critique of the environment in which the human being lives, made to shock and provoke; overflowing drama, sexuality, disgust or horror. "The notion of body assumes subjectivity as something virtual, which will only become tangible when it is incorporated into a work" (Pimenta et al 2009 p.94)

According to Ortega (1967), personal value is found in beauty, health, strength and youth, which seek is free of risks, thus becoming responsible individuals, fit and provide good example. The person called 'good' is one who will be independent and take care of himself, the 'bad' person will depend on others and is unable to take care of himself. Diseases will be like a personal failure in the ideology of healthism. So does prejudice against people who flee from the ideal body pattern, producing and reinforcing diseases today. However reinforcing these diseases we are also producing new bioidentities on top of them, changing the concept of disability disease - these to be compensated and untreated, and these claims arise from the biopolitically organized groups, as a reaction to the ideological imposition that despises them In order to attain and maintain the ideals of healthism it is necessary to care for, watch over, and maintain the imperative of asceticism, for in a society that seeks pleasure through consumption, it has been added to it to have discipline and bodily control, which causes anxiety and ambivalence. This ambivalence is seen in the contrast of exaggerated self-care and absurd carelessness. Where in the same culture one sees obsession with the piebald body, healthy eating, fitness and beauty objects and the other side generates sedentary lifestyle, fast-foods and obesity. They share the same space and are in a difficult balance, witness psychiatrists, psychoanalysts and psychotherapists.

In the somatic culture, the other ceases to exist, seeking in the body an affirmation about our identity and about ourselves, which society does not grant. Not wanting to be seen only as an image and product of vision, but restoring tactile and sensory experiences (Ortega, 1967). This perfect body comes with artificial features, with a health pseudogenesis. Having a perfect body is fundamental to today's social relationships. Thus we have a great current search for good form because it will be the regulator of the sociability of this modern subject (Garcia, 2005). It maintains self-control and discipline solely for the control of the body, "the body becomes the place of morality" (Ortega, 1967 p. 40) that gives rise to personal identity

The Body and Sexuality

In antiquity, body heat passes to identify the sex of future babies, smart hot male sex, strong, cold female sperm, fragile. Male and female were like poles. (Sennett, 1997). Sex and gender are still confused, but the body starts to have a certain aspect of sexuality. In Athens young people were taken to the gym by the older brothers to learn to behave naked through physical activities and in the use of words (oratory). On the other hand the Spartans only trained the body, to maximize the physical capacity. In the gymnasium of Athens he was taught to use the body so that he could desire and be desired, as an honor, being desired by men and women. For those men who were in the intermediate heat zone, the term "effeminacy" was termed, and they submitted to men, acquiring sexually-speaking 'female' roles. (Sennett, 1997)

The body represents not only health and disease or just a mechanism of action of doctors. It also gains a connotation of sexuality and desire, but this path was not short (Sohn, 2006). It is the constant mechanism of action of a desire policy (Garcia, 2005). Eroticism is portrayed as a unique moment in which nakedness, as it becomes more accentuated, represents exploitation in the body of others, but with technological resources the presence is no longer essential; through fantasy, the body is left behind to give wings to the imagination of the one who looks for the sexual satisfaction, making the machine preferential (LeBreton, 1999). In order for bodies to assume the symbology of desire, much has happened in the last 100 years. Religious morality had to be overcome gradually, and the history of fashion and dress reminds us of the sexual dimension that this body was absorbing (Sohn, 2006).

With the progressive naturalization of nudity, which goes through the creation of pieces of beach, like May and bikini, until the suppression of one of them, the topless, that nudity has been gaining space and bodies are increasingly shown. Once this body can be displayed, it must then be worked. The muscles then gain an important aspect, directly linked to sexuality. Subsequently, plastic / cosmetic surgery gains strength so that this body conforms to this predominant desire model. Sohn (2006). There is also the figure of the prostitute, whose importance was evidenced in several literary works, being a piece of modern sensitization in Brazil. It is possible to link this figure to such words as denunciation, lust and suffering. The first reports bring these figures as victims, in a tone of denunciation. But Jose Maria de Toledo Malta under the pseudonym Hilario Tacitus brings us another type of prostitute, another look at this character when he wrote *Madame Pommery*. Where it joins the famous names of world-known prostitutes: Bovary and Pompadour, to give a more comical tone. His heroine is the junction of Bovary's immorality and the debauchery of Pommery (lover of Louis XV). In order to point out the false morality of the bourgeoisie, since during this period a modernization of prostitution was happening in São Paulo and Rio de Janeiro. Thus giving another profile to the prostitutes, they were now enveloped in a mythical power of seduction and mastery of the rules of etiquette, they were elegant, well-dressed, and made up. Her maids were true diplomats, successful businesswomen, and admirable managers of a very complex business (Pimenta et al, 2009).

Great importance in this process is also due to the cinema and the media in general, as propagating and breaking barriers. They were the first to show the body as a form of representation of desire, even suggesting issues of affection and sexuality. A love that then leaves the just feeling for a bodily act itself. The sexuality body then becomes an object of commercialization, as much of the commercial industry, as

of the cinema. The so-called erotic films were no different. With them what was once considered as something totally private or often "dirty" gets a new representation. Sexual practices previously considered impure or forbidden are represented by images and satisfy the desires of those who consume these products, while the young and virile body gains strength and the woman subjected to the pleasures of these, but also endowed with desire. Visual questions aid in the retreat of the taboo of acceptance that the body is a representative of sexuality and consequently of desire (Sohn, 2006). Sexuality then becomes an object of study and not just that body that imprisons it. Initially there were attributions of roles and expressions of sexuality considered normal for each of the genders (Sohn, 2006). Freud creates a rupture when he presents libido and sexual pleasure as the original source of the psyche and shows the presence of desire in both sexes for the purpose of pleasure and not just of reproduction. Even so the figure of the woman is in the background.

The theoretical developments continue in a feminine / masculine gender line with universal standards. Some post-Freudians have relativized the issue of female libido and its vaginal pleasure, and over the years sexuality loses some of its taboo and becomes a subject to be debated without the characteristic of shameful subject matter (Sohn, 2006). The Kinsey report has great importance in the creation of the term scientific sexology when it treats the pleasure, masturbaco and homosexual experiences as nonpathological acts. An opinion poll that had a great impact on the collective understanding of the subject. Subsequently female magazines, radio programs and various European societies make sexuality, especially female sexuality, a necessary public debate item, as well as questions of human need for a healthy sexual life, pervaded by satisfaction (Sohn, 2006) Human sexuality possesses diverse spectra, from sexual scripts, representations to their medicalization and medical control. For many years the female body was seen by medicine as a host of a new being and necessarily treated and controlled for this purpose. A way to protect both the woman and the future child (Sohn, 2006)

Already in the twentieth century questions considered hitherto deviant gain new proportions. The body that belongs to the one who carries it can be modified by its desire. The first sexual reassignment surgeries date back to the beginning of the twentieth century, giving the owner of the body the right to "choose" it. The different treatments then arise, from surgical procedures to hormonal treatments (Sohn, 2006). Garcia (2005) Quotes LeBreton on the unbearable limit of the desire contained in this body, with the search for perfection and the artifice. We need to be careful, even if it means wear. Mentions Santos (2001) on the queer body that intermedia space and the corporal representation of this desire, eroticism and gender, reconfiguring the senses. Totally malleable and flaccid.

Lacan (apud Pimenta et al, 2009) designates the stage of the mirror to explain the constant discontent and problematic relationship with the image itself, a problem that accompanies us and makes us use resources such as: makeup, cosmetics, tattoos, aesthetic surgeries. Bodily restlessness he poses as biological and symbolic, for at birth we need another skin to clothe us, to protect us. Already male sexuality had another aspect of care in this twentieth century. Leaving aside many authors and researchers, it gains a new perspective with the creation of remedies for sexual impotence, culminating in 1997 with the invention of viagra. Sohn (2006). The hitherto preserved and thematic masculinity with taboo bias gains a strong ally, where a single possible organic cause could be reversed with the use of a miraculous blue pill.

The masculine body and its sexuality gain a mechanical aspect again (Sohn, 2006). Body does not dimension gender. The body is part of the politics of desire, or quoting Freire, with its two possibilities, either within the animal body, of species, or in the meaning of image or representation, invested with aesthetic eroticism (Garcia, 2005).

Historically we see a dissociation between sexuality and reproduction, which has a long temporal tracing. From the advances in contraceptive methods, to social issues of separation cons concepts of sexual act and marriage. Sexuality marriage are no longer synonymous and open spaces for juvenile sexuality other more modern topics such as vouerismo and exchange of couples. Add to this the change in social perception about homosexuality as well as debates about rejection of sexual violence. From social ties to medicalization to the perception of a body endowed with desire, expressing values (Sohn, 2006). AIDS sets a new stage, especially in public health. So important epidemiologists at the beginning of the century return to their work. Immediacy (hedonistic) sexual pleasure needs to be controlled and sanitized. Jobs around the world are made to understand and control the AIDS epidemic, little known. Sexuality and sex gain a connotation of danger, to the latest treatments and discoveries, when it goes from the category of a fatal disease to a chronic disease (Sohn, 2006)

AIDS

Rabelo et al. (2004) Regarding the disease as to its concept of experience, two questions must be considered by the anthropologist, the subjective question about each person's culture and how he will deal with the disease by its ingrained concepts. The reduction of social and cultural values linked to pre-reflexive experiences is challenged, since we would have an objectification of culture which would practically undermine human creativity at this juncture. Theorizing the disease alone may not be enough and when there is no such knowledge; consequently other practical issues should be considered and subsequently used. After a period of perception of the power of medicine, for the control and eradication of some diseases, where the State was able to control the subjects' bodies for vaccines and preventive work, there is a turnaround in the late twentieth century.

This turnaround arises in the form of a ghost that brings out the impotence of this science and the fragility of these bodies we inhabit. Urban diseases and more specifically the emergence of AIDS show the social side of diseases as well as behavioral ones. At the same time, "new diseases" such as cancers and the return of some infectious diseases end up causing great public health concern about the place that this body occupies, as well as the rights and duties of the State in treating it (Moulin, 2006)

Perhaps the greatest blow has been the emergence of AIDS, which has brought in its historical social contexts, such as the possible origins in Africa, to bring up the top issues about sexuality guilt for sexual freedom. It appears to show that science at such a prepotent and self-assured hour, capable of counting, predicting and treating everyone, has its limitations and areas that it could not explain. It was then necessary to medicalize this society to control something that could not be explained. Immunology gains great strength in this period and the subjective aspect of this body gains publicity. Social mobilization around AIDS takes over the world. Firstly, with an image of the thin patient, in the process of languishing,

and then in a more salubrious manner, since it would be something impossible to be seen with the naked eye.

The Deviant Body

The abnormal body historically has always been a stage for spectacles, as a personification of a monster, and always exerted fascination in humans. It is a projection of great collective anguish and brings in its bulge the curiosity for the bizarre and diferente (Coutine, 2006b). For some time the bodily physiognomy was linked to behavioral issues. Much has been researched on criminal morphology relating to body and crime (Coutine and Vigarello, 2006).

This monster model presents itself as the counter-model of what the social legitimacy of Coutine (2006b). The eclectic style deals with several opinions, from those who find it tasteful, to those who have it the aberration and perversion. Its decorative exaggeration was seen as a factor of impoverishment of aesthetic value. With this the author makes mention of the figure of Frankenstein, character of the literature that is the creation of a scientist from several parts of different bodies, being the final result to strange, grotesque body, that is left to the own luck, for being so horrendous But the author compensates her with the capacity of intelligence and feelings, and there arises ambivalence between good and evil, beautiful and ugly, all in one body. It begins in the nineteenth century study of physiognomy and phrenology, which seeks to classify through body image, normal and abnormal. Ortega (1967). From anthropometric research to the appearance of fingerprints, the body went through a period of beyond representative, a weapon of police investigation. This unique body can be identified through DNA or data that would lead to the alleged aggressors. A new view of the body and its peculiarities as a possibility of investigation (Coutine and Vigarello, 2006)

The ideology of the body as 'something you have' and not 'something that is' is also confirmed in the anatomical tradition, we saw the body as a machine, image and corpse. The image is worth more than the 'content' and the ideal is virtual (Ortega,1967). This modern body transgresses, attacks and challenges the dominant system, whether through piercings, silicones or tattoos (Garcia, 2005). Le Breton (1999) The transsexual, dissatisfied with the body itself, is altered by technology, using hormones and surgeries, embracing this new one; moved by the strong feeling of freedom and externalize who really is. Already in social marks, hatred felt by the subject is externalized through his body, his instrument of revolt and projection of his feelings. Before, tattoos were related to delinquency, but over time, prejudice, lack of knowledge of what they represented and contempt were diminishing.

The Social Body

During the revolution he sought to establish a society that was in pieces, and for that it was necessary to discover how a citizen should be. Then the image of the Greek goddess Marianne, who symbolized equal attention to all, was generous and productive. The revolution attempted to create a city

where citizens could have freedom and express it, "freedom, equality and fraternity" was what they sought, no matter how much freedom in space conflicted in the freedom of the body. Space freedom liberated the revolutionary body (Sennet, 1997). The body is an object of communication. This body has broad meanings, especially in our Brazilian culture, with the political opening that we had in the last century. Body is consumption, it is image. And in this contemporary context the concept of beautiful and healthy is valued (Garcia, 2005). Our actions are habits, and these habits will shape our future actions. The action of the subject does not reflect in its action, since the action is based on pre-reflexive and preconscious body action (Ortega, 1967).

In the most recent publications the body has been considered not only as matter but as a generator of sensory stimuli, producing forms of knowledge and interfering with the environment in which it is found. The debate about nature and culture is part of the discussion about the new vision regarding body and experience within the context of socio-anthropological thinking (Rabelo et al, 2004). Constructivists use the term resistance where the individual reacts indifferently to the invasions of the world, rather than action, a creative view of the individual on the environment. Seeing the body passively. When speaking of the phenomenological body, the influence of the environment on the body constitution is emphasized and not only the anatomico-physiological question. There is an intentional link between the self and the environment, and this can not be seen separately. The 'phenomenological body' where the subject gives meaning to the world and the 'I' through experiences with the environment (Ortega, 1967) .

We all have / are a body and whatever that being / being is distant if we come to an agreement. On the one hand there is the constructivism that sees the body social constructor of another the vision of a material and essentialist body. Foucault (apud Ortega, 1967) directs the idea that social constructivism is directly connected to the body. It is still extremely nominalistic and heterogeneous, which does not allow a notion of 'us' to be considered and produces consequences, where the identification based on biological criteria or ends up provoking the valorization of ethnic or sexual minorities or exclusion from them. For Rabelo et al (2004) the body, within the process of experience would be seen as only an instrument in function of consciousness. Faced with this, our body elaborates several analyzes based on the fact that it has a perspective of itself and how it is situated in the environment. This body would be a synthesis of experiences previously lived taking into account its tradition, syntheses that are formed naturally. When you come into contact with a new situation, the first reaction would be what is felt by it.

It is difficult to explain the process of how the body is constructed, but Ortega (1967) defends the phenomenological idea of the construction of this body, by experience and its materiality. But this materiality and body are seen as a social construction. For Foucault (apud Ortega, 1967) the body and soul are manufactured through discipline, experience is not taken into account, only pleasure and desire are felt by the body. The body is seen only as a symbolic construction (Ortega, 1967). Becker (2009) uses Jane Austen's classic book *Pride and Prejudice* to exemplify how literature contributes to social representations, for in her books Austen describes in detail customs and social conventions of her day. What expectations about marriage, and especially the purpose of this marriage? It emphasizes that until today our definition of marriage is full of historical connotations. But he points out that in the time of Austen the condition of single to married married a short way, being today a path full of instances, such as dating, living together,

the engagement. Even the wedding itself took other ideas, different from the Austen period, where marriage was for life, even if you did not share the same interests or feelings of the spouse. In addition to the economic issues described in his books, an issue that is always very marked, because his characters, even though they did not have such a dissimilar economic difference, still became weighty issues to prevent a union.

To overcome the dualism of Foucault who sees body and mind as separate units have new notions of corporeity, as in phenomenology that the physical and mental bodies are manifestations of the same body in different environments (Ortega, 1967) also mentions Michael Foucault when he reinforces the questions of biopower, disrupting the politics of desire and identity, through the socio-cultural control exercised by the state. Corroborating with Butler that the body is not something static but extended, in the notion of performance and not limited to the visual field (Garcia, 2005). Aesthetic surgery comes to bring symbolism to the human being who does not want to or is able to waste time with a possible transformation, called postmodern medicine. Technology reappears in this subtopic by showing that it can take the place of its original biological functions, transforming the human being into cyborg, it would be the phase of post-evolutionism, where man is freed from evolution. Man, by isolating himself more and more from the collective structure, finds in his body a great friend and ally in overcoming obstacles, develops a passion that aims to supply him, especially in relation to the narcissism impregnated within himself. When the preoccupation with the body disappears, the subject will be free (Ortega, 1967). The phenomenological body is then invoked so that this body becomes understood as the basis of action and experience (Ortega, 1967).

The Body Today

Ortega (1967) mentions that In our society we suppress with images what is needed in real existence, recovering the meaning of real life through virtual events. Where the encounter of the real with the fiction is what spreads most today, as can be seen in novels, newspapers, etc. It seeks to sustain fiction in reality and vice versa. The 'passion for the real' emerges, for the virtualized real as seen on reality shows today, the real is promised, but the characters are playing fictional roles (Le Breton, 1999). The body represents the moment, which is fashionable, being the subject of constant transformations, is disposable according to necessity, losing its importance as a whole, becomes a servant of the subject, who can not change his feelings, uses the body as an escape valve; outsourcing is necessary. Changing the body, your life changes as well as your identity. This modified object is seen as visiting card, the subject's judgment will be based on the body, the subject then will always model it according to his needs, seen as a source of acquisition, material or emotional. The twentieth century is also marked by experiments with humans. What was previously experienced in other animals, needed to be tested. Several legal issues were raised and partially resolved until human research was possible. Then comes the informed consent term and the body becomes object in the hands of the researchers. Objective searches require objects (Moulin, 2006). Thus, in this twentieth century the body gains proportions of instruments of social practices and of great

importance to understand the relation of the subject with its contemporary body, since today, in the XXI century, we still have the virtual bodies, focused on the "image of this body (Courtine, 2006).

At the end of the twentieth century also arise the so-called chronic diseases. They have always existed but the successes in disease eradication and prolongation of life have made them more frequent. These patients then assume a new positioning in front of their body, their illness and their possibilities of treatment. They are also responsible for them and not just objects of medical intervention. The patient gains some autonomy by being able to control some of his or her internal signs and even to monitor his condition, working in partnership with health professionals. (Moulin, 2006) This was only possible thanks to the entry of a new professional, who until then had nothing to do with health: the engineer. This is responsible for the creation, maintenance and evolution of technologies that will help this body to stay as close to normal, and extend life. These inventions leave the hospital units and increasingly enter the patients' homes, as well as the body itself (Moulin, 2006). However, this body that has already become the object of research and testing of medications and procedures, now presents something that needs to be controlled: pain. Then the techniques of anesthesia and even asepsis arise, bringing loss of consciousness to this being that becomes the object of science. Pain is then trivialized and countered with the most diverse forms of restraint. The relationship between pain and disease changes in this century (Moulin, 2006).

The body is not only mine, but a society. Numerous medications are needed so that this body weakened by a virus that can not be destroyed by medicine, looks or approaches the maximum of normality (Moulin, 2006). The search for the dominance of humor is well present in the contemporary context, the aversion to any negative feeling has led the subject to anchor in the psychotropics, seeking the assurance of control over their emotions, even being able to choose how they want to feel at a given moment, having an ample amount of medicines. The power that man desires to have and consequently to get rid of any nuisance quickly and effectively has made psychotropics replace any form of struggle and challenges in the face of difficulties; in search of a life in which the human being takes the medicine to be himself without tortuous paths, it occurs until the simulation of a symptom, even when there is no pathology at all (Le Breton, 1999). Even within family contexts, children are subjected to medications even when therapy through listening may be able to remedy the existing problem; parents exempt themselves from the education they gave their children of any responsibility for what might happen to the child. Psychotropics are sold as if they were ordinary remedies, like vitamins and aspirins in several countries, like France; their use becomes banal and often the side effects do not get the attention they should. The immediacy of daily problem solving means that the subject does not have the patience to discipline himself; the ease of having the medication regardless of the time is tempting; the lack of confidence in their own ability to solve their own problems is always greater because there is no achievement. The effects brought about by these medicines also give the doctor a false sense of autonomy about themselves as if they had not used any chemical components. Cyborgization comes into play by removing any barrier that the emotional can impose on the subject. The example of the anti-depressant Prozac is described, by bringing a sense of happiness and carrying a myth that, if well dosed, will not cause relevant side effects; which further encourages addicts of mood-inhibiting medications (Le Breton, 1999)

The body is seen as an object that transmits information, in this there is a similarity or even an equivalence with the machines, defended by several authors including. A supposedly created machine could not be differentiated from the model it was molded into. The question body and body becomes more pronounced when we say that we can have our organism outside the body so that it experiences a full life, the body is the only difficulty for the diffusion of the message that the spirit transmits. A device similar to the brain would be idealized by man, who would gain this human connotation. The spirit, when transferred to a machine, would have no impediments, but the computer would not have the capacity to signify the information it possesses, it is not flexible enough to perform various activities performed by the spirit. The relation between intelligence and matter comes immediately afterwards, the former occupying a primary place, for man should be detached from his body so that he could act as spirit; is seen as a form outside the body that could also be separated from the subject. The machine would never possess an intelligence equivalent to that of the human being because it is limited by not possessing knowledge and sensitivity. The body once again would be a restriction for Artificial Intelligence to derive human thought. Hackers, computer enthusiasts, have a close connection to their machines, assigning names to them, having feelings aroused by them; feelings that may one day be felt by computers. Subsequently, the term cyborg is invented to portray the man in conjunction with the machine, the cyborg appears inside hospitals and is used by medicine, as the mother own rent. The cyborg is described as salvation, for it comes to perfect and supply the needs of men; would be an effective remedy for mankind. With this the human body would lose space so that the technological advances could be realized, taking advantage of only the spirit. Within the virtual world, this spirit would finally free itself, far from any disease; ultimately exercising its full potential in eternal life. The spirit would still have the option of choosing another body if it was interested, from the cloning, having its DNA reconstituted (Le Breton, 1999).

The appearance changes, but the personality does not change. When the body is altered, it does not always alter the body image itself, and this perception can be lost where the body assumes a form of public desire and not personal (Garcia, 2005).

The Body in Pictures

Garcia (2005) analyzes the contemporary media culture and how this body is represented in the media, in its so-called representational maxim. A body that starts to have objective and subjective aspects that adds aspects to the identification of a consumer group and product. The current media seek to enhance the appearance of this body, reinforcing the hegemony of hedonism This body would then be seen as a work of art, a relation between subject and object, as well as the perception of our senses, thus being volatile and artificial, as well as superficial. This body that awakens, through image, perception and human sensory cognition.

Pimenta et al. (2009) cite the works of Nietzsche, Freud and Henri Bergson, where they began to place the body at the center of their instigations, questions pertaining to dreams, subconsciousness took strength out of obscurity and being integrated into the routine, and visual effects. At that moment the language ceases to be exclusively descriptive and becomes an agent of perception. And the body gains new functions, now it is a tool of language, as for example through dance, where the body is both paper and

pen, it illustrates a poem, a story, only with its movements and expressions. In addition to dancing, the body and its many forms gave life to several paintings, where artists attempted to immortalize movements and expressions. The great graphic Alphonse Mucha, 1900, showed a naked ballet dancer in various dance moves, so she can be represented as she really was, without the garment costumes. His works were very marked by the ambiguity of the condition of the naked. Where he represented the profane and the sacred, tradition and modernity. Another work that draws attention is the portrait of the painter Gaughin, photographed dressed only from the waist up sitting at the piano, with a grave expression on his face, which contrasts with his partial nudity.

Cinema has always had to deal with our various sides: the animal, the mechanical side and now with the programmable. This earned him a fine laboratory of experiments on cognitive capitalism (Pimenta, 2009). Already Baecque (2006) tells us that the corporal expressions of the big screen evoke not only the imaginary but also the fears, identifications and representations of an era. The bodies presented must be exceptional and consistent with the values currently in force. Hollywood promotes a domestication or standardization of these bodies, passing to an ideal beauty, to fatal feminine behavior, to the seducer of the pin ups until the dominating ones and of triumphant beauty. Also arise the villains, symbolizing death and destruction, even the good guy, healthy and with a concern. Transpositions of values and character traits in body images Becker (2009) analyzes the work of Walker Evans in his book: "American Photographs", some photographs are shown and analyzed as statistical comparative tables. He discusses the fact of the three photos showing three women, one white in the street in New York, one black in the same situation and one peasant woman. In the first two photographs the two women look serious, serious, which raises the hypothesis that in this period was a woman in New York made them hardened, while the peasant woman only appeared discomfort, perhaps ashamed. The author follows in this comparative between photographs and tables, where he argues that the tables are useful, easy and applicable in some aspects, as in the census, but very limited in interpretations. Documentary photographs, on the other hand, give a greater margin to many possibilities of interpretation about this social representation. The photographs are interpreted and codified from the pre-conceptualization of the users, that is, the photographer focuses on stereotyped images, but some have opted for images that escape this stereotype, trying to innovate, in order to make the user to analyze more closely, to do it reflect and think without stereotypes the artistic social representation.

In several films such as Matrix 2001, a Space Odyssey, Blade Runner and A.I. Artificial Intelligence, we see a computerized world where machines gain individuality and sensitivity, after all they simulate thoughts, intelligence, behaviors and learning. So what sets us apart from these machines? This brings us to the problematic of the distinction between the physical and mental spheres of bodies, which appears in the transition from the industrial model to the biotechnological models (Pimenta, 2009). Today's man, and his nature, converge every so often for so-called digital culture. The physically displaced body for images, or training, creates an aesthetic of the figural with contemporary values (Garcia, 2005). Today we focus more on the image, the outer body, until our subjectivity is focused on discussing the appearance, the image, the performance, our aesthetic presentation. The body is evolving along with technology, using

it to "perfect", calibrate some imperfections, or fit the dictates of fashion, culture, society and groups (Pimenta, 2009).

The Cyber Body

Bihel (2004) states that the articulation of technoscience in relation to self-knowledge goes beyond how subjectivity of the subject is reconstructed by coming into contact with practices and ideas. Today we have the so-called digital culture that associates technologies and biotechnologies ranging from silicon to cyberculture, incorporate experiences to the imaginary and subjectivity of these subjects (Garcia, 2005). Ortega (1967) mentions in our 'somatic culture of obsession with the body' the art of Hagens offers an unparalleled self-knowledge, where the interior appears with a sense of replacing lost interiority. This possibility of 'seeing' within the body gives us new ways of making sense of the construction of personal identity. " (p.154) .Le Breton (1999) is a specialist and reference in the study of the body and warns us that the body, seen as a work of art, is in danger, because it considers the body as a machine to be disturbing, with no feelings at all; He asserts that the full body would be a target of contemporaneity. The body would cease to be main and would be considered only an accessory, with no relevant value; we have as an example plastic surgery, in which loose organs are worth more than the body itself. Going to the virtual world, the cybercrime is in cybersexuality, which becomes reference; the body of the other, virtualized, becomes just a place to visit, like a page on the Internet and sex between them is ideal. Scientific knowledge can be equated with a source of youth, in which all will have their desires fulfilled. The body, which transcends the physical, is lost within itself, in a labyrinth in which it itself will define the directions in which to follow. David says that body and soul are closely connected, disagreeing with the dichotomy between the two, and also highlights the search for the first sense of his object of study, the body itself.

The cyber world encompasses the real and the fanciful, free from our bodies, we come into contact with beings who are distant, our spirit travels, transcends the plane of corporeality; gives a chance to people who have disabilities to travel this world in a full way, without concern for physical barriers. We give vent to our feelings, positive and negative, sensations that we live in reality. The contact with this world allows us to play with our identity, we can assume numerous roles without inspection or any concern; definitely or temporarily. We give wings to the other selves that exist within us, that we do not have the opportunity or confidence to show in the real world, the absence of responsibility can be compared to a dream. Distances come from getting in touch with other countries, cultures and people; we create stronger bonds than the real ones, ties based on the mystery, without caring about the sex or the pseudonym that the netizens use. This world can be compared to drugs, addiction that can provoke those who seek it as a source of happiness and comfort and contrast with the troubles of everyday life. This cyber space also has its own language, with many terms derived from virology, medicine or pharmacy due to the use of biology within its structuring, along with computer science. Robots are cited in this chapter as fabricated beings who, on one occasion, would gain emotions that they would not control and revolt against humans, other virtual beings also come to life, such as viruses. The creation of an *in silico* being is sought by biologists as well as physicians performed *in vitro*. There is a deification of the machine, which becomes the priority of humans, motivated by the desire to merge with it, leaving in the background conflicts of the real society. There is

still a tendency of man, not to be alone enough, to mix with computer science; the opposite of this, as the humanization of it would be a misguided attitude of man (Le Breton, 1999). The anatomical norm and this identification with it is a hiding place for me, since the appearance in the present day is what dictates the essential of the body. Being equal seems to protect us and hide us (Ortega, 1967).

Ortega (1967) analyzes *The Bodyworlds of Hagens*, being an imitation of the representation of the body, of fused object and representation. The first notion of virtual body was experimented with the creation of the Visible Human Project, where a human body was meticulously virtualized with the help of magnetic resonance and tomographic scanners, to end the view of a morbid anatomy and facilitate the study of the body. The virtual becomes an extension of the real. Becoming visible and accessible everywhere. Having even a resemblance to the present day, where the virtual exhibition by webcams, fotologs, blogs, etc., ends up corresponding to the visceral interior of Visible Human, visually accessible in any part of the planet connected to the internet. The virtual model does not break with the real anatomical model, the body remains the same, an object without subjectivity. And that only comes to reality when seen on the computer screen. The virtual experiences bring new possibilities of expansion of the articulations on the representations of the body. Even if they are provisional, incomplete or only partial, the cybernetic space becomes the abode of a new body, this time, technological. With the aesthetic valorization in these environments, we have a hegemony of valorization of images and representations of body, full of values. Cyberculture removes the traditional regularities of analysis and allows a virtual enchantment for what is only represented by an image. This displaced body then becomes the only discursive strategy in this interaction. Seeing and interacting with a "body" from its image provides a conceptual de-dilution of perspectives where the skin turns into pixels. They thus open space for imagination and the virtual allows us to overcome boundaries and limits imposed by reality (Garcia, 2005).

The love for the human, without artifacts and differentials, becomes more irrelevant when the machine absorbs its characteristics, brings improvements and establishes an own identity capable of enchanting the subject, who seeks perfection beyond the barriers of the flesh, of the sin. Seduction is ennobled by discarding physical contact, and desire will only be considered when the body, temporary and deadly, has already been left behind. In virtual sex we find a range of possibilities for the imagination to flow; living their fantasies, playing roles, playing with identity and sex, which is only mental, giving place to the text; full of metaphors. In these relationships some conflicts may occur and the curiosity to know a remnant of this hidden body will appear. Virtual adulteries and even rape by coercion of the subject that dominates and controls the other is likely to happen. The atmospheric cybernetics will develop like the mouse and the keyboard that will inherit the ability to receive stimuli from the body of the subject, more in the future the body will get rid of the touch in the machine through the touch in itself, provoking the same sensations in the virtual companion, besides a possible stock of fantasies and fictitious partners for several occasions, the body loses more and more its importance; will lose sexuality, compared to acts practiced by animals, and will be disease free. Virtual interaction will be closer and closer to the real world (Le Breton, 1999).

Conclusions

Within the various works we had the opportunity to know various ideas, fantasies and theories against the body and that he represents for many researchers. Whether he wants to or not, the human finds its essence in his body and without it, surely we would not enjoy the flavor that it gives us. Biologists, physicians, and other professionals dream of manipulating human genes to create perfect beings, generating even more discrimination and exclusion to those judged by society differently. The human being feels repulsed by his own body for feeling in relation to himself, as Le Breton (1999) states. Mankind would have its definition reconstructed if the body were extinguished; this condition, which preaches the end of the body is driven by contemporary society, desires to get rid of all difficulties, without taking into account the good characteristics that it provides, such as the individuality of each. This object body that today can not feel pain, gains a new aspect of not being able to "suffer" psychologically. Anxiety should be fought as well as grief or mourning for a relative. We are creating a society that lives in an artificial world, generated by drugs that alter, revert and modify their bodies and sensations. "The representational worlds differ according to the dominant set of interests." (Becker, 2009, p.37). Users are not totally static to the end result of a representational product, whenever necessary they modify this product, so that they meet their needs and desires.

Each community and society organizes and divides their work, their representations and how they will be worked, so the producers use "standardized" means to report their considerations, means that are intelligible to the users. Becker (2009) puts the truths in discussion, because how to know if the facts quoted in the representations are true? There are social agreements, as the result of the representation has achieved the combined goal. And there is still support in what is publicly available, being at the mercy of deeper investigations, you will not risk publishing inconsistent facts. Another point is the insidious depictions, which with the help of tricks passes information that is deceptive, but so subtly that it leads the spectators to believe that it is true. What is expected today is that sociologists use images and figures to clarify or portray conceptual entities. With the purpose of presenting different data of the conceptions extracted from a social reality so that the user can handle them in an easy and intelligible way. Thus, it supports all forms of representing societies, whether by photographs, tables, films, books, mathematical models or ethnographies, what matters is that these products can explain and answer questions to their users, who also play a decisive role, since from them that producers can make their products.

The body will always be the challenge of many researchers and artists, who from different languages try to express and interpret human conditions. Pimenta et al (2009) proposes to analyze the body in a perspective of relations of sociability and mutual interdependence. The artists perceived in the instability of the body a strategic support, since it is capable of uniquely dramatizing the impacts that modern life brought with it. Pimenta et al (2009) Through the body we communicate and make ourselves present. We experience various experiences in relation to the body itself, the world and culture, but the body is an incomplete work, full of possibilities, being transformed through history. Pimenta (2009) quotes Fayga Ostrower, who brilliantly understood the body as an assumption of experiences, after all, through it we experience our existence. She believed in the free transit between art and social reality, but before the work "The Retirantes", she realized the impotence of art in relation to the problems of society.

We agree with Sennett (1997) that if the individual was stimulated by the crowd now he is seen as protected by it. The act of being able to move in urban spaces was a true social revolution, whether through streets or subways. Comfort begins to be sought, accompanied by an individualistic character. If he is able to lower the level of stimulation of a person can also work to push it away from the others. Then comfort in sitting, in traveling, alone, and privacy has been established. To the extent that new inventions (electric light, elevator, ventilation system) were gaining space, people were increasingly led to individualism and bodily experiences are specific to each people, and there must be understanding about the body in order that in cities multicultural people to care for each other. In historical terms the role of civilization is to confront us, in our fragility, with wrong experiences and feel incomplete. And it is there that the subject concentrates on being more critical, dedicated, searching for new discoveries, in the realm where the totality of pleasure is inevitable. The pleasure provided by comfort was a way to compensate for fatigue, but rest reduced the sensitivity of the body, becoming more and more solitary and passive.

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