

## 40 - PARADIGM IN THE HISTORY AND HISTORIOGRAPHY OF THE BODY: IMAGES AND SPEECHES IN SCIENCE AND ART

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### 1 CURRENT PARADIGM AND PRECURSORS IN HISTORY AND BODY HISTORIOGRAPHY

In October 2015, the fashion week in Paris was celebrated by the Dwarf Fashion Show, where young dwarfs of 130 centimeters paraded in an initiative that seeks to combat the discriminatory dictates of beauty and present another perspective to the fashion industry (EFE, 2015). These and other images bring a rich investigative environment of information that is self-transforming and changes the surrounding context, while at the same time threatening traditional conceptions and approaches, often outdated, of everything we know and are (BARBOSA, MATOS E COSTA, 2011). The Greeks guarded bodies of extraordinary beauty and splendid temples in the solid aere perennius, marmore perennius, translated as durable bronze and marble (D'AGOSTINO, 2003; VERNANT, 2000). Perpetuated in the stone, the monuments that always keep alive the fame of the eternal Greek esthetics, can be admired only as lifeless bodies, inert forms, in "absence in presence" (D'AGOSTINO, 2003). The investigation of the history of the body in art and science creates a sensitive relationship with the world that consciously differs from the objective nature conceived from the Copernican revolution; this subjectivity then becomes the basis of an aesthetic presence (KUHN, 2001).

Although limited to Western production, the study of the history of the body as an object of art in multidisciplinary science had its beginning during the Renaissance. However, paradigms of the relationship between body and identity were already dealt with in Ancient Greece, Socrates argued about the relation of the body with his soul - psyche, as Plato shows in *Phaedo*. Today, body-psyche identity is still the subject of research in the form of analytical psychology, in which Jungian fundamental concepts are explained by archetypes, psychoid, complex, and psychic instinct (GURGEL, 2008; NASSER, 2010).

The importance of the body in Greek history is evidenced in numerous other sources, such as ceramics, friezes and statues, representative of religious and sporting practices, such as in ceremonial and Olympic Games in 708 BC Expressed in narratives, oral-poetic traditions, discourses and in the paintings of Greek ceramics, the esthetics of the athletic body was associated with the myths and values dear to education in Classical Greece, as Plato defends in the *Republic*.

As can be seen in the main Brazilian archaeological site - Capivara National Park, Piauí, in Prehistory, sources of artistic manifestations about the body and its relation with the environment are evidenced in the rock art engraved in incisions or by pigments in facades of walls, ceilings and other surfaces of caves and coves. This type of manifestation brings an important revelation about the development of the related "identity" with the body in interaction with "the doing". In fact, it can be said that the term identity of the body nowadays extrapolates the academic world and becomes intelligible by common sense. However, it is necessary to reflect on what the body really represents and, in particular, what it means to use it to think about a world that we have never conceived, in the past and the future, the way we do it.

In the last decades, new proposals of interpretation for a "numberless" of subjects in the area of history in the sciences of Health have been formulated to encompass more multiplicity of definitions representative of the most varied social groups (MARQUES, 2002). However, this attempt at historical association with sociocultural issues is not new. The first period of history is marked by the invention of writing, in which great civilizations of the Middle East (Egyptian and Mesopotamian) show through archaeological sources the connection between the body and the sociocultural and political contexts, such as the Prince's Statuette of Lachash Gudea Sumer (2.350 - 2,000a.C.), which shows the body in a hierarchical power relationship; the clay plaques with writings on religious rituals and myths, such as the Epic of Gilgamesh (7th century a.C.); the Ebih-II statue of a man in prayer position, from Babylon (25 a.C.).

It is in ancient Egypt, in the tomb of Beni-Hassan, that images of graphed struggles (2.400 a.C.) are joined to other elements relating the body to the practice of physical activity. Just as the painting on the mural of Amenemhet's funerary chamber, of the New Empire (15th century a.C.), shows the aesthetic association to the body in funerary rituals of this civilization. In the Roman Empire, the history of the body and society is told through a variety of objects, such as the embossed canteen of the duel between Murmillo and Thraex, which shows Murmillo's victory with a stroke of mercy on the other gladiator (year 1-2 a.C.). Indeed, during the first three centuries after Christ, during the persecution of Christians under the Roman Empire, the body was disguised in Christian art, deliberately furtive and ambiguous. Sometimes this body was represented along with pagan matriarchal art, through animals and objects.

The conflicts between Christianity and paganism, represented in large part by a matriarchal position, clearly mark the gender discussions created in the medieval Era, in which the female body is "diabolized" and the "deified" male body (ROIZ, 2009). Then the feminine body went through a dichotomous transmutation between goodness - representing procreation, virginity of "Mary," chastity and caring for the family - and evil - sexuality, prostitution, lust and perversion of the soul - because "the pagan cult of the body of antiquity gave way, in the Middle Ages, to a collapse of the body in social life" (ROIZ, 2009).

Costa (2012) treats the idea of beauty in art and science and its consequent "aesthetic fruition" in the Dark Ages as an example of transformation of the conception of body in human societies. Roiz (2009) talks about a "masculine" Middle Ages, because the discourses, besides being written by men, were convinced of their superiority.

The re-reading of the social role of women and the formulation of new concepts derived from images and discourses in art and science have been a still complex task due to the weight of a strong erudite tradition on the history of the body. This tradition, coming from the Renaissance, is affirmed until the century XIX, with a Eurocentric, elitist and moralist discourse, which built and constantly reaffirmed the cultural superiority of a Greco-Roman model, and then also the affirmation of a continuous heritage of the racial or prejudiced culture of this archaic European Model (MARQUES, 2002). Even works that place the female body as responsible for the conservation of species and good government, opposes ideologically by reducing the status of women to an instrument of procreation, as Jean-Louis Fournel shows in 1637 in the publication Campanella his *Philosophia Realis* (ANGELI, 2004).

The search for an intense relationship between spiritual beauty and the body in the Medieval Age is shown by thinkers who separate the body between the noble parts (head and heart) and ignoble (belly, hands, sex) (COSTA, 2012). While observing

the work of Isidore of Seville (560-636) of the seventh century, it is possible to verify a representation of the body built from the idea of Greek medicine, which makes a definition of the body imbricated to the four natural elements (fire, water, earth and air). The representativity of body materiality has a scientific tone, in which the flesh as life is integrated with the four elements, earth is the flesh, air symbolizes the breath, liquid would be blood and fire represents the vital heat. The identity with the body is exposed in the senses, calling the caput head, place of origin of all the senses and all the nerves, because from it would proceed the whole principle of life, where is the personification of the soul, which veils the body. This relation to the body starts from the conception of the body as the prison of the soul, of Plato.

However, in Bernard of Clairvaux (1090-1153) this Platonic imprisonment is inverted, in which the body is considered as the palace of the soul, in Adam of Clundy (1260), the sculptures show the body as an aesthetic delight with the materialization of the beautiful, first in the body itself, followed by beauty by the inner form of the soul. In diametrical opposition, the world of medieval artistic tradition has reached the body as the center of divine creation (COSTA, 2012).

## 2 PARADIGMS IN HISTORY AND HISTORIOGRAPHY OF THE BODY AND THE START OF RATIONALIZATION

In the Renaissance, the Renaissance bodies: the human figure (1540-1660) was the first collection published in England on the history of the body, which refers to the human figure represented in art and literature, showing reflections and a diversity of interpretations of theorists of the time on the concept embodied in a sense of abstraction of the body in an inarticulate materiality (DELPRIORI, 1995).

In turn, contemporary art is marked by political terrain, the end of absolutism and the establishment of democratic governments. In the economic field, the Industrial Revolution and the consolidation of capitalism had answers in left-wing doctrines such as Marxism and class struggles. Although not necessarily coherent, there was an artistic arsenal until the end of the century XIX, represented by Realism, Impressionism, Symbolism and Post-Impressionism. This is a period that has been established by a hygienist position in the health sciences, which is emblematic of the "scientificization" of Physical Education, identifying understandings of the body-health relation for creation and establishment of gymnastics practices. Thus, one can read the construction of a certain scientific identity, after the Enlightenment intellectual movement at the end of the century XVIII, as a result of the adaptation of science to economic and social change, reflecting also its objectives and the perspectives of its time (BERMAN, 2009).

In Brazil in 1823, science preached the implementation of European hygienist practices, as an example, Joaquim Antônio Serpa elaborated the "Physical and Moral Education for Boys". This treatise postulated on education encompassing the health of the body and the culture of the spirit, and considered the practices of physical activity in two categories: 1) those that exercised the body; and 2) those who exercised memory (GUTIERREZ, 1972). In turn, this scientific treatise understood moral education as an auxiliary of the corporal and vice versa (GUTIERREZ, 1972).

However, none of this was new, Francis Bacon (1561-1626), a medieval thinker, had already stated that physical activity could correct any tendency to evil if practiced in a natural way. Jean Jacques Rousseau (1712-1778) also stated that the practice of physical exercises should occur in parallel with intellectual education, recommending games, obstacle courses, distance and height jumps, swimming, among other activities for training the individual (ARAÚJO, 2011). From this, discussions arose about child psychology, extending to the nineteenth century, which reveals the emergence of pedagogical updates (linked to the importance of play and play) directly influenced not only by Rousseau's ideas but also by Pestalozzi (1746-1827) and Froebel (1782-1852) (ARAÚJO, 2011; KISHIMOTO, 2010).

## 3 PARADIGMS IN HISTORY AND BODY HISTORIOGRAPHY IN CONTEMPORANEITY

In fact, the restriction of physical practice for females extends historically to the birth of France in the twentieth century, narrated by François and Thébaut: the demographic decline, accompanied by the fear of the degeneration of the 'French race', gives rise to the movement (National Alliance for the Growth of the French Population), when women are forced to perform maternity duties and couples are coerced into having more children (ANGELI, 2004). These episodes definitely cease to occur only in the late 1970s, with the second feminist movement claiming civil and political rights for women, establishing the 'womb strike'. In postmodernity, the new approaches on the body seek to deconstruct the old models, first with a critical re-reading and, second, with new proposals for the interpretation of a multifaceted world, allowing the valuation of other social and cultural groups that not the elitist, masculine and centered pattern in Europe (MARQUES, 2002).

The twentieth century is characterized by the questioning of the old bases of art and science, proposing the creation of new paradigms of culture and society to overturn everything that was traditional and outdated. In the history of the contemporary body, numerous tendencies can be cited, especially in art. According to Sander (2009), body-art has overflowed its sacred spaces, between museums and galleries, and spread through daily life, at least since the late 1950s, it occupies the daily life. And this initial occupation introduced a strangeness in relation to everyday lives, the creative dimension of the arts being the mark of a distance from the state of "things of the time" (SANDER, 2009).

Subsequently, mainly after the 1980s, the history of the body is characterized as a relatively new event, with the instrumentalisation of creation and innovation, both of the arts and lives, for the production of capital. Contemporary capitalism, markedly financial, begins to nourish itself with creation. Therefore, body-related arts, whether by image or speech, often, rather than provoking uneasiness, have resembled the system, entering vainly and willingly into the glamorization sponsored by it.

For Adorno and Horkheimer, what happened in the postmodern reality was the desomatization of the soul and the despiritualization of the body. With this, man, now become only the body - the disenchanting body - believes himself to be happy, to live in a lighter, softer world in which he can dispose of himself and others as an object; and, at the same time, be more resolute - in the limit, cruel (GHIRALDELLI JR, 1996).

In the 1960s, Michel Foucault already highlighted the body as an expression of powers and knowledges that are articulated strategically in the history of Western society (SILVEIRA AND FURLAN, 2003). The body is simultaneously an agent and plays within a set of forces present throughout the social network, which makes it the custodian of marks and signs, which in turn have in their corporeality their "proving ground" (SILVEIRA E FURLAN, 2003). In this perspective, the identity emerges as an instrument of the powers / knowledge acting on the body, in the process of constitution of the body as historical of the subjects.

Foucault investigates "the history of the relations that the thought maintains with the truth" and how the correlation between thought and truth occurs, having the body as a discursive and fundamental element in the constitution of "sets of truths" about the modern subject (SILVEIRA, 2008). In the work "Words and Things", an archeology of the human sciences highlights the discursive formations of the body, life and man in their subjectivating effects, with special reference to the discursive constitution of the psychological subject (Foucault, 2000). This work denatures the body, presenting it as a "key concept" in the production of discourses about modern man (SILVEIRA, 2008).

Foucault (2000) presents a subversive point of view for the second part of the twentieth century, with a direct influence

on the breakdown of paradigms and social re-signification, especially seen in the artistic areas and knowledge in the humanities. This work inspired a powerful scientific and artistic tool on the body's view in disagreement with the heterosexual imperative. Melo and Ribeiro (2015) discuss this in an ethnography in the house of culture of Curitiba-PR, the communicative power for the free expression of gender directed to destabilize the coherent gender matrix or, at least, an escape from its normative and rigid models exchanged by the body in tentacles for various artistic languages to emit messages that could communicate life and enable an individualized attitude of one's own "will" in the face of the collective desires imposed by society.

The sexuality of the body in art is also shown in the irreverence and criticality of some rappers and in the joyful girding of the erotic body proposed by funk, which is a new scenario for the metropolis of the country, where the plurality of youth art comes in the form of confrontation of rigid social paradigms related to the adequacy of behavior in the treatment and exposure of the body (AMARAL, 2012). Concepts previously established by Nietzsche's concepts of "Dionysian vision of the world", "extreme aesthetics" and "transvaluation of values", and in "eroticism", according to Bataille. Both authors focused on the rupture of the relation of the body's treatment with the social paradigms (AMARAL, 2012. MELO AND RIBEIRO, 2015).

#### 4 FINAL CONSIDERATIONS

Diacromial analysis, in the different periods of history on the body, in science and in art with discourses and images, shows classic legacies about the relation of the body to its soul - psyche and about the vision of the body as a prison of the soul. This thematic as a rich investigative environment of information that explains the conceptions and current approaches on the body and its identity. In the modern context of physical activity practices, historical and historiographic analysis shows the body still in a fragmented perspective between matter, spirit and soul. However, with relationships between the contextualisation of the transformations in the sciences of the last times that transpires in the arts, in close relation with other discourses and images developed throughout the history of the body in the nineteenth century. In today's post-industrial society, the representations of the body are multifaceted with absolute evidence of the body undergoing transformation through social relations, new technologies, homosexuality, contexts that value aesthetics, moral behavior and / or genetic modification. This makes the study of this subject a unique condition for understanding the current problems related to religion, aesthetics, physical activity and health, present in Physical Education.

We can conclude that, in both science and art, the approach suggested by the work shows us that the study of the body as a cultural construct is capable of pointing us to the dynamics of some important social relations that renew or persist over time. The body today is a "body" that thinks, feels, makes decisions and moves, able to unravel and understand the world where it is inserted.

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#### PARADIGM IN THE HISTORY AND HISTORIOGRAPHY OF THE BODY: IMAGES AND SPEECHES IN SCIENCE AND ART

This paper deals about paradigms in a historical and historiographical study of the body through the images and discourses in science and art. This research is characterized as descriptive, theoretical and bibliographical. The deep contributions of history and narratives are discussed throughout the different roles of the body over the time. Speeches and art reveal, through the body, the special political and social meaning and create identity concepts, which are discussed in the field of Physical Education.

KEYWORDS: Physical Education. Body. History. Culture.

#### PARADIGME DANS L'HISTOIRE ET L'HISTORIOGRAPHIE DU CORPS: IMAGES ET DISCOURS EN SCIENCE ET ART

Cet article traite des paradigmes dans une étude historique et historiographique du corps à travers les images et les discours de la science et de l'art. Cette recherche est caractérisée comme descriptive, théorique et bibliographique. Les contributions profondes de l'histoire et des récits sont discutées à travers les différents rôles du corps au fil du temps. Les discours et l'art révèlent, à travers le corps, le sens politique et social particulier et créent des concepts identitaires qui sont discutés dans le domaine de l'éducation physique.

MOTS-CLÉS: Éducation physique. Corps. Histoire. Culture.

#### PARADIGMA EN LA HISTORIA Y LA HISTORIOGRAFÍA DEL CUERPO: IMÁGENES Y DISCURSOS EN CIENCIA Y ARTE

Este artículo trata de los paradigmas em um estudio histórico e historiográfico del cuerpo através de las imágenes y los discursos de la ciencia y el arte. Esta investigación se caracteriza por ser descriptiva, teórica y bibliográfica. Las profundas contribuciones de la historia y las narraciones se discuten a través de las diferentes funciones del cuerpo con el tiempo. La discursos y muestra de arte, a través del cuerpo, el significado político y social especial y crea conceptos de identidad, que se discuten en el campo de La Educación Física.

PALABRAS-CLAVE: Educación Física. Cuerpo, Historia. Cultura.

#### PARADIGMAS NA HISTÓRIA E HISTORIOGRAFIA DO CORPO: IMAGENS E DISCURSOS NA CIÊNCIA E NA ARTE

Esse trabalho trata dos paradigmas em um estudo histórico e historiográfico sobre o corpo através de discussões sobre as imagens e discursos na ciência e na arte. Essa pesquisa é caracterizada como descritiva, de caráter teórico-bibliográfico. As profundas contribuições da história e das narrativas são discutidas ao longo dos diferentes papéis do corpo ao longo do tempo. Os discursos e a arte revelam, através do corpo, o próprio significado político-social e cria conceitos de identidade, os quais são discutidos na área da Educação Física.

PALAVRAS-CHAVES: Educação Física. Corpo. História. Cultura.