

85 - THE BODY APPROACH IN THE SEASON "PRO DIA NASCER FELIZ" FROM THE SOAP OPERA "MALHAÇÃO": AN ANALYSIS OF CONTENT

ANNA PAULA SOARES LEMOS
DOSTOIEWSKI MARIATT DE OLIVEIRA
WEBERT SOARES VERAS

PROGRAMA DE PÓS-GRADUAÇÃO EM HUMANIDADES, CULTURAS E ARTES DA UNIVERSIDADE DO GRANDE RIO,
DUQUE DE CAXIAS, RIO DE JANEIRO, BRASIL
annapaulalemos@gmail.com

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FIRST CONSIDERATIONS

It is commonplace the debate about the influence of the cultural industry, especially television, on the formation of the individual more precisely in the pattern and concept of body. Indeed increasingly explicit in the desire of the regulars of gyms / fitness / crossfit. Practitioners of physical activities in non-formal learning environments reflect the trend of patterns in the media. If individuals look eagerly to build an identity that will help them to survive, following contemporary tendencies, the beauty market is segmented by consumer bands, according to variables of social class, gender, generation, taste and lifestyles. While diet and technological products proliferate along with publications for those dissatisfied with their body images, also comes a strike length directed to those who have decided to accept their bodies as they are.

As a physical educator for the past twenty-five years, I closely followed the process. The students' aesthetic and corporal goals are almost constantly connected with what is exposed mainly on television. Healed bodies with great muscular definition are associated with the healthy body which is not always real. According to Czeresnia apud Palma et al. (2003), health was normalized following a line linked to medicine and that, in turn, following the use of the scientific knowledge it possesses, more specifically related to the positive sciences. Therefore, health assumes a somewhat redundant connotation in its conceptualization by physicians, because it is not defined health, but disease. The concept of disease, in turn, was constructed from a reduction of the human body, considering the morphological and functional aspects defined by anatomy and physiology. In this sense, it comes a first belief that health can be expressed as the absence of disease (PALM et al., 2003, p. 15).

The media and the physical education professionals themselves reiterate body conceptions that need to be questioned as well as the notions of healed and healthy. It is as if the consciousness of holistic physical education, body and mind, is giving way to the need to reach such standards and thus maintain them. Here we are thinking of the "human being" as a subject who overcomes the constant dichotomy between body and mind, ascending to a perspective that considers these two elements in an integrating and harmonious way (MERLEAU-PONTY, 1999; SANTIN, 2003).

Historically, conceptions about the body culture of movement have been influenced to the point of distorting philosophical theories, forming interpretations driven by ideological interests. Television consumption, or the reading of the images by the viewers, can not be taken as a pure and simple reproduction. Consumption also consists of a production of meanings within the cultural universe of individuals. Consumption is, therefore, a set of processes of appropriation of products.

This work aims to analyze the conceptions of body that started to be shown in the soap opera *Malhação* aiming at the young and adolescent public. To question and to reflect on the relations between the media and aspects of body culture through Physical Education.

PROFESSIONAL OF PHYSICAL EDUCATION AND THE CULTURAL INDUSTRY

A central question to investigate the symbolic and practical dimension of audiovisual products, their social insertion, reception and influence are the "addressing modes", which cause a certain program to captivate or alienate the viewer. The modes of addressing can be defined as an event, a physical position established beyond the product and its receiver, formed between the text of the film / program and the experience and place of life of the viewer, a social place. The modes of addressing reach a part of the subject that is neither rational nor conscious, and which is part of the subject's position in the world, the place he occupies or thinks he occupies, or the place he would like to occupy. The films / programs tune in to a destination, focus on a place, and for the viewer to "embrace" them and complete their meanings with what they have within them, they must be in this place. If the modes of address reach their focus, spectators come to understand, in their literal meaning "to contain within themselves, to record, to comprehend, to perceive or to reach intentions or meaning" (Aurelius 1995: 165). what has been proposed. The contents and approaches are addressed people, groups, audiences. There are in their lines designations of age-group, social class, gender, membership group, schooling. In designing the programs, directors, producers and writers, they mirror, with more or less awareness, a specific audience they wish to reach, whose general profile they already know. Therefore, their intentions permeate products invisibly, tracing the choice of images, characters, stories, aesthetics, creating a narrative structure that seems natural or random, but that will outline ways of addressing a final destination, the right destination.

Seeking to understand how these discourses are created and disseminated in the society, I happen to observe the action of the media. Castro (2001, p.59) states that "the cultural industry, which explores tendencies of behavior, could not leave aside the lynch of body care." And women-oriented magazines, since their emergence, bring "beauty tips, such as skin and hair care and fashion and gym sessions," with the goal of convincing women to "become beautiful and attractive and / or to maintain a healthy life and to feel well

It is possible to understand from this that the same cultural industry that creates and generates content is sponsored by other industries such as pharmaceuticals, cosmetics, food and others that sell products intimately and directly linked to the same content.

Malhação is considered the first national soap opera especially dedicated to the adolescent public and with subjects that, a priori, belong to its universe. Its narrative structure, as well as its format, follow the traditional telenovela model that the Network Globo has been building throughout its trajectory. In 2005 *Malhação* was acclaimed in the media as a successful format for teledramaturgy, an example of an improvement in the quality of commercial TV and for its concern to show Brazilian social and cultural diversity (GÓIS, 2005). The program meets in this way, the role of creating young idols that are healthy - looking, well - dressed, fully consumable and consumed by viewers.

The consumption of symbolic and material goods permeates the whole plot, in consonance with its time and space, whose subject no longer exercises citizenship through the traditional participatory instances (voting, unions, political parties), but

from the accumulation of private goods (CANCLINI, 2005)

Gomes da Silva Gomes (2008) analyze the representation of the body in Tv Globo soap opera *Malhação*. The authors state that in this televisual fiction, the bodies are always young, handsome, with tanned skins of their own luminescence, extremely happy and unable to feel ugly, weak or sick" (p. 08). They punctuate that the novel is dedicated to young audience, pre-adolescent and adolescent, and that the images presented can work as a mirror and trend of what these young people must continue to affirm that what is evidenced in *Malhação* is that the images of the face are not the distinctive features in this youth culture, but the defined muscles and precise forms, especially in the legs and abdomens "(p.10). It reiterates, therefore, the characteristics of the body that should be appreciated, admired and followed by the young spectators of this cultural product.

The relationships of individuals with their bodies, as properties can give these individuals a sense of freedom as well as a sense of imprisonment, after all they are responsible for the actions they take against their bodies. As discussed earlier, conceptions of beauty worked by the media and by contemporary physical education itself can contribute to the imprisonment of individuals in patterns previously designed and aimed at giving profit to certain industries.

In this sense, we can say that adolescents are very vulnerable subjects, who are at all times in contact with diverse information, many of which are produced and conveyed (often persuasively and intensely) by the media in general, often without presenting an opinion formed in relation to what is being emphasized by most media vehicles, that is, with little depth and reflection around the discourses that intersect and form the representations of body and health for the youth.

Fischer (2005) suggests that young viewers of *Malhação* identify with the children of the program, even those with socioeconomic profiles different from those represented in the show. This brings us to the fact that many of the stereotypes created by television are accepted, worshiped and imitated. The research with groups of young people and their experiences with the media also presents some elements of this relationship between young audiences and media products. For the author, programs like *Malhação* (Rede Globo de Televisão) "creates a set of strategies to welcome this audience, forms of identification, even when it comes to viewers whose profile, a priori, would not fit the human types narrated in the program.

We live in a system in which the values we learn are directly linked to our customs and ideologies. Society today consumes superficialities that subject us to a state of ignorance that reproduces content with the clear objective of distracting and making us consume without the concern in educating and informing.

CORPORALITY OF IDEAL FITNESS PRESENTED IN THE SOAP OPERA

By analyzing the contents of the chapters it becomes clear a conception of the body based on the principles of unity, in which the body's use of principle was replaced by the idea of being the body, that is, to live in the body, feeling like a body. Santin (1987, p.50) states that:

All human activities are carried out and are visible in corporeality. The divinity itself, in all theological traditions, had to become corporeality to make itself visible, existential. To become means to incorporate in your way of being the assumed reality, that is, the corporeality. Thus man, in all his functions and experiences, must be a body, which is quite different from saying that he needs the body... Man is this reality that manifests itself and that is exposed daily to the comprehensive optics in the perceptual fields, through all the infinity of its expressive possibilities established by the dynamics of corporeality. Man is a bodily self-construction.

According to Santin's (1987, p.50) thought, the owners of a body are not an "I" or a "consciousness" in which they use as they see fit, "corporeality must be included in the understanding of consciousness and the self", so the self or consciousness is not corporeality and "transcendental realities residing in a body".

Regarding the body and conceptions of physical education, I reiterate the work of João Paulo Medina (2010), which brings a critical approach to the practice of physical education in contemporary society, pointing out the need for it to enter into crisis.

In its most popular sense, crisis is always understood as a disturbance that alters the ordinary course of things: economic crisis, political crisis, existential crisis, etc. Sociology, on the other hand, understands it as a social situation resulting from the change of cultural patterns, which is surpassed in the elaboration of new habits by the group. It is the transition phase in which, when the old traditions were shaken, they have not yet been replaced by new ones (p.36).

In this way, Medina calls attention to how physical education is being seen by society and also how its professionals see and practice it. The two scores are important and I return my gaze to the way society sees physical education will, through practical activities such as weight training, crossfit or functional training and how values related to what is called healed / healthy body will / are being homogenized in everyday life. After all, physical education, as says Medina, is lying or even hiding behind healthy speeches presented from the so called bodies healed and, in turn, healthy.

The relationships of individuals with their bodies, while properties can give individuals a sense of freedom as well as a sense of imprisonment, after all they are responsible for the actions they take against their bodies. As discussed earlier, conceptions of beauty worked by the media and by contemporary physical education itself can contribute to the imprisonment of individuals in patterns previously designed and aimed at giving profit to certain industries.

In "Liquid Modernity," Zygmunt Bauman (2001) addresses the body related to consumption, in which the body itself is an object of consumption.

João Paulo Medina (2010) states that gymnastics no longer bother to say that they are selling aesthetics, instead of health, and as Le Breton (2001) states that the body is the property of the individual, He/She can, or should, worry about improving his/her body according to the standards in which the individual is continuously being influenced. Going back to what Bauman (2001) states on body related to consumption and also in line with Teixeira Coelho's statement that cultural industries are involved in this, and in any, case for profit, as much as their partner companies / sponsors.

FINAL CONSIDERATIONS

The soap opera *Malhação* started in 1995 focused on young people, in its twenty-two years of exhibition, it has recorded large numbers of audience, for it continues in the schedule till nowadays. According to data from the Folha de São Paulo Newspaper, from the IBOPE Research Institute, the "Pro dia nascer feliz" season registers the best audience peaks since 2011. Given the receptivity of the young audience, I consider valid the problematization of the contents covered in the soap opera *MALHAÇÃO*, especially regarding to body approach.

I emphasize the importance of problematizing the body against the practice of physical exercises that aim to make it healed / healthy. As discussed in the introduction, the media and physical education practitioners themselves reiterate body conceptions that need to be questioned as well as the notions of healed and healthy. For as Lessa says; Furlan and Capelari (2011), the cult of the body is part of a subjective and identitary construction and "as an instrument to achieve a beautiful and

shaped body, a set of gymnasiums and bodybuilding was involved in the search for perfect bodies and in care of appearance" (page 43). The way Physical education and society relate to the body are in constant transitions, influenced by various cultural as well as economic-political aspects

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ABSTRACT:

This article proposes a body approach through a content analysis in the season "Pro dia nascer feliz" of the soap opera Malhação. To analyze the aesthetic and corporal standards imposed by the cultural industry in order to make profit through the advertisers of its programming in particular the pharmaceutical, cosmetics and personal care industry, as well as the formation of a generation of new consumers from the target public that aims to reach.

Key words: Body, Cultural Industry, Soap Opera Malhação

Résumé:

Cet article propose une approche corporelle à travers une analyse de contenu dans la saison "Pro dia nascer feliz" de la telenovela Malhação. Analyser les normes esthétiques et corporelles imposées par l'industrie culturelle afin de faire du profit à travers les annonceurs de sa programmation en particulier l'industrie pharmaceutique, cosmétique et de soins personnels, ainsi que la formation d'une génération de nouveaux consommateurs auprès du public cible réaliser.

Mot-clé: Corps; Industrie culturelle, Telenovela Malhação

Resumen:

Este artículo propone un enfoque del cuerpo a través de un análisis de contenido en la temporada "Pro día nacer feliz" de la telenovela Malhación. Analizar los patrones estéticos y corporales impuestos por la industria cultural con el fin de obtener beneficios a través de los anunciantes de su programación en particular la industria farmacéutica, de cosméticos y cuidados personales, así como la formación de una generación de nuevos consumidores oriundos del público objetivo que busca alcanzar.

Palabra clave: Cuerpo; Industria Cultural; Telenovela Malhação

Resumo:

Este artigo propõe uma abordagem do corpo através de uma análise de conteúdo na temporada "Pro dia nascer feliz" da telenovela Malhação. Analisar os padrões estéticos e corporais impostos pela indústria cultural com o intuito de auferir lucro através dos anunciantes da sua programação em particular a indústria farmacéutica, de cosméticos e cuidados pessoais, assim como a formação de uma geração de novos consumidores oriundos do público alvo que visa atingir.

Palavra-chave: Corpo; Indústria Cultural; Telenovela Malhação

Webert Soares Veras

Rua Siqueira Campos nº 33/302 Copacabana Rio de Janeiro Brasil

webertveras@gmail.com

+5521981169944