104 - CORPOREALITY AND CULT OF THE BODY IN CIBERCULTURE

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INTRODUCTION

The cult of the body, present in our society, increasingly invades social networks, demanding a series of questions, some of them carried out in this article, since "modern Western society reflects very little on the content of what one thinks about the body and the motivations that drive the practices and discourses related to it "(PINTO, 2004, p.20).

We understand body worship, as indicated by Amaral (2008, p.3), "as a characteristic of significant relevance when we refer to contemporary societies and what we call modernity." Moreover, the phenomenon corresponds not only to physical exercise practices or the adoption of exaggerated diets, but also to a set of practices correlated to biomedical discourse and health preservation, and to the idea of staying young and disguising aging , including physical activities in general, sports and aesthetic practices, medical and surgical interventions and consumption of goods (cosmetics, clothing and food) (AMARAL, 2008).

Thus, this article aims to provide reflections on the cult of the body in Modernity, facilitated and propagated by "digital culture or cyberculture", terms used by Santaella (2003, p.13). We have in mind, as the author points out, the fact that the media, including today's digital networks, are essentially channels for transmitting information. In this way, the types of signs that circulate through them, of messages that engender and of communication that enable, are capable of both shaping the thinking and sensibility of human beings, as well as of providing the emergence of new socio-cultural environments.

CULT OF THE BODY, CYBERCULTURE AND CORPOREALITY

Modern societies - through the development of computer technologies, especially with the confluence of the computer and telecommunications - have increasingly developed a large capacity for storing and retrieving information, facilitating, in turn, the exchange information between different parts of the globe. According to Santaella (2003, p.18):

With the development of computer technologies, especially from the explosive convergence of the computer and telecommunications, complex societies have been increasingly developing an amazing ability to store and retrieve information, making them instantly available in different forms to any place. The world is becoming a gigantic information exchange network. By 1988, a single fiber optic cable could carry three thousand electronic messages at a time. Around 1991, 80,000; in 2000, three million.

Thus, in view of the worldwide interconnection of computers, or rather the extension of cyberspace at an accelerated pace (LÉVY, 1999), the cult of the body, also known as corpolatry, is increasingly propagated, propagated and , therefore, common in digital culture, requiring a series of reflections about the place of the body in these spaces. The understanding of corpolatry includes the emergence of techniques related to sports, dance, clothing, theater, the world of work, alternative health, hygiene and feeding practices, among others (PINTO, 2004).

Sobrinho (2014) already warns us about the fact that individuals have built their identities in cyberspace. In addition, thinking about digital communication today is thinking about social networks, so the notion of network refers us to the idea of connection, of connection, of grouping. Within this logic, the Internet is seen as a network that brings together several people and groups, who maintain relationships with each other (SOBRINHO, 2014). This understanding is echoed in Castells (2003), which clarifies that the use of the Internet increases sociability at a distance and in the local community. In this way, what are the propagated values, diffused about the body in these spaces? Or rather, in cyberspace?

The cult of the body has been linked to the maintenance of a (standardized) appearance from the dictates of certain productive sectors, as is the case of the fashion industry, seeking in this way to print to the body unusual characteristics, labels, brands that bind it, much more to a market system than to cultural belonging. Therefore,

belonging [...], often emphasized in physical traits and body shapes such as skin color, hair and eyes, weight, height, among others - but also in a whole network of gestures, postures, rhythms - when not is consistent with certain ideologically constituted dictates, is increasingly denied and instead other signs of belonging, more adequate to these dictates, are bought and annexed to the body (PINTO, 2004, p.19).

This is increasingly asserted, given the information society in which we find ourselves inserted, having, as a means of expression par excellence, cyberculture, which engenders regimes of truths through knowledge and shared needs, which become part of the subjects, that is, of their bodies, and that they are, it is worth emphasizing, according to the dictates of the market. This reality explains why the ideas of youth, beauty and happiness, which today have a deep connection with the body, bring about the intense and urgent need to elaborate and carry out directed care, and to educate it, adapting it to coherent ethical and aesthetic standards, because, with the current social model (PINTO, 2004).

In line with this current (standard) social model, we want a body that shows no signs of aging, wrinkles, cellulites, blemishes, not even an obese, fair-skinned body but rather slender (ARAÚJO, 2007). We can therefore think of a virtually unreal, fictional body, that ignores the time and biological processes.

From this perspective, the body began to have a new task: to be a consumer. Consumer in each of its individualized parts. For nails, nail polishes; for the hair, shampoos; for the body, soaps and creams; for the rest, gyms, devices bought by the shop team, all promising beauty for all! (ARAÚJO, 2007, p.7)

It is easy to see that more cund more information is being produced, making it necessary to create more jobs aimed at informing and conditioning human existence to the constant need to access new information. Moreover, the economy itself is increasingly underpinning information, as it penetrates society as a capillary network, as a basic infrastructure and at the same time, knowledge-generating, which eventually become resources strategies (SANTAELLA, 2003).

Thus, a body of information about the body circulates daily on social networks on the internet, being part of the digital culture, especially involving the cult of the body, so that today, more than before, we witness a proliferation of practices and discourses about the body, promoted and accelerated by Web 2.0. This form of interaction and participation on the internet, called web 2.0, makes it possible, with its increasingly fast connections, due to broadband, that the user remains connected directly to the Internet (VALENTE; MATTAR, 2007). In other words, new forms of participation, publication, and sharing of information, including photos and videos, on the grand network, provide fertile space for the cult of the body.

In this sense, Web 2.0 has brought the possibility of both a more direct interaction and an increasingly faster and easier communication, as well as a more active and personalized participation of each of its users (LISBOA; JUNIOR; COUTINHO, 2009). In such a way, it facilitates the dissemination of practices directed to the body, drawing attention to the proliferation of images of bodies and their good form in the electronic media (SOBRINHO, 2014).

We access the internet from notebooks, tablets, smartphones, among other devices, and can, in other words, take the internet with us, so doing a little word game: "we left the house, we left the internet and we did not leave the internet" (ARAUJO; VILAÇA, 2016, p.28). In this sense, digital culture is also a culture in which portability is the most important item, so that technology becomes a kind of clothing, without which it is difficult to leave home. In addition, the devices are more and more powerful, being possible to do many things with them, such as connecting, communicating, as well as editing texts and images (FANTIN; RIVOLTELLA, 2012).

Social networks are, today, places of social interaction, exchanges of experiences, production of knowledge and mobilization (ARAUJO; VILAÇA, 2016). Moreover, they have become an increasingly efficient means for people to exhibit themselves, and in them the worship of the body finds its spectacular devotion (FANTIN; RIVOLTELLA, 2012).

Social networks enable the demonstration of lives, daily practices, professional activities and leisure, among many other possibilities. In them, it is possible to stage characters, portray lives that are not real, to establish forms of personal marketing... In many cases, the aim is to increase the number of "friends" or "tanned" and, perhaps, to reflect, to what extent lives of fantasy and appearances are no longer seductive and appealing to the "audience." In line with this, the body often also should not be the real. Or, it is desired a body that more satisfactorily meets the expected beauty standards and that can generate more visualizations, comments and tanned.

It is urgent, therefore, to question what values on the body are being propagated daily in these information networks, in which everyone can interact with everyone in the midst of a "world of financial capital hegemony, in symbiosis with symbolic capital disputes "(BRITTO; JACQUES, 2012, p. 143). This is not overlooked in the following considerations by Pinto (2004, p.20):

The body is seen as evidence that accompanies all human beings-from birth to death-whose value is usually permeated by rational gaze. Marked by a kind of rationality that always seeks the usefulness of things, objects and people, Western society seems to think corporality only to know what its utility value is.

In digital culture (cyberculture), the value of the body is, in a general way, permeated by this rational gaze, which seeks, therefore, its utility value, for purposes of utility to the interests of the market: "the digital world was born and grows in the terrain of the socioeconomic and political formations of globalized capitalism" (SANTAELLA, 2003, 24). So, even though cyberspace may be significantly different from other cultural media, "its programs, virtual realities, and user experiences are as firmly rooted in contemporary capitalism as any other form of culture" (SANTAELLA, 2003, p. 25).

The most immediate proof that cyberworld is based on the perverse logic of the political economy of globalized capital lies in the dependence that the world also has of sizeable economic investments as well as political wills and significant political decisions. Far from falling from the sky, "these investments and wants spring from the new modes of capitalist production with all the contradictions, old and new, which the variations of this mode of production can not fail to generate" (SANTAELLA, 2003, p. 25).

In this way, we understand the cult of the body in cyberspace as a corollary of this capitalist logic of production. In the circuit of speeches, the advertiser stands out in this scenario, forming opinions and instituting what can be identified as authentic regimes of truth: "We live in a society that largely marches 'in the compass of truth' - that is, which produces and circulates discourses that function as truth, which pass through it and which, for this reason, have specific powers" (FOUCAULT, 1979, p. 128).

The production of so-called true discourses, which, in addition, change incessantly, then becomes one of the fundamental problems of the West (FOUCAULT, 1979). Notwithstanding, they include those related to ideas of youth, beauty and happiness, so in vogue today, and that have the digital media as the main ally and disseminator.

Beauty has been worshiped, sought after, corresponding to almost a determination of human experience today. At no other time in human history has beauty been as prominent as it is today. On it, speeches are constructed, images that seek the ways of administering it, of denying it and of representing it. (ARAÚJO, 2007, p.1).

In the empire of image, media and cybernetics, prevalent nowadays, beauty is enunciated in different ways, in such a way that fashion aims to lead the way for thousands of followers. So the "standard" of beauty of the twenty-first century is not difficult to recognize, whether in the well-defined, spotted and marked bodies, or the physical presence of academy buildings in every corner of the neighborhoods and cities (ARAÚJO, 2007).

Such bodies have their exhibitions consecrated, par excellence, in social networks, highlighting Facebook, through self-portrait, which exhibits defined and colored bodies according to the current desirable pattern, manufacturing identities through the sharing of these values and expectations body. In this scenario, the Internet is considered, at the same time, an essential condition in the modulation of identities and, as electronic media, occupies a prominent place in the process of incorporating multiple personal identities, especially when it comes to the social network Facebook (ARAÚJO, 2007).

The Facebook is a social network, since it allows people to talk to each other and share links, messages, photos and videos, related in large part to the body worshiped according to the current standards, or rather, "related to the care and maintenance of a standardized appearance based on the dictates of certain productive sectors, as is the case in the fashion industry" (PINTO, 2004, p.19). In this context, attention is also given to the display and sharing of information regarding clothing, sports, alternative health, food and hygiene practices, among others, related to colorpolatry present in the context of everyday life (ARAÚJO, 2007).

With its more than one and a half billion users around the world (DUDENEY; HOCKLY; PEGRUM, 2016), this social network ends up being a means, par excellence, of exchanges of information and, consequently, of values related to the body, in "In a society focused on the 'spectacle', where only those who are noticed survive, ostentation gains prominence in Facebook" (SOBRINHO, 2014, p.29).

The self-portraits posted on Facebook generate for their users approval from those who observe them on the network. The selfies (self-portraits) to be published, especially in relation to the body, follow for these effects

[...] a body called "ideal" - diffused by the media, especially by fashion and publicity -, individuals model, use strategies

that leave the body perfect, finally transforming it in line with the social ideal stipulated by society (SOBRINHO, 2014, p.130)

In a life-sustaining society in gymnasiums and in which bodies undergo metamorphoses in order to become ever more perfect, stereotypes, as well as certain rules and techniques related to beauty and body health, are propagated too much by the means of communication. In particular, social networks such as Instagram, Twitter, Snapchat, WhatsApp, Facebook (ARAÚJO, 2007; SOBRINHO, 2014).

Many Facebook users are characterized by exposing their "media identities" by exalting perfect images of themselves and avoiding to share the more modest ones, so that what we perceive is, at the same time, a certain idolatry and a certain desire to appear in the social network, in which the cult of the body finds its spectacular devotion.

The cult of the body and the so-called "dictatorship" of thinness are present in the human experience of the present day, so that these aspects have an influence on the minds and bodies that seek preparation to exhibit themselves in a similar way to the products that are consumed for the realization of the desire for beauty (ARAÚJO, 2007). Habits and practices must be strictly adopted in search of the ideal body and end up, in turn, being evidenced and propagated in social networks (SOBRINHO, 2014).

The intense mediation of life by technologies leads us to say that Facebook is the very image of society, in which people relate, expose their ideas, thoughts, tastes, actions, etc. (SOBRINHO, 2014). It is so present and intense technology in everyday life that one can agree with theoretical positions that claim to live in the full "technological society" (KENSKI, 2012, p. 23) The reality that presents itself makes it necessary to question and even values that are being disseminated on the body in these spaces of information exchange and knowledge that we refer to as cyberspace.

Advertising speech acts in our disciplinary society, convincing, instituting truths. Such effects of truth produced by these discourses conceive a touch of naturalness to the countless treatments to beautify the body (SOBRINHO, 2014). In this sense, to counteract the harassment of the market and its beauty standards, with the exhibition of cellulites, wrinkles and protruding bellies, are critical provocations exposed by women who are against the aesthetic pressure of the dictatorship of health and youth.

In the society that cultivates the new, which denatures aging and death, it becomes natural not to cellulite, not wrinkle, not white hair, in short, anything that compromises the constructive discourses of a pattern of beauty directed toward definite bodies (ARAÚJO, 2007, p.5).

Women, in order to carry out the daily task of keeping themselves young, beautiful and healthy, use numerous mechanisms and interventions, such as miracle diets or gymnastic gymnastics, surgeries, botox, silicon, beauty products. In addition, they consume images and speeches divulged in the specific magazines directed mainly to the woman; TV ads; billboards; websites, etc., all associated with the quest for the perfection of the female body (ARAÚJO, 2007).

Undoubtedly, "the ideal body is associated not only with a personal desire, but also with a social desire", because "being beautiful" is meeting the yearnings of society (SOBRINHO, 2014, p.128). Following this logic, we can affirm that this society has acted in the sense of stimulating a narcissistic personality, since the individual believes in the ideals of beauty propagated, and seeks, more and more, aesthetically perfect bodies (SOBRINHO, 2014).

FINAL CONSIDERATIONS

As we could deduce, we are immersed in a value dimension of body - standing out, in this scenario, the digital culture - that is permeated by a rationality, that seeks, therefore, the utilitarian value of this body, with purposes of utility to the interests of the market . In this way, the cult of the body, by means of speeches, with emphasis on the advertising, ends up establishing regimes of truth (FOUCAULT, 1979) that, without any kind of reflection, are naturalized and thus disseminated in our culture.

One can not, in the face of what has happened, fail to emphasize the importance of reflecting on the practices that enclose our bodies. Market rules in contrast to other marginal aspirations to this model are marked on their dimensions. These considerations refer us to the concept of corporeity and, in this sense, it is necessary to understand the body as "presence and existence" (BRITTO; JACQUES, 2012, 154). In addition, we need to understand it as an intrinsic interrelationship between nature and culture, that is, something that is not given a priori, but which results, therefore, from a cultural appropriation, capable of conferring different marks in different spaces , times, economic conjunctures, social groups, ethnic groups, etc. (GOELLNER, 2010).

Faced with the stimulation and exaltation of the perfect body in social networks, which end up being incorporated by the subjects, that is, as part of their yearnings, of their corporeities, we can say that the so-called cult of the body is much more real than we think, and there , lies our whole need to problematize and demystify it, as we propose to do in this article.

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CORPOREALITY AND CULT OF THE BODY IN CIBERCULTURE

The cult of the body, a characteristic present in our society, is intensified in social networks. It demands, therefore, a series of questions, some of them considered in the present article, with a view to their reception and propagation in the digital culture or cyberculture. Under these conditions, we are primarily concerned with the consequences of such modeling of thought and sensitivity to corporeality. We affirm, in this text, that the cult of the body, considered in virtual means, is capable of provoking real effects beyond what we perceive trivially. Thus, we need to problematize and demystify it, as we propose to accomplish in this article.

Keywords: Cult of the body. Corporeity. Cyberculture.

CORPOREIDADE E CULTO AO CORPO NA CIBERCULTURA

O culto ao corpo, característica presente em nossa sociedade, intensifica-se nas redes sociais. Exige-nos, portanto, uma série de questionamentos, alguns deles considerados no presente artigo, tendo em vista a sua recepção e propagação na cultura digital ou cibercultura. Nessas condições, preocupa-nos, principalmente, as consequências de tal modelagem do pensamento e da sensibilidade para a corporeidade. Afirmamos, neste texto, que o culto ao corpo, considerado em meios virtuais, é capaz de provocar efeitos reais além do que trivialmente percebemos. Justifica-se, assim, a necessidade de o problematizarmos e de o desmistificarmos, conforme nos propusemos realizar neste artigo.

Palavras-chaves: Culto ao Corpo. Corporeidade. Cibercultura.

CORPORALITÉ ET CULTURE CORPORELLE EN CIBERCULTURE

Le culte du corps, présent dans notre société, s'intensifie dans les réseaux sociaux. Elle exige donc une série de questions, dont certaines sont examinées dans le présent article, en vue de leur réception et de leur propagation dans la culture numérique ou la cyberculture. Dans ces conditions, nous nous intéressons principalement aux conséquences d'une telle modélisation de la pensée et de la sensibilité à la corporalité. Nous affirmons dans ce texte que le culte du corps, considéré de manière virtuelle, est capable de provoquer des effets réels au-delà de ce que nous percevons trivialement. Nous devons donc le problématiser et le démystifier, comme nous proposons de le faire dans cet article.

Mots-clés: Adoration corporelle. Corporeity. Cyberculture.

CORPOREIDAD Y CULTO AL CUERPO EN LA CIBERCULTURA

El culto al cuerpo, característica presente en nuestra sociedad, se intensifica en las redes sociales. Por lo tanto, nos exige una serie de cuestionamientos, algunos de ellos considerados en el presente artículo, con vistas a su recepción y propagación en la cultura digital o cibercultura. En esas condiciones, nos preocupa, principalmente, las consecuencias de tal modelado del pensamiento y de la sensibilidad para la corporeidad. Afirmamos, en este texto, que el culto al cuerpo, considerado en medios virtuales, es capaz de provocar efectos reales más allá de lo que trivialmente percibimos. Se justifica, así, la necesidad de problematizar y de desmitificarnos, conforme nos propusimos realizar en este artículo.

Palabras claves: Culto al Cuerpo. Corporeidad. Cibercultura.