

34 - BODY, TELEDRAMATURGY AND CYBER SPACE: "HEALTH GENERATION" AND "PERFECT BODY" REPRESENTED ON SCREENS

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Introduction

In the first half of the 1990s, tele dramaturgy remained, to a certain extent, following much of the path taken in previous years. The productions marked by the characterization of body meanings gained an even more important role, mainly due to the technological advances and the consolidation of the expansion of the telecommunications sector with the project led by the Brazilian Telecommunications Company (Embratel), which made possible the coverage network throughout the Brazilian territory.

In this sense, the main objective of this article is to reflect on the role of Brazilian television drama, especially from the 1980s, regarding the new configurations of the "ideal body" and the construction of the so-called "health generation". These reflections are important precisely because they represent a point of reference and a milestone in the growth of gyms and bodybuilding. Importantly, media (especially television) represented a unique space for the propagation of the "new" body, beauty and behavioral patterns to be followed by society. The exposure of the female body, for example, by the actresses in evidence translated the image that the cultural industry defined as the one that should be desired. The methods used were bibliographic and exploratory research, through the analysis of articles, books, videos, and other sources, whose approach is based on questions about body, cultural industry, teledramaturgy and cyber space.

Body on the screen ...

Soap opera *Pantanal*, for example, inaugurated a new parameter in narrative construction. This production was aired between March and December 1990 and showed a special concern with setting in new locations, represented in the plot by the beautiful nature photography at *Pantanal* landscapes of the Midwest region of Brazil. Thus, a different perspective was given in direction of images, which fled from the urban scenarios of Rede Globo productions, as well as their period scenarios recreated in studios.

The production reached very high ratings, which fled the hegemonic role of Rede Globo Television, which led to a true television war. However, body element and its exploration became more than present. A new actress came to compare Gabriela's character as the new image of the Brazilian woman. The character Juma Marruá (acted by actress Cristiana Oliveira) presented the corporeal beauty associated with the wild mystery of nature and the innocence of her actions and eroticism. Her representation gained voice and importance through the hand of the man who led her from the woods to the city, promoting the perfect association between the untapped and the civilized when she was taming through the power exercised, even if subtly shown in the plot, by love. Thus, according to Eileen O'Neill (1997, p. 88), "woman has been associated with nature, one who must be subdued, dominated, plowed, or fertilized through male physical power, technology, or sexual power".

Along with this picture, the plot "used and abused" the camera shots of actresses Luciana Adami, playing the city girl who brought her habits to the countryside, but who did not shy away from her naked baths in the rivers and Ingra Liberato who played a cowgirl of strong personality and sensuality directly proportional to her character. The construction process of eroticized bodies was not only due to the presentation of the actresses' images, but especially to the female public, the desire to have that body, as well as the identification with their stories and narratives. The male audience, on the other hand, has transformed this profile of women seen on television, as well as in nude artist publications such as *Playboy*, *Status* and many others as the ideal, or desirable woman target.

In this perspective, the building of female body would respond to the dynamics of a given context and, in this case, the production, the writers and other responsible for the conception and conduct of the plot would answer in the process of staging what the public and the cultural industry they understood as interesting. On this issue, the female body became a sign sustained by discursive (media) logic. Thus, Judith Butler states that:

acts, gestures, and desire produce the effect of an inner core or substance, but they produce it on the surface of the body through a play of significant absences that suggest, but never reveals, the organizing principle of identity as cause. Such acts, gestures and actions, understood in general terms, are performative in the sense that the essence or identity that they intend to express are fabrications manufactured and sustained by corporeal signs and other discursive means" (BUTLER, 2003, p. 194.).

Following the performance path of television subjects and the resignification that the receiver makes and absorbs of these signs, Erving Goffman (2009) shows us that:

When an individual plays a role, he implicitly asks his observers to take seriously the impression held before them. Asks them to believe that the character they see at the moment has the attributes they appear to possess, that the role they play will have the consequences implicitly intended by them and that, in general, things are what they seem to be (GOFFMAN, 2009). : 25).

It is evident that the period includes works such as *Gabriela*, *Dona Beija* and *Pantanal*, several other television productions, from advertisements to soap operas explored the nude in their content. As an illustration of this statement we can cite the commercial claim of the *Lorenzetti* showers, which showed the first female frontal nude, or the opening of the novel *Brega* and *Chic* of 1987, which featured a semi-nude male model and the buttocks show.

However, due to all the events that occurred in the country in the 1980s, and still due to the stage of maturity in which the vehicle was only 30 years old, the number of programs aimed at young people has increased. Thus, the culture of television and youth consumption in Brazil was consolidated. It was possible that a hegemony of interest would be maintained among the adult segment, and at the same time new generations of viewers were already forming.

Because of the new democratic process and a latent need to cater this new generation born and raised in the light of even greater freedom of expression, new body configurations have been integrated and disseminated. All this culture of youth consumption was based on an unprecedented visual language, mainly coming from advertising through advertisements, which showed action, dynamism, greater integration with nature, sports considered radical until today and, especially, new technologies that expanded with extreme speed.

Programs such as the serial soap opera *Armação Ilimitada* gained prominence in the programming of the main broadcaster in the country. In it, three young people lived a love triangle formed by the characters Lula, Juba and Zilda Scott, played, respectively, by André de Biase, Kadu Moliterno and Andréa Beltrão. This love triangle expressed ideals of an adventurous life throughout the plot chapters filled with a new kind of humor, wholly aimed at this young audience, but with good doses of appeal to body signs. Despite the creation of the show, director Daniel Filho stated:

A new language was beginning to emerge on television, though not well understood by adults: the language of music videos. It was represented by the emergence of MTV, which was beginning to have a major influence on young people. There were also advertisements that followed this style and were very strong references, such as Coke sports and the adventures of the Hollywood cigarette. I thought that there was a way to make history with a more frantic and humorous pace (FILHO, 2003: 93-94)

In addition to the questions regarding the representations of the body in television drama, especially in the 1980s, some songs have become icons of exaltation of the corporeal form to be glimpsed by that generation. A good example is Marcos Valle's *Estelar*, released in 1983 coincidentally around the same time as the soap opera "Sol de Verão". The music reached expressive ratings of radios and especially in gyms that already had considerable growth especially in major cities. The importation and imagery incorporation of the bodies seen in California's Muscle Beach thus gained adherents in Brazilian culture and paraded through music videos and soap operas. The initial momentum of a millionaire consumer market was awakened. What was considered a subculture later turned out to be one of the largest segments of influence in the identity construction of a new generation. Coupled with the strong television appeal and especially the images of the bodies of the protagonist heroes of the 1980s action movies, the habit of body worship has taken on the symbolic goals of vanity, power, the materialization of empowerment through body image.

With the clear technological progress and the emergence of various forms of media and communication from the late twentieth century, the representations of the body and interpretation of its image have gained different proportion and importance. Cultivating, turning and "battling" for the "perfect" body took a prominent place and, coupled with this new approach, some musical productions joined the strategies of television drama with regard to the construction of the so-called "health generation". Again, it is interesting to comment on Marcos Valle's song *Estrelar*.

Tem que correr, tem que suar, tem que malhar (vamos lá!)
 Musculação, respiração, ar no pulmão (vamos lá!)
 Tem que esticar, tem que dobrar, tem que encaixar (vamos lá!)
 Um, dois e três; é sem parar, mais uma vez
 (Verão chegando)
 Quem não se endireitar não tem lugar ao sol
 (Domingo é dia)
 De ti-ti-ti a mais e de bumbum pra trás
 (Verão chegando)
 Quem não se endireitar não tem lugar ao sol
 (Domingo é dia)
 De ti-ti-ti a mais e de bumbum pra trás

The first lines of the song *Estrelar*, recorded in 1983, portray very clearly the propagation of the culture of a body ideal that emerged in Brazil from the late seventies and is still perpetuated and spread today. In the letter, the exaltation to the practice of physical activities, as a synonym of success to obtain the perfect body, as a consequence of the acceptance in society, is only a sample of the action of the intervention potential of the media and the cultural industry. Marcos Valle, who in partnership with his brother Paulo Sergio Valle, has authored numerous songs that were part of soundtracks of the productions from Rede Globo. Walking still along this lode, the composer then released in 1984 the song *Bicycle*, which was announced in the program *Fantástico* as music for dancing and working out.

Ten years later, in 1993, presenter and singer Xuxa Meneguel, considered a media phenomenon and highly successful and appealing to children, recorded and released with great success the song *Rhyme Game*, by Lincoln Chase and Shirley Elliston.

Shake your belly in this new dance
 Now let's rock
 Forget sweet, candy don't even talk
 Let's pack
 Chocolate, pizza, no way
 Because now is the time to work out
 This rhyming game
 It's for you to play with me
 Chubby, chubby
 It goes out in a heap
 Chubby, chubby
 It goes out in a heap
 Nonstop, people, sweating ...

It caught our attention the video clip of the above song. There is a strong predominance of children, as well as adults who represented a lean, athletic, slender body pattern. The images depict happy, smiling people with the result of physical activity on their bodies and visually impose the sense of personal fulfillment through the body. Two obese individuals, certainly those with a high body mass index (BMI), appear quickly four times throughout the video, two of them in a transformative effect, making them fit and slim. Visual effects transform the body out of desired and unhappy patterns into a new body figure, with appearance and characteristics compatible with the prevailing social norm.

Social Media, Networks: cyber space and exploration of body image

The booming technological growth of the internet and cyber space has further expanded the importance of the imaginary issue of body worship. An extension of what a person appears to be to a degree of importance greater than he is. Mainly, having the body in possession of the signs of subjectivity of the individual and imprinting who he is before he or she verbalizes it. The fever of virtual communities represented on social networking sites, such as Orkut, once replaced by Facebook, specifically prioritizes the propagation of images as actions of social status and, consequently, bodies. The importance of being beautiful has gained even greater significance. When these images do not make it possible for this action to be done by itself, that is, what one sees, although it portrays the individual as he is, he still does not achieve what he would like and need to be. He can use manipulation tools that modify his scanned image to fit his aspirations. This body has a new existence in the digital world.

Image exposure applications, such as Instagram, or direct communication, such as WhatsApp, have given vent to, among other things, body image exploration. As many as Tinder, whose function is to bring people with common interests closer so that they can relate to each other, they gain more followers every day, as it accelerates, in theory, the relational and integration process, even if virtual, between the subjects. However, the solidification of the bonds of interpersonal relationships needs time for their construction and maturation. They demand a dedication and a whole process, which confronts the immediate needs to realize the sensations and desires of today's society. Thus, regarding this relational construction, Bauman states that:

Sowing, cultivating, and nourishing desire takes time (an unbearably prolonged time by the standards of a culture that is terrified of delaying, preferring "instant satisfaction"). Desire needs time to germinate, grow, and mature. At a time when the "long term" is getting shorter and shorter, yet the speed of desire maturation stubbornly resists acceleration. (BAUMAN, 2004, p.26)

However, television media still play an important role in influencing and enforcing aesthetic and consumer standards, as everything these people are looking for in terms of beauty transits daily in a subliminal way. in its imposition on television screens.

In her work, *Ten Years of Workout: How is Adolescence?*, where she "investigated episodes and characters from the show", Camila Vital Menegaz points out that:

It is important to highlight the role that media play in contemporary culture and to point out that when it comes to media, the first vehicle of communication that is referred to is television; Today we live in a society that is supposed to be the freest of all, and the main use of this freedom is to spend time with communication machines. The images sound and stories that pass through them become a familiar world and, therefore, it can be said that television is the main means responsible for "being with the media" (MENEZAS, 2006, p.9).

The ideals of beauty and youth, as well as vitality, which are carried by television, try to push us all the time, so that we have action on our body, transforming it, adapting it to the silent dictatorship of the beautiful, thin phenotype, "Healthy" and athletic. This body represents the possibility of obtaining a condition of not only acceptance by social groups, but of ascension to a condition of apparent equality, in a society that is liquid in principle and based on values of material consumption. They ignore the premise that not every aesthetic body is healthy and vice versa. This society, which insists on falling on the scaffold that is always waiting and looking for it, represented by the impulse generated by the groups that hold the reins of norms, standards, concepts and morals of what can or should be appreciated, consumed, carried, or boasted.

Fisher (2002) shows us that:

[...] TV, as a media, or as a specific audiovisual language, or even as a simple appliance we handle and whose images we consume on a daily basis, plays a decisive role in shaping people, more specifically in own constitution of the contemporary subject. It can be said that TV, that is, all this complex cultural and economic apparatus, of production, transmission and consumption of images and sounds, information, advertising and entertainment, with its own language is an integral and fundamental part of production and production processes. circulation of meanings and meaning, which in turn are related to ways of being, ways of thinking, ways of knowing the world, of relating to life. (FISCHER, 2003, p.15)

This interference goes beyond the boundaries of pure and simple leisure, the role of television as entertainment. It refers to a powerful vehicle of production and circulation of values, conceptions and representations that are associated with a daily, continuous and constant learning about who and what we are and how we will relate to our body. It establishes its action as that of a blacksmith, who knits the iron with continuous and constant hammering, in a continuous and latent rhythm and molds it by exposing it to intense heat, until it is in the form intended by its pretensions. When it reaches the desired stage, it cools that incandescent part, thus turning it into rigid and definitive steel.

In the book *Readers, Spectators and Internet users*, Nestor Garcia Canclini shows us that:

Looking at mass behaviors from the market point of view, it seems that they are trying to turn us off: we are less and less responsible, unable to intervene in the spectacles we enjoy or the information they select for us. Just simulations of participation and direct democracy, such as interviews conducted or edited by the news. Or this illusion that the public can choose who stays and who leaves, as in a Big Brother game to legitimately legitimize social exclusion. (CANCLINI, 2008, p.28)

Television participates directly in the formation of young people, proposing, inducing, promoting and defining constructions of collective and individual social relations. The modes of elaboration of the media and television contents are based on techniques that aim to lead the viewer to perform a series of meticulous actions on his body, his ways of being, acting, thinking and, above all, what position to manifest.

All the tools that are being developed, regarding the question of improving and shortening the distances, the communication channels with the most varied groups that represent a whole cultural diversity in the universe of the civilized world, are always renewing themselves in the service of the growth of the consumer market. This pattern of consumption is then globalized, even if one sees the obligation to respect some local particularities. Ortiz (1994) points out that:

The universe of consumption thus emerges as a privileged place of citizenship. That is why the various identity symbols originate in the market sphere. Disneyland, Hollywood, Superbowl and Coke constitute the authentic American way of life. (ORTIZ, 1994, p.122)

Thus, the efficiency of the process of using actors and actresses in television product commercials only reinforces the consolidation of the importance of their images to the public and their role as representatives of a cultural and identity construction. Identifying the audience, even if directed to such a place, with these imaginary idealizations acts to meet the need to possess the commodity profusely offered by the system's holding industry as it stands. According to Jesus Martin-Berbero, the

relationship of consumption is configured as follows:

Consumption is not only the reproduction of forces, but also the production of meanings: the place of a struggle that is not restricted to the possession of objects, because it passes even more decisively through the uses that give them social form and in which demands and devices of action are inscribed. from various cultural competences. (MARTIN-BERBERO, 2003, p.202)

Therefore, the whole chain of the process, whether in its elaboration, execution, or exhibition of the productions and their contents, is carefully articulated to keep the viewer as long as possible in front of the television. The set of noticeable sensations along the passive action of watching any product must fill any void left by reality and transferring codings that pleurably stimulate the perpetuation of this behavior.

Despite some modes of conception and addressing of television, Fischer (2002) shows us as an example the formatting of television news and its dynamics, as a function of approximation with the viewer and consequent intervention:

In television news, often simple people present their testimonies, such that they constitute true "life lessons"; on other occasions, public personalities or anonymous subjects confess truths about themselves, produced from a whole media apparatus, but manifest as a special truth, characteristic of those who speak it. Such strategies capture viewers in their intimacy, often producing in them the possibility of recognizing themselves in those truths or even self-evaluating or self-deciphering about that theme. Thus, features such as image capture, cropping, zooming and so on work to capture the intimacy of a subject who suffers, cries, thrills or shows guilt, as if the TV could, even for a quick moments, effectively penetrate the intimacy of the speaker and, by homology of fields, also the intimacy of the "spectator", the one who looks. (FISCHER, 2002, p.157)

Thus, the panoptic role of television and its relation to inverted surveillance in the lives of those who watch it is established. The soap opera has the possibility to control the behavior of the viewer, through the propagation of behavioral and aesthetic patterns. Therefore, it is also necessary that the image of the protagonists and participants of this show is always reflecting what the market and the cultural industry need. Those that do not fit, or represent a minority of minority of potential consumption potential, are automatically excluded.

In an article published by the website of Jornal Extra (published on December 23, 2017), actress Priscila Fantin testifies about how body aesthetic appearance is a determining condition for performing work on television. She admitted to having had several odds to stay within the image standard of a protagonist for television products.

I was not in a pattern that they wanted me to be to accept myself as a protagonist. But I didn't suffer from it. I was 16, it was all a consequence of puberty, and I respect my body, my hormones, my defects. I had other, deeper challenges to deal with at the time. I always accepted myself as I am. Those who did not accept were the others. And it was also through this external pressure that I decided, about ten years ago, to give up my celebrity status, and I started swimming against the tide. The body is a consequence of our interior. We have to listen a lot to balance ourselves.

This patrolling expands not only on body image, but also on all behavior, actions, interpersonal relationships, daily practices, tastes, habits, and anything that concerns the public nature, or the private order of all involved in the television process. and are constantly in the air. Thus, the idea of a close proximity of intimacy with this individual is propagated, because he enters the residence of others on television, without asking permission, thus becoming someone who has abdicated his own privacy. In other words, the artist is a public person and would not have a right to privacy.

In a study published in the Brazilian Journal of Physical Education and Sport, Freitas et al (2010) organized a work that associated the perception of beauty with the body mass index as a defining criterion. Forty-three men and one hundred and eight women answered a questionnaire with questions regarding their perception of body beauty from photographs of seven women between the ages of eighteen and twenty-two, students of the University Physical Education Faculty Degree. Federal of Pernambuco. The models had their body mass indexes measured according to the internationally accepted and widely used protocol recommended by the World Health Organization.

As a result, from the answers of the applied questionnaires, 88.4% of the subjects stated as the most beautiful body the one with the lowest BMI index and classified as thin. On the other hand, 89.9% of respondents rated the obese body as the least beautiful. By distinguishing between men and women in their responses (97.5%) and (85.8%) of these, they stated that the underweight individual had the most beautiful body, while the obese individual was classified as the least beautiful body by (92.5%) of them and (88.6%) of them.

It becomes evident why, as television is a powerful influencing agent as a builder of identity processes, it is categorical with its strict selection criteria related to representative body images in soap operas and productions of this genre. The viewer longs to be able to approach that goal, even if it is distanced from its reality. For him, it does not even matter that this escapes its genotypic characteristics and there is a need for submission to cosmetic surgery of the most varied natures.

At the conclusion of his study, Freitas et al. (2010) state that:

Among other evidences it was possible to infer: a) there is in our society a body beauty standard that defines as beautiful the body that is classified as underweight by the Body Mass Index; b) the female body classified as beautiful by students and professionals in the field of Physical Education is the same as defined by subjects who do not make up this social subgroup. Both groups pointed to the same pattern of body beauty; c) individuals of both genders perceived equally the beauty in the female body; d) women are more dissatisfied with their body image than men; e) As a result of this dissatisfaction, women are more sympathetic to the idea of undergoing merely aesthetic surgical procedures. (FREITAS et al, 2010, p. 401)

In this sense, the imagetic form of the representation of the young body becomes of great relevance, especially permeated to the juvenile audience, which becomes the object to be reached by the *Malhação* soap opera. Once they are in full formation of their identities and subjectivities, then they become interesting and providential targets in this movement, as they should be ready to restart new cycles and to feed the whole process.

Final Considerations

In this article we address the issue of the body and the influence of television and cyber space media in the processes of building the "ideal body". It is interesting to draw attention to the fact that the form of exposure of bodies, from the logic of the cultural industry, was one of the main determinants for the change of perception of perfect body, beauty and health. Moreover, in the field of Physical Education there was a need for reconfiguration, in order to meet the new demands and the so-called explosion of gyms.

From the growth of social media (Orkut, instagran, facebook, among others), the image of the "healed" and therefore healthy young body became fundamental for interpersonal relationships, especially among young people. As one of the most

expressive examples, the long-running soap opera *Malhação*, aired for over two decades, portrays the constant need to think about consumer society and its nuances around the construction of the ideal and healthy body accepted in contemporary times.

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