129 - THE IMAGE UNIVERSE FEMININE IN 60 DECADE: A LOOK IN THE PUBLISH IMAGES IN CLAUDIA'S MAGAZINE

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The incursions by the social imaginative ways had being, more consistent every day, in the academic researches. The search for another bias the values the symbolic dimension and do not only the rational dimension in the knowledge come get space.

In this perspective, when we look in this culture construction process of the idea in feminine in differents moments in our history, the theory target of the social imaginative configure as a way that allow us to get in the universe of the senses in the beliefs production, values and expectations about the feminine in our society.

In the instruments available to this incursion we point the feminine magazines as Lefebvre (1991), constitute in a privileged window to see the varies faces in the social imaginative as a base in the construction that ewe refer. The author adds that they constituted an important way to propagated the values dominants in a society. In a association this aspect with the fact in represent, during the time, the read type is not only allows, but stimulated to the feminine public, they disclose a an important analyze instrument, when we search to discontinue the sense, base to the elaboration and maintenance the woman "model".

With this base in the first idea, appeared the interest in transit in the discursive constructions relative to the feminine that is present in the publish images. In the quantity available we decide by the Claudia's magazine for be considered one of the most traditions feminine magazines in the press, totalizing a circulation period bigger than 40 years. They did part of the target in this research the units refer to the first 10 years of the magazine circulation in each year in the January month, for be a vacation period that prior the leisure.

Our objective was show the differents feminine senses in association to the leisure moments, that appears in the images in the Claudia's magazine in a period between 1960 and 1969 and identify the myths presents in the image speech in the magazine. For this, we analyze the narrative and images pictografics presents in a period in question, in a determined period, put in central or vision in the ideologic character, in an attempt in show the senses in the production.

Showing the ways to the imaginative about the feminine leisure, we observed the images were drawing the contours and the meaning in the years.

In the bias of the leisure/sport, the perspective focused by this magazine put in central the stereotype supposed masculine in the woman because the sport practice. The imaginative about the sport show a character essentially masculine and had the attempt in a kind of control in the feminine incursions in this sector. This behavior is in the scope in the biggest beliefs around the society at the time in the maintenance in the feminine and should be the woman prior worrier. The femininity would be together to its fragile nature the started incompatible the enrollment in the activities about the sport. The space reserved to the woman in the sport scope was a spectator and not an activity participant.

Our vision in the restriction, the activities in the water represent a space by has conceive the feminine participation and where her aspirations should be restrict, prior, to the search and maintenance in body beauty. The swimming inserts in the group sport/health/beauty. One subject in the magazine refers to this sport had as title "Linha sereia". In an images sequence, was touch exercises follow by subtitles where is point the effects in each exercise as "to make your breast and arms more beautiful and has a elegant position, practice the back swim", "to lose weight and to sharpen the waist, experiment the classic swim with great results" in this way.

Beyond the beauty care, the mention to the mermaid idea is from not only in the mean of beauty, but also the sexuality, the seduction. In the mythology the beauty, with the great sing weaved the seduction tram used by the mermaid to attract men and made them lose their lives. This connotation of trap also had being insinuated in the magazine's advice. If we consider the focus is the woman in the marriage, the approximation with the mermaid image points to cares with body as a first requirement to conquest the husband.

This concession relative the activities realized in the water can be in relation with the safe about the water environment offers at the time that this reduces the possibility in the occur injuries. The woman conception while matrix that impregnates the social imaginative brings in itself asks for protection to assure the specie perpetuation. Under this vision, the woman's body should be preserved when its prior function is the maternity. The activities in another environment could be configured as a risk unnecessary to the future gestation.

For other way, the water seem be associated to the leisure as a sin possibility, in transgression more specify in the river wash, waterfall or sea. In the next image, the models are integrated in the environment around them. They look as nature part together with others elements that are around and do not inhibitions that make that models do not sin. If we observed with carefully, the model in the right has a bite apple, that turn us to the committed sin sense. She already got in sin energy water, with naked, in the trick.



The latent sexuality insinuated in the naked legs, the pruning that values the breast, in the long untied hair, in the position of available. As nature elements they identity with possibility in renew and make growth the plants around and ask for the right in lover theirself, reproduction, and growth. This sexuality assume a nature character without morality in the imaginative for only procreation, but in opposite, subtle, the possibility in the search in pleasure.

In a slow form, the woman starts to get in contact with Aphrodite sensual energy. As a reaction in excessive control that

had be submitted, characterized by a restrictive standard in feminine, the energy in feminine sexuality start to expand. The woman starts to ask for the right in pleasure, party, and joy.

The simbology about the water that we found in Chevellier & Gheerbrant (2003) that circulates in three central subjects: life source, purification and regenerator's center. This subject intercross in many imaginative formulations, producing a polissemy in senses.

Take this for base, we can suggest that the woman, when get in the water environment, they let get involve by the idea conceived throughout the times that would be the environment that happened the life, the first place. With this context, a kind of paralyzed involves the senses. This feeling, from her identification with her origin, allows to relax and let flows the own occults wishes by convenience or social rules by that time. Beyond this, she let renew by the water and give spaces to, even being little, Aphrodite start to revel herself. This revelation that shows subtle as something suggestive, but in all concrete.

In the perspective in images and texts in the magazine, and take a central boarding in the maternity and the marriage, the water presence can be associate to the fertility and begin. That way, the woman let be wash in the water and return to the origins, to the uterus, that allows the rebirth, and the recommence, the possibility in get in contact with the Pandora prior energy the bring in himself the endow in the Aphrodite sensuality.

We can say then that the woman in this time shows as already feed in or get stronger the feelings in transgression, once that pass in the bias in search the pleasure without fault.

At the same time that woman goes conquering this space, concomitant, we observed the beginning in the freedom even being marked by the masculine dependency. A characteristic that pass those images, whose central focus are travels through the air companies or bus companies, is the supplier place to man. Even so not shows images physically, had an implicit sense that the man finances the well-be in his family by his work, even then, many times, he can not be next to his wife and his kids' usufruct the leisure moments. However the announced exhort the woman to invite the husband in the next time to go travel, point to a society that already begin to question its own way to walk. Despite in the moment in question (the stroll image), the man is not a round, and the ideal is that he also can participate in those leisure moments with his family.

The man perspective as who give the pleasure to the women is shows also in a cupboard announce.



Two moments are show as answer to the question put in the beginning of the page *"do you want to see her happy?"* In the first a couple down the stairs wearing night clothes - seem that they are going out of a theater. Up this picture is a statement: *"Take her to have funny..."* At the second moment, a woman picture in a kitchen with a steel cupboard. Very next to this picture has a statement: *"And give to her a security".* In both cases, the man has detached as a principal in the image, as depends to him her happiness, once that he gives to her diversion (he takes her) and the home comfort. Beyond this, insinuated that she can have funny, since that she is not in her "home obligations".

Pass in the same bias, we have in the soap announce, showed next, the felling that, despite in her find herself in a leisure situation, the woman is not disconnect of her tasks as housewife. The worry with the women in the picture is with their husband shirt's white. To show, for the shirt's white, her dedication, her work, her care with the other and with this she get the other aprovation.



Carmen da Silva2 call this woman that can not relax, has a pleasure moment, of be attend the other need, as housewife ant. The sense insinuated in this metaphor point to someone that works without stop, inside the house to guarantee the well-being and the pleasure to her relatives.

The possibility in dedication to the read as a pleasure and happiness moment is focus as a masculine prerogative. The images shows as central focus the man was turning pages or reading a book, while the woman, still involve with home subjects, develops some manual work. Sometimes she appears arranging the house while the husband is sit in a char reading, or, as in next image, she appears sit on the floor sewing, next to the husband, that generally is sit in a higher plan.



It does not appear intellectuality traces in the woman. The man, in the opposite, he tries to bring up to date outside the home sphere. The image seems reflect an imaginative that only the relative subjects to home must be interesting to the woman.

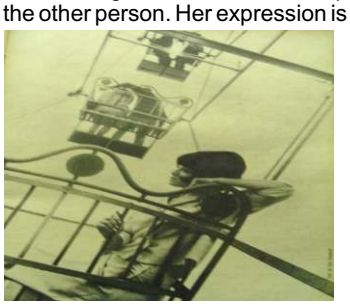
Other aspect interesting is that one feminine faces that receive detached in the Claudia's pages is the maternity. The care sense, zeal, dedication, affection, protection, and conditional love and de realization in the other makes the composite in the woman image woman/mother. Conceived as a manifest space of the sacred in the feminine figure, the maternity shows as a privileged form in personal realization to the woman.

The myth figure latent in this imaginative construct around the maternity is Demeter. In this way as a God that launched to the world to search her daughter Perséfone without eat, without rest, without wash herself, the mother figure that pass in the magazine pages tell us a unconditional from that one that moves sky and ground to involve her son in her protective aura, forget about herself and her own needs. This idea point to the sacrify that approaches that approximated the maternity to the sacred.

In this perspective we find in the next image a mother involve with her sons leisure. The mother image as background passes the idea in a leisure derivative and does not in a self leisure. However, her singularity is involved with the singularity of her Childs and with this her personal pleasure stays in back ground. Beyond this, her worry is to support her child to this one do not fall down and get hurt, that point to the care and zeal continuously "naturalized" in the daily in the maternity. It does not have a connotation to relax, but an extension notion in care with her son outside the home environment.



Despite of many leisure situations, the woman appears lonely and apparently focus as something natural, in others moments be alone pass a sense in lonely, that difficult the possibility in to enjoy the leisure moments. This conception is suggested in an image where the woman find herself alone in the wheel-giant, while the others places are with couples. It was like her could not find pleasure in have funny by herself, she needs the other person. Her expression is lonely and sadness.



Other leisure connotation present in the magazine would be as form in brake the routine inside the home, figureting as a powerful ally against the tedium that come from marriage. This approach insinuated in the magazines' advices - in the Claudia's answer section - to a reader that say being tired and with tedium with marriage. Beyond the suggest the search of news interesting inside home, activities as: theater, movie, sport practice, literature and art are focus as possibilities to be consider change the situation present by the reader as a objective to keep the marriage.

The argue in the magazine strengthens the way the traditional wife that everything should be to do to save the marriage. It is on her hands the maintenance in the harmony in home. This imaginative point to a prevalence in the Hera's myth. Described by Brandão (1991) how defender capricious in the union between man and woman, she take for guarantee all the efforts and sacrifices to keep its. Conceive as protect and guard the marriage, wife has to herself a special mean, represent as the only possibility to personal realization.

In the same section, we found other testimonial that we can put also a traditional as wife. The reader put the follow sentence: *"... or the dinner equipment or vacations on Rio. Fidelity to the figure to a traditional wife moved away the possibility of vacation. What an annoying life".* The image of a traditional wife does to a sacrify, let her pleasure to go after prior always home, the house and the needs of this space in detriment of her own. She sacrifices the travel to the family utility.

The magazine position limit to exalt the mother and wife sacrify put in focus that this is her place and that she makes the right choice. To strengthen this kind of behavior, conceive as correct the reader attitude, the magazine point to what the is wait by the woman in the marriage. However, the behavior that has as objective only satisfies the personal objective and family pleasure. But, in the case in open her needs in something, that be sacrify her personal pleasure.

Still in the personal pleasure thematic, we found in tenuous form, but already present. The care with herself even through the creams to face and body. In the first place was focus as utility and mechanical form, and go in a little to start to show an image of something pleasure, a moment in self satisfaction by the woman. The emphasis goes to an act to attempt to the pleasure and the others look, to something that also can be lived as an enjoyed moment. The look to herself, (I look to myself, I saw me, I fell me, and do not only me feeling through other person) pass the sense in the possibility in the gratuitousness of the act - is something from herself and not to the other.

Direct to the analyses look to the question in the free time, we observed that this theme is from the household-electric's marketing. The boarding configure the free time as a consequence in the science and the technologic and do not as a feminine conquest. She being that free out the homework's more hard and that demand a considerable time, the woman could dedicate to others activities in her choice or just rest.

In a general form we can say that exist a second place to feminine leisure in comparison to the other feminine activities, but in the same time appears as possibility lived moments not coercitive that would possibility to take off in her fantasy to give outflow to her desires in search of pleasure without faults did in the act gratuitousness.

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THE IMAGE UNIVERSE FEMININE IN 60 DECADE: A LOOK IN THE PUBLISH IMAGES IN CLAUDIA'S MAGAZINE.

ABSTRACT

The objectives in this work were: to explicit the differents feminine senses associate to the leisure moments, that shows in the images propagated by Claudia's magazine in the period between 1960 - 1969 and to identify the myths presents in the image speech in the magazine. For this, we analyzed the narratives and images pictografics in the periodic in question, in the determined period, put in central our vision in the ideologic character, in a tried in to elucidate the underlined senses in your production. Ewe analyze the speech in the text and image composition in the magazine and we saw in the 60 decade show a fragile woman, comprehensible, helpful, elegant, with a natural instinct to the sacrifice and to dedication to the others. This myth configuration about the feminine that pass between the images point this alternation between Demeter and Hera. Demeter was emblematic woman - mother image and Hera in the cares with the marriage, in the sense in being a guard or this institution. However, broke this culture barrier constructed by a society that values prior the wife and mother persons, Aphrodite shows up shied in the 60 decade in the woman sexuality awake. When get in contact with this energy, that is in leisure moments, the woman started a reconciliation process with her femininity, allows the brake of her sensuality stuck by the social interdictions. Interdictions that establish the persons. In the time, blocking the creative explosion of feminine Eros.

Key words: Imaginative, woman, leisure.

L´UNIVERS « IMAGETIC » DU LOISIR FEMININ AUX ANNEES 60 : UN REGARD SUR LES IMAGES PUBLICITAIRES DE LA REVUE CLAUDIA (BRESIL)

RESUMÉE

Les buts du travail ont été : d'expliquer les différents sens du genre féminin associés aux moments de loisir publiés sur la revue Cláudia pendant la période comprise entre 1960-1969 et d'identifier le(s) mythe(s) qui sont présents au discours imaginaire de la revue. On a analysé les histoires et les images pictographiques publiées sur le point de vue de l´idéologie et on a cherché de comprendre tout ce qu'il est caché dans la publication. Par l'analyse du discours de la revue on peut vérifier qu'aux années 60 la femme était traité comme une personne fragile, soumise, compréhensive, gentile, élégante, qui avait l'instinct « naturel » aux sacrifice et la dédication aux autres. La configuration mythique du féminin provoque une alternance entre Déméter et Héra. Déméter répresente la femme-mère et Héra comme la concierge du mariage. La progressive lutte contre les défis culturelement construits qui valorisent les rôles conjointes d'épouse et de mère, donne des conditions à l'apparition d'Aphrodite de façon encore timide aux années 60 pour marquer le réveil de la séxualité latente de la femme. Quand la femme prend de contact avec l'énergie de cette déesse qui donne de moments de loisir, elle déclenche un procès de réconciliation avec sa propre féminilité qui va permettre l'épanouisement de sa sexualité interdite jusqu'à ce moment-là par des codes sociaux. Ces codes là établissent les rôles bien définis et leur limitations qui au long du temps empêche dégrafer de façon créative l'eros féminin.

Mots clés : imaginaire, femme, loisir

EL UNIVERSO IMAGINARIO DEL OCIO FEMENINO DE LA DÉCADA DE 60: UNA MIRADA SOBRE LAS IMÁGENES PUBLICITARIAS DE LA REVISTA CLAUDIA

RESUMEN

Los objetivos de este estudio fueron: explicitar los diferentes sentidos del femenino asociados a los momentos de ocio que aparecieron en las imágenes vehiculadas por la revista Claudia, en el período comprendido entre 1960-1969, y identificar el/los mito/mitos que están presentes en el discurso imaginario de la revista. Por lo tanto, analizamos las narrativas e imágenes pictográficas presentes en el periódico citado, en el período determinado, centralizando nuestra mirada en su carácter ideológico, en un intento de elucidar los sentidos imbricados en su producción. Analizando los discursos que emergieron de la composición textual e imaginaria de la revista, verificamos que los años 60 dibujan una mujer débil, sumisa, comprensiva, amable, elegante, dueña de un instinto "natura" para el sacrificio y para dedicarse a los demás. La configuración mítica del femenino que transita por las imágenes mira hacia una alternancia entre Remeter e Hera. Remeter en la figura emblemática de la mujer-madre, y Hera en los cuidados con el matrimonio, en el sentido de guardadora de esta institución. Sin embargo, rompiendo paulatinamente con la barrera construida culturalmente por una sociedad que valora, prioritariamente, los papeles de esposa y madre, Afrodita emerge tímidamente en los años 60, en el despertar de la sexualidad latente de la mujer. Al entrar en contacto con la energía de esa diosa, lo que acontece en sus momentos de ocio, la mujer comienza un proceso de "reconciliación" con su aspecto femenino, permitiendo desabrochar su sensualidad contenida por las interdicciones sociales. Interdicciones estas que establecen papales definidos y limitantes, y que tienen a lo lardo del tiempo impedido la eclosión creativa del eros femenino.

Palabras claves: imaginario, mujer, ocio.

O UNIVERSO IMAGÉTICO DO LAZER FEMININO NA DÉCADA DE 60: UM OLHAR SOBRE AS IMAGENS PUBLICITÁRIAS DA REVISTA CLÁUDIA

RESUMO

Os objetivos deste estudo foram: explicitar os diferentes sentidos do feminino associados aos momentos de lazer, que aparecem nas imagens veiculadas pela revista Claudia no período compreendido entre 1960-1969 e identificar o(s) mito(s) que estão presentes no discurso imagético da revista. Para tanto, analisamos as narrativas e imagens pictográficas presentes no periódico em questão, no período determinado, centrando o nosso olhar no seu caráter ideológico, numa tentativa de elucidar os sentidos imbricados na sua produção. Analisando os discursos que emergiram da composição textual e imagética da revista verificamos que os anos 60 desenham uma mulher frágil, submissa, compreensiva, afável, elegante, portadora de um instinto "natural" para o sacrifício e para se dedicar aos outros. A configuração mítica do feminino que transita pelas imagens aponta para uma alternância entre Demeter e Hera. Demeter na figura emblemática da mulher-mãe e Hera nos cuidados com o casamento, no sentido de guardiã dessa instituição. No entanto, rompendo paulatinamente com a barreira construída culturalmente por uma sociedade que valoriza prioritariamente os papéis de esposa e mãe, Afrodite emerge timidamente nos anos 60 no despertar da sexualidade latente da mulher. Ao entrar em contato com a energia dessa deusa, o que se dá em seus momentos de lazer, a mulher inicia um processo de "reconciliação" com a sua feminilidade, permitindo o desabrochar da sua sensualidade contida pelas interdições sociais. Interdições estas que estabelecem papéis definidos e limitantes e que têm, ao longo do tempo, impedido a eclosão criativa do eros feminino.

Palavras-chaves : imaginário, mulher, lazer.