104 - STEREOTYPING OF BODIES AND CARTOON

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This study aimed to analyze six cartoons aired during the years 80-90, to see if the stereotype of bodies established in their characters in any way interfere on the formation of body image of their viewers. Thus, the study was carried out under the qualitative approach of using literature as well as excelled by the description of the images of these characters, giving them meaning. Meanwhile, the study sought to answer the following questions: body image of cartoon characters selected (He-Man, She-Ra, Dungeons and Dragons, Thundercats, Popeye and Super Friends), somehow interfered with the formation body image of its viewers? What characteristics made up the body of the characters analyzed stereotyping?

In an attempt to establish a dialogue with the authors available on this topic, it is understood that the issues worked by cartoons - especially those that include superheroes, as chosen for this study - reproduce fears - loneliness, grief, failure, loss , death - as well as virtues of autonomy, freedom, independence, strength and power, security, friendship, when over-accepted by children can become psychological problems. We must also consider the influences that the cartoons have on the constitution of the body image of children - the main focus of this study - by encouraging appreciation of body stereotypes to the detriment of others and thus conveying the ideology of the body strong, beautiful, "perfect". In this way, consider yourself as define body image Turtelli, Tavares and Duarte (2002, p. 153): "as an entity in constant self-cultivation and self-destruction, in constant change, growth and development. Part of this construction conscious and unconscious processes, (...) also our experiences, our memories, "the way we see ourselves as others see us, as we see others and how others see them. Therefore, among the various aspects that involve the child in contemporary society, one that most parents and educators have worried in recent years, concerns the cultural production aimed at children, in which the cartoons are noteworthy.

The consumer industry appropriates the fascination, fantasy and mystery of their own children, which brings the underlying and, transfigured, the logic of the commodity in the cartoon heroes and characters running in the "small screen" in order to sell well the ideals of the perfect body and strong. It is precisely this point that emerges from the notion of stereotyping, since "the stereotypes are there to train and guide both the communication and behavior" (Baptista, 1996, p.4).

As a direct consequence, we delimited a certain standardization of tastes of children, their preferences and needs, since they attended the same schedules. "Without knowing the real children, their cultural practices, social contexts, the authors of children's materials contribute to the naturalization of stereotypes" (Dionysus, 2006, p.8). Thus, it is not difficult to suppose that the understanding developed about body also was stereotyped, "since often the stereotypes are formed from a mixture of distorted impressions about others inadequate, incomplete or faulty perceptions, broad generalizations that ignore internal differences "(Baptista, 1996, p.5). In this sense, it is considered that the cartoons, through dialogue that your characters play with young viewers, directly influence the recovery and maintenance of ideal beauty sold, highlighting the thin biotype, strong and tall as most privileged to the detriment of other possibilities of the body.

In order to realize the implications of socio-educational cartoons and the stereotyping of bodies exert on children of 80-90 years, the generation that today is the adult stage, we considered the following cartoons: Popeye, Super Friends, The Cave Dragon, He-Man, She-Ra and Thundercats. The choice of these drawings are given for being true icons of the time and because they illustrate well the theme of this study, featuring super-heroes as protagonists almost always "beautiful, strong, muscular, agile, living (...) brave, bold (...) with the spirit of initiative, tenacious, honest, modest "(Fusaro, 1985, p. 56).



Figure 01: He-Man.

Looking at a drawing at a time, we intend to consider the physical and moral characters. Starting randomly by He-Man, there is strong appeal fitness: the male characters (including villains) are all very strong, with well defined muscles, and high. In most, the complexion is white, with light hair, straight and long. Also the female figures have peculiar force, but with a grace and sweetness that they keep the traces of femininity. Their bodies remain measures currently considered perfect, with well developed breasts and buttocks and waist reduced - a sort of foreshadowing in the mode of liposuction and silicone grafts, habits now considered as common among women. Such thinking is in line with that of Marlon Nyuara Mesquita and Smith (2008), by ensuring that "information television underscored the features of contemporary hedonistic culture of individual desires of the body, pleasure, unlimited promotion of subjectivity."

Each episode of He-Man has a chapter in the eternal battle between good and evil, trying to show that good always

wins: this is "the ideological scheme supported by its narrative structure" (Miranda, 1971, p. 41). It turns out that during the stories, the evil characters that are so strong, skilled and intelligent as the kind, can do very well in certain situations. And that is also registered for the children!

In one way or another, good guys or villains of the He-Man bodies seek to have "healed", well spotted and "turbo" to get to stay in the Kingdom of Etheria, where, apparently, no fat, no blacks, no shorties ... With this stereotype served, the children began to wish that their bodies were like the characters. It would be for this reason that the aesthetic clinics today are so full?!

Continuing the discussion, and in the same perspective, there is the design of the She-Ra, the female version (and sister who live in Eternia) He-Man: Tall, strong, blonde with huge breasts, thighs and buttocks, long hair and bright blue eyes, which confirms the existence of a "strong tendency to consider the cultural thinness as an ideal situation of social acceptance for women. They are also strong correlations between social pressure to be thin and body dissatisfaction in young adult women. "(DAMASCENO, LIMA, Vianna, Vianna and Novaes, 2005, p. 181). Both players from She-Ra as their opponents keep the same characteristics as the design of his brother Prince of Greyskull.



Figure 02: She-Ra.

In this design, beyond the stereotype of the "body beautiful and perfect," there is also the question of gender, although not as powerful as his brother, to work together in an enterprise, the masculine force always prevails and who takes the laurels of the battle is usually the He-Man. The She-Ra is only with the glory and praise when he acts without him alone. This attitude reveals the intention of maintaining an arbitrary and sexist society that persists in believing that women should be submissive, but strong and powerful. Not to mention that, in She-Ra is the high incidence of pink color in different shades and hues. In an attempt to attract girls who often did not watch the He-Man ("drawing boy"), created the color version of that pink design and thus have almost identical stories, aggregated before the boys and girls TV so that certain messages were broadcast.

In the case of activities for children, creativity and innovation are key qualities. The cartoons are no exception. Therefore, when the He-Man and She-Ra no longer attracted as much due to repetitive themes and stories, there was a need to create new characters - as is common to any sector of society. And then come the Thundercats: cat figures, with human body composition, extremely powerful, and with different physical qualities: agility, speed, strength, flexibility ... Again the figure of the villain also has strength and insight, just as the heroes.

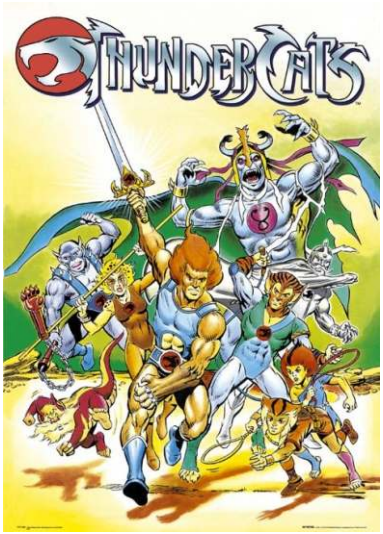

Figure 03: Thundercats.

The Thundercats, and ratify the ideal of goodness that would guide the conduct of children spectators supported the concept of standard of beauty sold in mass media: lean, toned and muscular. Again there are no black characters. There is now a chubby character, the Snarf, who is constantly mocked, if not ridiculed by the group, by the characteristic body. Often their opinions are ignored, as if intelligence were linked to physical fitness. There are few episodes in which even he is left on the adventures of the other Thundercats, who come to demonstrate unwillingness or disinterest in staying with him or drive to the places of battles. This is reflected in children's play and many colleagues when the fat is forgotten or ignored, or chosen last, when

no other way.

In the case of the cartoon "Dungeons and Dragons", it is worth noticing the presence of a black female character warrior. Although it has characters of his tribal ancestry, such as garments and curly hair, the figure also highlights the stereotypical traits of beauty: slender, thin, stubby breasts and buttocks, lean belly and thin waist, as it kept the European young ladies with their suffocating corsets at other times and currently appears - that of course by other means, methods and technologies - the standard of female beauty on the catwalk marketed worldwide.



Figure 04: A Caverna do Dragão.

This cartoon also includes a character for children, a boy about ten years old, warrior, strong, muscular, blond. This was an attempt to attract more younger audiences to that stereotype, because according to the design, children can also have bodies "healed." However, physical education as it is studied today holds that for every human being, but especially for children, beautiful and perfect bodies are healthy bodies, not the artificial model. Of course, to that character (Bob), it was necessary to develop physical skills that would ensure its protection and survival in that environment so adverse and hostile. The point is that viewers do not always understand this junior, and come to believe they need to have those same skills to establish themselves as important people in the groups they belong to.

Another cartoon that deserves special mention is the Super Friends (or "Justice League" as it is known). With numerous and very different characters, this design keeps fairly common characteristics: they are all powerful, have physical and magical skills, they are good, even when need for this gross act, and, of course, are always skinny, tall, strong, muscular, intelligent and white. In this design also showed a sexist ideology, because only one woman had special powers: Wonder Woman, all the other figures were male. "The super-friends, drawing together various heroes, science also shows the side of good, being used to save the world from evildoers earthlings and aliens, as a support of American heroes" (Siqueira, 1998, p. 118).



Figure 05: Super-Friends.

Finally, we discuss here about the Popeye and the gang. Apparently, it can be said that the characters in this design does not reflect the stereotype of the heroes of the other designs mentioned. In it appear chubby (Brutus and Dudu), skeletal characters, skinny excess (Olivia and the Sea Witch), elderly (Grandpa Popeye and the Sea Witch), besides the Popeye, a sailor clumsy, lanky, bald, smoking, stripped , which looks nothing like the male figures protagonists (heroic) of the other drawings.



Figure 06: Popeye.

However, by consuming his famous spinach - a subtle incitement to consumption devices (anabolic steroids, stimulants, narcotics) much more than the consumption of vegetables, Popeye becomes a strong figure, muscular and even greater stature than usually. Therefore, also this attraction to stereotyping happens bodies. And just as in the other, the message conveyed is assimilated by the children watch and imitate in their daily lives. For this reason, it is believed that the adult generation of today who lived their childhood during the 80-90 years under the direct and constant influence of these and other cartoons, the ideal value on beauty and fashion catwalks of the world's great of TV celebrities, and want to imitate them in cosmetic procedures that do not always have to do with your physical biotype, damaging their health, nor with its socio-economic reality, deceiving

through disguises who deny their true selves in expense of some "fifteen minutes of fame." Renata Russo (2005, p. 82), about it, attests that "the desire to obtain a maximum voltage of the skin, and love the smooth, the slim, young, induces individuals not to accept his own image, wanting to modify it, according to the standards required."

From what has been exposed so far, this study highlights the idea that, somehow, that generation of children of 80-90 years, assiduous spectator of these cartoons, has suffered some influence to keep habits that drive today in imitation of the characters that both watched, especially in relation to their body image. The overvaluation of the body of the heroes of the past seems to be materializing in the present, because this generation now adult had never seen so many places of beauty and aesthetic clinics as today.

Moreover, so far not made much plastic surgery without a prescription, merely aesthetic, and so there was no gym to shape muscles. The silicone grafts, also, are now extremely common and increasingly early, resulting in changing body image of individuals, of course, this is not only due to the influence of such cartoons, as well as aesthetic changes proposed by fashion, by media, and even the behavioral changes of individuals in relation to the concept of health. However, one can not deny that the cartoon implied yes - and still mean - the formation of personality of children who watched it, extolling certain stereotypes at the expense of diversity, thus nullifying to some extent, the subjectivity and thus influencing a direct understanding that children have about their body image, that is, your body and other bodies with whom you associate. By imitating the characters, their gestures, language, movements and costumes, the kids end up ratifying the stereotyping of bodies that is so socially conveyed, and begin to establish the prejudice that does not fit that picture, passing even the wish that as the only format that can be considered beautiful and happy.

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STEREOTYPING OF BODIES AND CARTOON

This article presents a critical analysis and reflective of the influence of the cartoon in the formation of body image of children and discusses the consequences in their adult stage, from a study of six drawings (Popeye, Super Friends, Dungeons and Dragons, He -Man, She-Ra and Thundercats) are highly influential in the 80s and 90s of the twentieth century. It is believed that much of today's adult generation lived his childhood in a period of massive transmission of drawings with characters who extolled the physical strength and beauty hailing a typical stereotype of the catwalks and magazines, which in turn has influenced the strong aesthetic appeal that is now experiencing. For this, we performed a literature search and print media followed by analysis of selected cartoons.

KEYWORDS: Cartoon; stereotyping; body.

CORPS STEREOTYPES ET DESSIN ANIMÉ

Le présent article fournit une analyse critique et à la réflexion sur l'influence du dessin animé pour la formation d'image corporelle des enfants et examine les réflexes dans leur stade adulte, de l'étude de six dessins (Popeye, Super-Ami, La grotte du Dragon, He-Man , She-Ra et Thundercats) de grande répercussion dans les années 80 et 90, du 20ème siècle. Il est estimé qu'une grande partie de la génération adulte de aujourd'hui a vécu son enfance dans une période de grands affichage dessins avec des caractères exaltavam force physique et enalteciam un stéréotype de la beauté typique des passerelles permettant et magazines, et qui par conséquent a influencé la forte esthétique connaît maintenant. Pour cette raison, nous avons effectué une recherche documentaire et imprimés conférences suivies par l'analyse de dessins animés sélectionné.

MOTS CLÉS: Dessin Animé; stéréotypes; corps.

ESTEREOTIPOS DE CUERPO Y DE DIBUJO ANIMADO

En este artículo se proporciona un análisis crítico y reflexivo sobre la influencia de la película de dibujos animados para la formación de la imagen corporal de los niños y discute los reflejos en su etapa adulta, a partir del estudio de seis dibujos (Popeye, Super-Amigos , La Cueva del Dragón, He-Man , She-Ra y Thundercats) de gran repercusión en los años ochenta y noventa del siglo XX. Se cree que gran parte de la generación adulta de hoy ha vivido su infancia en un período de enorme mostra diseños con caracteres que exaltavam fuerza física y enalteciam un estereotipo de belleza típica de las pasarelas y las revistas, que por lo tanto ha influido en el fuerte atractivo estético está experimentando ahora. Por esta razón, hemos realizado una búsqueda en la literatura impresa y conferencias seguidas por el análisis de las viñetas.

PALABRAS CLAVE: Dibujos Animados; estereotipos; cuerpo.

ESTEREOTIPIA DE CORPOS E DESENHO ANIMADO

Este artigo traz uma análise crítica-reflexiva sobre a influência do desenho animado na formação da imagem corporal das crianças e discute os reflexos em sua fase adulta, a partir do estudo de seis desenhos (Popeye, Super-Amigos, A Caverna do Dragão, He-Man, She-Ra e Thundercats) de grande repercussão nas décadas de 80 e 90 do século XX. Acredita-se que boa parte da geração adulta de hoje viveu sua infância em um período de maciça veiculação de desenhos com personagens que exaltavam a força física e enalteciam um estereótipo de beleza típico das passarelas e revistas, o que consequentemente tem influenciado o forte apelo estético que ora se vivencia. Para isso, realizou-se uma pesquisa bibliográfica impressa e midiática seguida de análise dos desenhos animados selecionados.

PALAVRAS-CHAVE: Desenho Animado; estereotipia; corpo.