67 - THE PICTURES OF BODY AND WOMAN CORPORALITY: BETWEEN MYTHS AND REALITIES.

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The issues related to corporeality and education have not been considered easy discussion, whether in the field of Physical Education, while academic training course, either in pedagogy or other fields of Education Sciences, for understanding the process of building concepts, images, meanings and forms, for the body does not always represent a concern for society in general. This complexity increases when we want to address the perceived discourses about body images, the historical construction of female corporeality and its implications to speeches ahead of social institutions.

The highest values of regulatory institutions and social mores were, historically, the Church, under the aegis of dogmatic Christianity; School, noting that these dogmas incorporated them instituting a traditional education model, and finally the family, that taking on all these ideas came from the regular social life, religious, educational and even sex of their daughters. In this paper, we present part of the analysis we made images of the body, especially the female body, reflecting on the way of bodily metamorphosis of the trails of the historical evolution of mankind, interpreting the construction of the senses of the body since prehistory, to modernity, weaving a parallel between the concepts of sin body, sacred body, body and object cybernetic body.

Humanity in its history carries the most diverse body images, which were created by companies and strengthened through their cultures, beliefs, religions and behaviors. Therefore, over the centuries, the questions were about the body, gradually increasing interest, especially by the many contradictions involved in this path. Following the reflections on the body we see emerge a long tradition of humanity in humans compartmentalize, prioritize genres and share their social roles, characteristics that represented a constant in Western society.

Such reflections are observed since prehistoric times, when individuals were subjected to all sorts of physical hardship to survive and escape the inevitable predatory natural selection. In this analogy the body had a purely utilitarian image (_I am stronger! So, surviving!), Stamina gained prominence being placed as the primary condition of existence and continuity, as in primitive societies was sought first to satiety and security , factors essential to meeting their basic needs.

In ancient times, some civilizations stood out about their perceptions and meanings attributed to the body. Greece dominated the idea of strong body and perfect. In Sparta we make sure the existence and implementation of a system of evaluation and classification body, which culminated in the extermination of countless children who were born with physical deformities, as to society Spartan warrior typically, these children "imperfect and abnormal" would not have opportunities to contribute to the progress of the State, as if they were boys growing up could not serve in the army to defend the nation and, while girls could not bear children healthy and strong to ensure the perpetuation of the species and strains of high level. Athens, meanwhile, has not distanced itself from this model, but remained with a variant: who decided the life or death of the child was the father, while Sparta was the council of elders, advisers of the rulers. In both cities, we see the exaltation of the value assigned to the body helpful.

In the Middle Ages, the dominance was not philosophical, much less patriotic, ecclesiastical culture was predominant, universally diffused by Christianity, predominantly theocentrism - God as the center of the universe - "Drowned in religious beliefs and dogmas, there was only one man who encouraged the attainment of heavenly life. The total disregard for material things established an absolute divorce between the physical and the intellectual. "(OLIVEIRA apud GILES 1987, p. 32), between the material and the spiritual, between reason and emotion, between mind and body. And so, the only valid search was for the salvation of the soul. The teachings were strictly linked to reading passages, there is a constant tendency to value the spiritual, heavenly and religious, accompanied by a deep contempt for the body, the earthly and material issues. Thus, in children's education, higher learning should be the fear God. Therefore, there are numerous biblical passages that mention the fear divine as virtue, because in the Gospel of Luke (12: 4 -5), Jesus taught: "Do not fear those who kill the body and after that can do no more. I will show you whom you should fear: Fear him who, after the taking of life, has power to cast into hell. Thisyea, I say unto you, Fear him."

In the Middle Ages the condition of female corporeality oscillates between two poles: the sacred and profane, with a view to Christian dominance over humanity, the Catholic religion holds determinations about the social and cultural aspects, providing a variety of speeches villages of images excuses their ideological desires. In this context, the example of Mary and Eve, two conflicting images absolutely constant and are shown all the time as a way of guiding values and social roles that must be absorbed by women, so that they reach the path to salvation. We can identify these two prototypes, that Eva represented what the woman is in fact Mary and ideal model, represented what a woman should be. What seems incomprehensible is that the understanding of Catholic theology, about women as descendants of Eve, there is a tendency to use the image of Eve, described as sinful, dangerous, alluring, voluptuous, to generalize about the concepts and meanings of bodies and female figures, placing them primarily as susceptible to corruption and sin. In Eve, are all reasons for rejection, discrimination and significance of female corporeality, as the figure of the woman, which was built over centuries from this conception, is the embodiment of Eve as sinful, tempting ally Satan and finally by the guilty man had fallen into "temptation", leading humanity to situations of injustice and suffering. The image of Eva negative justified, even in his weakness and temptation of the serpent in disobedience to the divine commands, because it sees through the Holy Bible the first female body crucified, not the wooden cross as was Jesus Christ, but the ideology propagated by Catholic theology and skeptically interpreted in favor of the dominant patriarchy.

Another image of the female body inspired by the Virgin Mary, where the Catholic Church establishes a new model of submission in order to preserve order and family, as well as the patriarchal power, because the Christian conception, Mary is a great example of mother and redemption of Being Female, and women to follow this model would represent less danger to the patriarchal order, because that would be wrought to a new ideal of woman who would be socially reinforced in view the need of the issuer reappearance of female, but under absolute control, this once personified the Virgin Mary (CAVALCANTI apud MOTA RIBEIRO, 2000, p.7). It is used as an attempt to allow women to extricate themselves from their sinful condition imposed by the disobedience of Eve Note is then an ideal model of female corporeality, one always willing and available to the wishes of her husband and lord. Mary's body has an intelligibility dependent, your body is pure as it designs without committing the original sin,

gave birth despite being a virgin.It is in medieval times that men and women have their social roles and their morality widely discussed, defined and supported in the face of divine fear and knowledge valued, are explicit only in the holy scriptures. On the face of it the Middle Ages is steeped in great scientific and cultural obscurantism. In this same period, the Inquisition is created, also called the Holy Office and witch hunt, which aims to hunt, judge and condemn heretics. Were considered heresies all forms of expression against Papal authority and the Catholic Church

> (...) Ace hunting witches represented a violent repression of the body and its manifestations, not only through the tortures imposed in inquisitorial processes (...) radically transforming the status of women to reduce their space to the private domain. The 'witches' sexually free and possession of a medical knowledge that assured them a public recognition gave rise to domesticated women and asexual. (AGUIAR, 1997, p.419).

This assertion is represented by Marian myth that oppose the sorceress and voluptuous Eva, trying to rescue part of feminine purity and dignity shaping up the perfect mother through Mary. In fact, they were constant attempts to repress male sexual desires like self-punishment, directing all forms of revenge to female bodies, treated as objects of desire, sacred body while body sin. The "Holy Inquisition" in its long and dark journey, led to horrific tortures, including the fires, hundreds of women accused of indecent assault and moral values imposed by Catholic doctrine, therefore culminating with their deaths.

However, this situation is beginning to be reversed around the fifteenth and sixteenth centuries, when Europe started the Renaissance is a movement that exploded the arts, music, science, literature, and as it could not be, corporeality, this time opens up a new conception of man and nature. At this time you may notice a return to nature, because they impose the replacements theocentric model of the universe, by an anthropocentric model and thus the man stops thinking the universe only because of God and sees herself as creator of your destiny, putting himself at the center of this process. This feels proud of his intelligence and tends to give value to individual abilities and spirit of each initiative, while the nature and aspects are infinitely deified.Thus, the Beings-female-in-world, accelerated his pilgrimage in search of images of body inconsistent with their realities. This compulsion by millimeter markings of bodies, are not privileges of Modern Society, Post-Industrial Revolution, but rather represent a history as old as the history of mankind. Well, looking at "kaleidoscope" of what seemed to be the ideal human beauty, realize that since pre-Socratic, beauty has been based on numerical proportions, elements of which, according to Nancy Etcoff, are clarity, symmetry, harmony and intensity color. (1999, p. 24). Thus, throughout history, artists have surpassed the barriers of reality and portrayed, the depth of their imaginations, the properties of the female body, captured the geometric proportions of beauty ideals.

The odernity represents a new stage of historical images of the body. In the sciences, we see innovations in medicine that allow increasingly, a complete transformation of our appearance. Products and procedures are proposed that would lead us to conquer the body 'ideal', so we can take the place of people in the world 'and made happy.' Upon this background, appearance and body image are perceived to assume a position of extreme importance in the constitution of self-esteem and building new meanings and personal identity by individuals entered into this symbolic universe. And here will draw the last images of the body, because at this stage, the images blend with speeches and consequently with the meanings that are constituted through the interaction of social myths with myths biological, and these become illusory, leading us to escape our purposes. Thus, we conclude this journey highlighting beyond body image object, the latest body: the cyber. For, as an object, the body that communicates and is communicated according to their relationship to the world, while building this meaning is shaped and shapes, and uses while at the same time is used when buying and also sells to access a image palpable that it is not and that is handled as endless conveniences. But the cybernetic body projects its image as a function of communication and spatial relationship with the world as well, but with the mediation of machines. Then builds up a new body, one that assembles and disassembles, replace and repair the components, a modified body in search of an ideal of beauty, perfection and joviality.All this makes us realize that, however much they deny it, these images haunt us. Because there was and there is a standard of beauty, a picture perfect body, based on symmetry, consistent or not, serves as a parameter, for the design, through more modern methods, tables of plastic surgery, aesthetic and corrective the bodies perfect, symmetrical, harmonious, young, beautiful, and maybe even healthy. This is perhaps one of the main assumptions that leads us to believe that there is a pattern of body, beauty, an ideal body, which fueled the growing cosmetology industry and consumerism, female corporeality prints in their brands, their stigmas, through discourse Full of femininity inscribed in physical transformations of the images and the personification of Great-Women, whether sacred or sinful. And that is why we are daily bombarded by advertising that blatantly call into question our satisfaction with our body. These ideas crystallized, and were printed in female bodies.

In this sense, we conclude that everybody carries the marks and stigmata of his time. Being that most of these scars historical female corporeality are more conclusive evidence of relativization of social role of women, rooted in inequality foisted traditionally female. However, it is important to recognize that this issue does not end so quickly and cannot be reduced to mere consequences of philosophical discourses, sociological, cultural, educational or theological, failing to make a judgment without the defendant or judge, as the socio-hierarchies cultural, imposed on females, are the primary product of a long process of cultural construction of identity and meaning female body. Thus, it is imperative that discussions like these are taken up and further developed in the future, so that the Beings-Women-in-World, departing in search of an image that is sharper and the perfect projection of their desires, aspirations and identities, a redefinition of its corporeality and not a shadow or carbon copy of what we aspire repressive ideologies.

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PICTURES OFBODY AND WOMAN CORPORALITY: BETWEENMYTHSAND REALITIES.
ABSTRACT
The humanitycarries inits history meanings and picturesof bodiesthat were createdby companiesand enforcedthroughvariouscultures. Havingto analyze, interpret anddiscuss woman corporeality, from the historical deconstructionof the meaningsand pictures of bodiesand its variousdeterminants, including an education, we focus in thisexploratoryliterature, noting the embodimentunder the focusdialecticalandphenomenological.The meaningsand pictures constructedsomehowrepresentedan obstaclein overcomingprejudices, segmentationsandstigmatizingpatternsmarked in woman corporeality, making "Womanhood" victim ofdominationandsymbolic"slave" of industriesthat survivetheirexpense.
KEYWORDS: Body, pictures and womancorporeality.

IMAGES DUCORPS ETFEMELLE CORPORALITÉ : ENTRE MYTHES ET RÉALITÉS
RÉSUMÉ
L'humanitéporte en sonhistoire etphotossignificationsdes organismesqui ont été créés par les entreprises etappliquées au moyen dediverses cultures.Ayantpour analyser, interpréteret de discuter dela corporéitéféminine,de la déconstructionhistoriquedes significationset des images decorps et de sesdivers déterminants, notamment l'éducation, nous nous concentrons dans cette littératureexploratoire, en notant la forme de réalisationdansla mise au pointet ladialectiquephénoménologique.Lessignificationset les imagesconstruitesen quelque sortereprésentéun obstacleà surmonterles préjugés, lessegmentationset les modesstigmatisantsmarquésdansla corporéitéféminine, ce qui rend "la féminité" victime de la dominationsymbolique et «esclave»d'industriesqui survivent àleurs dépens.
MOTS CLÉS:corps, images et corporéitéféminine.

IMÁGENES DELCUERPOFEMENINO Y CORPORALIDAD: ENTRE LOS MITOS Y REALIDADES.
RESUMEN
La humanidadlleva ensu historia yfotossignificadosde los cuerposcreadospor las empresas ycumplir a través delas diversas culturas.Después de analizar,interpretar y discutirla corporalidadfemenina,a partir dela deconstrucciónhistórica de los significadosy las imágenesde los cuerpos ysus determinantesdiversos, como la educación, nos centramos en esta literaturaexploratorio, tomando nota de la encarnaciónbajo el enfoquedialécticoy fenomenológico.Los significadose imágenesconstruidasde alguna manerarepresentaun obstáculo parala superación delos prejuicios,segmentacionesy modelosestigmatizantes imprimidos en la corporalidadfemenina, por lo que "ser mujer" víctima de la dominaciónsimbólicay"esclavo" de las industrias que sobreviven acosta de ellos.
PALABRAS CLAVE: cuerpo, las imágenesy la corporalidadfemenina.

AS IMAGENS DE CORPO E A CORPOREIDADE FEMININA: ENTRE MITOS E REALIDADES.
RESUMO
A humanidade carrega em sua história imagens e significados de corpos que foram criadas pelas sociedades e reforçadas através das mais variadas culturas. Tendo como objetivo analisar, interpretar e discutir sobre a corporeidade feminina, a partir da desconstrução histórica dos significados e imagens de corpos e seus vários determinantes, inclusive os educacionais, concentramo-nos nesta pesquisa bibliográfica exploratória, observando a corporeidade sob o enfoque dialético e fenomenológico. Os significados e imagens construídos, de alguma forma, representaram um entrave na superação dos preconceitos, segmentações e padrões estigmatizantes marcados na corporeidade feminina, fazendo do “Ser Mulher” vítima das dominações simbólicas e "escrava" das indústrias que ainda sobrevivem as suas custas.
PALAVRAS CHAVE: Corpo, imagens e corporeidade feminina.