89 - HISTORIC APPROACHES ABOUT "BODY"

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Watteau, Elias and Alencar and the Lovely Island

Around in 1712, Antoine Watteau painted the first version of the "*The Embark to Citera Island*", as pre-request for ingress in Real Academia in Paris. In the year 1983, in front of the canvas, Norbert Elias discourse about the artwork and yours elements with the perspicacious and wealthiest that happened hellos among him and José de Alencar in romances of "*O Guarani, Iracema and Ubirajara*". Alencar are in mediator with Antoine Watteau and Elias, or been, the Alencarian and Indian romances, was date of middle century XIX, although to have retrocede at century XVII. Ambiguities of artwork - luminosity and melancholy - and though of the kind different of reception that Citera obtain at pass the time, Elias would see the presage of a change in social Europe configurations: the decline of the aristocracy and the ascension of the burgesses. "This essay reaffirms the peculiar point view for Elias, expose with clarity the mint changes in Europe since France Revolution until the final of century XIX, when the idealist utopias begin at transform in fear and anguish". (Hermann Korte, 2005).

The Elias question principal in the essay "*The Watteau Pilgrimages at Lovely Island",* as he some call "social canoness in antagonism and transformation", orient for asked about the passage of the one social ordinary for others and describe this transition particularity in individuals the reflect as the past as the newly. Already in the text initial, we read: "The change of Baroque stile for Rococo, of the Louis XIV for Regency, is change an conformation of proper social class. The profound cutting realized among the forms of century XVIII and at of XIX is the expression of the ascension of the new social class to power, the industrial burgesses. In the space of the "gracefulness" and of court stile, appear to be pleased with "burgess-capitalist". (Presentation).

However, Alencar, intellectual man lived in middle of the century XIX, who's yours country govern to meet up with transition - from Imperious to Republic, return at century XVII, whose romantic ideals in the incessant search by identify, when all attitudes and the humors revels for the court life's with the pose and the measure gesture claimed to would be valorized by society, the heroic gravitation and the pomp or grace full softy of the Indian personage, all this, would be incorporate an champs nature and selvage in the form of describe the write scenes - form literature. Already in Elias, in the hands of the court paintings, the nature transform in specie of the nostalgic scenario of the courteousness life, a classic land of the initial of the century, after Baroque e, finally Rococo, conform the development of proper court societies. (Court Society, p. 233).

Elias quit all on account of collective utopia and Alencar no quit of pictorial representation from literary utopia - the modern myth to lovely islands, enjoy public that dispose now a lot of time for the humans needless as to love and as dreams around of the romances, the simply live ideals. Possible the Alencar relate and the Elias describes could appear responsible by mint of the selvage and pure nature, with utopist pilgrimages places, or been, on once up of real, the imaginary turn it a place that appear with symbol of the nationalism, of a nature sanctuary fiction and romantic, turn also symbol to wishes of conquest, at secular utopia, connecting from remote antiquity to our time. As the Watteau artworks as the Indian romances of the Alencar are proves this continuum and, the sometime, of the transformation - the hard reality turn it a beautiful image and soft relative. All theater, however, are absentee. The grace full figures to movement at easily. Alencar and Elias describe a surreal reality. Both confer a conduct of the unquiet to literality and artistic composition, respective ideologies.

In Alencar:

The vegetation this places out show up all the luxury and vigor; virgin woodland to extend at long of the marginal at river, that laugh in middle of greens arcades and of the crown formed by fan of the palm tree. All would be biggest and pompous in scene that the nature, artist supreme décor to the majesty drams of elements… . The empty think and undecided that should appear with first mint of "O Guarani" or "Iracema" issue me in fantasy. (Alencar, Guarani's Epílogo, 2003).

In Watteau by Elias interpretation;

And, in contrast with tranquility of the ancient garden with the crow of the tree obscure green and yours sweet serenity, the silence movement of the courted of the lovelier turn it yet more intense at measure that here, this clarity, the line of the some unknown, that no quit known, profile of the construction that, needless by realized with shadow through of the light fog clouds and radiant, provoke a speed shiver, as danger sign. (Elias, p. 21).

Alencar show up the just gravity, something impenetrable and resign, by side of the noise funny and the affliction intensive as in Watteau artworks that in Real Academy of the Paris arrived at call it of "One Gallant Party". If put on side by side the projection at ours proper interpretations of the Watteau artworks, can appear stranger that the canvas wouldn't have been painting in lives and lights colors of the "one gallant party", never less with the inconsumable signs of the before funny by the lovely party at view. By this, Elias offers one hypothesis "of that the canvas wouldn't should to be understood with at "to departure to lovely island" but otherwise, with at "departure from lovely island", remitted the image to happening without definition and specific, among the many events of the époque. Thus as the Alencar literature, the Watteau canvas open the space to a ample spectrum of the sensations, would can or can, of course in according with wishes of the époque, server as motive of the tragic feelings, lyrics nostalgias, such as funny and scarier.

Why does Alencar return in the time if the Republic was such as next? The change signal was perceive in Watteau by Elias. The title "One Gallant Party" would be opportunity. The canvas appears in 1712 in moment of the transition. In the Parisian societies, perhaps in France too, stayed the sensation of the freedom of the bad dreams (nightmare), the feeling: "Now all will be different. Now all will be best!"(…) while yet he (Watteau) worked in canvas, the situation of the country changes. (Elias, p.29-30). But in Alencar, stay obscure the thematic return for century XVII, no only by approached of the Republic but also the "blacks men" conquest yours laws and the abolition was to happen.

Seeing that can to be reveled in Alencar, about this point of view - of the religious. The Iracema literatures beside of

1 A vegetação nessas paragens ostentava outrora todo o seu luxo e vigor; florestas virgens se estendiam ao longo das margens do rio, que sorria no meio das arcarias de verdura e dos capitéis formados pelos leques das palmeiras. Tudo era grande e pomposo no cenário que a natureza, sublime artista tinha decorado para os dramas majestosos dos elementos ... . Uma coisa vaga e indecisa que devia parecer-se com o primeiro broto d´O Guarani ou de Iracema flutuava-me na fantasia. (Alencar, Epílogo do O Guarani, 2003).

2 E, em contraste com a tranqüilidade do antigo jardim com as copas verde-escuras das árvores e sua doce serenidade, a surda movimentação do cortejo dos amantes torna-se ainda mais intensa à medida que aqui, nessa claridade, os contornos de algo desconhecido, que não se deixa conhecer, perfis de construções que, precisamente por reluzirem como sombras através da névoa clara e radiosa, provoca um ligeiro arrepio, como sinal de perigo.(Elias, p. 21).

romantic and have a certain religious and spiritual characters. While the natives divide in distinct tribes and interior of the same tribe exist opposes convictions - not there are unity - the Tabajara tribe allied with France people in war with Portuguese and the Pitiguaras tribe, that received Poti at front for Portuguese. However, the Iracema trips are femme and selvage.

Iracema, the virgin of the lips of the honey sweetness, that had her hair much black that the wing of the Grauna (tropical bird) and more long that the cut of the palm tree. The honeycomb of the Jati (bee) weren't so sweet so her smile, neither the vanilla to smell sweetly in to woods thus her perfumed breath. More speed that the selvage bird, the virgin moraine running the rude grass and the Ipu dense bush (Ceará Province), where search her tribe warrior of the biggest nation Tabajara. The grace foot and nude softly pass to level the plush green that dress the earth with the first water of the morning dew. One day at sun pine, she sleeping in the wood light. Bath her body the Oiticica (tree) shadow, freshness as of the night dew. The tree Acácia branch sylvan put flowers up the hair slightly wet. The birds hided in the foliage to calm down the sing. (Alencar, p.16).

Besides is fertile, spontaneous, are ingénue and no Christi, but is virgin and honey. She represent the passivity and passion, by to be in to interior of the wood she is emotion and spirituality an forms as beauty and to be Pajé daughter, defense of the wood where drink the secret liquor of the Indian dreams, the Tupã wine and finish, a lot of love invader warrior. To give birth to son him, die only she - sacra woman - heroic protagonist of the Baroque tragic. Alencar used concepts and pre-concepts of the epoch. Iracema and Martin embody the "prohibit"- she betrayed the tribe and escape with the colonizer-conquest, he to undertake in "misdeed" and unity at the selvage woman no Christi - no resisted at temptation of the woman enchantments. One spirit that pregnant the mater the to up sky since that the Marian cult detained of the Christy, the foundation paradox of the woman. Iracema detain the secret, the sacraments, to do with the Portuguese man, conquest her, take the soul to stay among at men. For take of the earth would be need first arrive in to soul over of the conquest - because not a special woman - pretty, selvage and sacra.

But second the narratives, the readers to have as one's attendance in News that, day by day, in forma of the pamphlet, tall it the adventure incredible of the Peri and Ceci.

No there are time to escape, the water had song the first roar and, issue up it precipitate furious, invincible, devouring the space as a desert monster. Peri take the just resolution that would be exact eminent exigency of the dangerous: in the mind in salve him, or to go to wood, hasten him in one at vine, and, arrived in palm top tree, here help Cecília suspense her too. (...) The top of the tree palm, in that was Peri and Ceci, appear a green island bathed in the water of the river; (.). Thus it past about this vast desert of the water and sky a most incredible scene, heroic, human up; the biggest spectacle, crazy sublime: Peri crazed hastened for the vine that it enter lanced through tree branch already cover at water and, with despair force, girding the palm trunk in the arms, to shake its until roots. (...) Both, man and tree shaped them in the mid water of the river: hast oscillated; the roots loosened of the earth already annoy profound of the torrent. . (The Guarani, 1857).

The Brazilian Indian of the century XIX also would be reality all those? Neither of long! Already this time the Indian was lose in to terrible marginal process and, too maybe exterminate risk. Weren't at once upon that, to narrative of the attitudes of the fiction incredible hero, Alencar rescue in the actions romantic at anterior epoch, or been, century XVII. The serial of the Indian romance, was born with "The Guarani"(1857), complete with "Iracema"(1865) and "Ubirajara"(1874). Iracema considered his best seller, the major importance, although no have carry the same public success of "The Guarani". The importance aspect and innovator of the Iracema are the poetic language, extreme and very good elaborate, the historic information that the author utilize serve only safe just true at narrative of the facts. When Jose de Alencar publishes "Iaracema" in 1865, this moment, there was one big force to transformer the "New World" to "World New".

The poesies in the "Iracema" return to call of the nature. Recapitulate when have her base in the chronicler information and artwork by hands of the romance poetic. We observer the contradictories relations, at sometime of the "love" and "cruelty", "vinculum and violence" otherwise colonizer and Colonies. The Martin idyllic with Iracema can to be understand us the search poetic in the name of the nature and as memory of the dolorous born of the "new man in to World New". Moacir, Martin and Iracema soon, whose name signify "soon of the suffering", survive, but the price is a mother life him. The search of the live already would be, this moment, against at the poesies and went is that stay until now. The poesies, as distance of the life, search to embrace and to recover a moment in this distance was minim: the century XVII, among the people "selvage".

Finality, these apprehensions, remake many times in the four literatures work utilized this essay, have the evidence force of the model experience of the paradigm. We happened here, perhaps by first once in literality form, a fundamental experience that issue, in variants numerous with one *leitmotiv* in the literature of the century XIX and XX, and whose literality urgency have her reflex opening a difficult of the men in big society. Exist some societies whose structures of the power, by just mode, turn obliges a mind idealist - optimistic in the art production, literature and culture. This case studies here, the power men to contract the eyebrow, all once a time that artist, writer, philosophers and, eventuality, also scientist, introduce, in sphere of the public discuss, aspects of the human life that contraries the ideals of the consensus public canoness.

The explicating the treatment of the aspects of the reality natural and social contraries the ideal present and real is perceived with dangerous for establishment order. According with Elias that he affirm that by rationalized no detail here, the development of the relationship of the power in the industries states society of the centuries XIX and XX - as many anytime and ruptures - pertain the discovery an the introduction and at public discuss of the aspects of human existence that under say as the traditional ideal thus the real wishes of the persons. In all case, the rupture among ideal and reality or, yet, the crying by the lost dreams or, yet more simply, by side undesired of the human existence transformer with this, one of local themes of the literality discuss line, artistic and, in part, also, philosophic. (Elias, p.46-47).

Still for this author, can it to say that, in way of the long conflict and many times exasperate, cultural products that obey at traditional trinidad of the good, of pretty and the true, costumed associates to optimist tom, lost his supremacy without, however, disappear. Cultural products that presented opening the dispute, the conflict and all the multiples and recalls aspects of the human reality, anterior consider pre-concepts in the past, now at revelries of it same, imperious with frequency, associates for pessimist pronunciation (Elias, p. 47). The ugly, the false, the bad and the selvage of the world transformed thus, primordial

3 Iracema, a virgem dos lábios de mel, que tinha os cabelos mais negros que a asa da graúna e mais longos que o talhe de palmeira. O favo da jati (abelha) não era tão doce como seu sorriso, nem a baunilha recendia no bosque como seu hálito perfumado. Mais rápida que a ema selvagem, a morena virgem corria o sertão e as matas do Ipu (Ceará), onde campeava sua guerreira tribo da grande nação tabajara. O pé grácil e nu, mal roçando, alisava apenas a verde pelúcia que vestia a terra com as primeiras águas. Um dia, ao pino do sol, ela repousava em um claro da floresta. Banhava-lhe o corpo a sombra da oiticica, mais fresca do que o orvalho da noite. Os ramos da acácia silvestre esparziam flores sobre os úmidos cabelos. Escondidos na folhagem os pássaros ameigavam o canto. (Alencar, P. 16).

4 Não havia tempo para fugir, a água tinha soltado o seu primeiro bramido e, erguendo o colo, precipitava-se furiosa, invencível, devorando o espaço como algum monstro do deserto. *Peri* tomou a resolução pronta que exigia a iminência do perigo: em vez de ganhar a mata suspendendo-se a um dos cipós, e, galgando o cimo da palmeira, aí se abrigou com *Cecília*. (...) A cúpula da palmeira, em que se achavam *Peri* e *Ceci*, parecia uma ilha de verdura banhando-se nas águas da corrente; (...) Então se passou sobre esse vasto deserto de água e céu uma cena estupenda, heróica, sobre-humana; um espetáculo grandioso, uma sublime loucura. *Peri* alucinado, suspendeu-se aos cipós que se entrelaçavam pelos ramos das árvores já cobertas d´água, e, com esforço desesperado, cingindo o tronco da palmeira nos seus braços hirtos, abalou-o até as raízes. (...) Ambos, homem e árvore, embalançaram-se no seio das águas: a haste oscilou; as raízes desprenderam-se da terra já minada profundamente pela torrente... (O Guarani, 1857).

matter of the "best sellers", of the "Belles Letters" and, and so on, of the best poesies, as of Alencar. At sometime transformer light the changes in the relationship of power among the writers and people. This phase of the development of the society annunciate the passage to new mind; the change in the structure of the social personality was transformation of the social canoness of the cultural production that now come in to day order.

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HISTORIC APPROACHES ABOUT "BODY"

Abstract
This essay constitutive a approach of the understanding of the part culture Brazilian's Indians people into concept white men. The subject here is the esthetic between "Beauty", the Ugly and the "Savage" in its colors and punctual forms potential zed by surprise of the beauty art of the Antoine Watteau, so in the ornament and adornment witch in the exposition of the bodies, vestments, decorates, paints, non-mystified into nature, however, mythified into form of the romantic literature in the passage at century XIX to XX, in the transformation of the social canon of the cultural production.
Key Words: Art History, N. Elias, Jose de Alencar, Corporal Culture, Aesthetic.

APPROCHES HISTORIQUES SUR "CORPS"

Résumé
Cet essai constitutif une approche de l'arrangement des personnes des Indiens du Brésilien de culture de pièce dans des hommes de blanc de concept. Le sujet ici est l'esthétique entre la « beauté », le laid et le « sauvage » dans ses couleurs et le potentiel ponctuel de formes zed par la surprise de l'art de beauté de l'Antoine Watteau, ainsi dans l'ornement et la sorcière d'ornement dans l'exposition des corps, vêtements de cérémonie, décore, des peintures, non-mystifiées dans la nature, cependant, mythified dans la forme de la littérature romantique dans le passage au siècle XIX XX, dans la transformation du canon social de la production culturelle.
Mots clés : Histoire d'art, N. Elias, Jose de Alencar, Culture corporelle, esthétique.

APROXIMACIÓN HISTÓRICA SOBRE EL "CUERPO"

Resumen
Este ensayo constituyó un abordaje del entendimiento de parte de la cultura del pueblo indígena Brasileño in concepto del hombre blanco. Tratamos aquí del estético entre el "Bello", Feo y o "Selva gen", las colores y las formas puntuales potencial izadas pela sorpresa del Bela arte de Antoine Watteau, tanto nos ornamentos y aderezos como in exposición de los cuerpos, engalanados, pintados, naturalmente desmistificados, mientras, mitificado en la forma de la literatura romántica in pasaje del siglo XIX a XX, in transformación del cañonee social del producción cultural.
Palabras Claves: Historia de la Arte, N. Elias, Jose de Alencar, Cultura Corporal, Estética.

APROXIMAÇÕES HISTÓRICAS SOBRE "CORPO"

Resumo
Este ensaio constitui uma abordagem de entendimento de parte da cultura do povo indígena brasileiro no conceito branco. Tratamos aqui do estético entre o "Belo", o Feio e o "Selvagem" suas cores e formas pontuais potencializadas pela surpresa da arte de Antoine Watteau, tanto nos ornamentos e adereços da exposição dos corpos vestidos, enfeitados, pintados, naturalmente desmistificados em seu pudor, em sua composição, entretanto mitificados na forma de literatura romântica na passagem do século XIX para o XX, na transformação do cânone social da produção cultural.
Palavras Chaves: Historia da Arte, N. Elias, Jose de Alencar, Cultura Corporal, Estética.