55 - THE SENSE OF ELEGANCE IN SPORTING ICON HELENO DE FREITAS

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I - INTRODUCTION

The theme **"The sign of elegance in sporting icon Heleno de Freitas"** is a cut out from the icon personality and is related to our current research project. The option for the *Elegance* refers to one of the most significant marks that he left and also refers to the daily life taken place in public and private spaces in his life story.

The backgrounds of our narrative are the years from 1940 until 1950, when he was at the top of his career. There were also great cultural, political and sporting changes in the city of Rio de Janeiro, capital state of the Republic at the time. For the development of this task we have chosen four Brazilian sporting authors Castro & Máximo (1965), Rangel (1970), Augusto (2004) e Sander(2004) that depict the trajectory of the icon Heleno de Freitas - who has reached the top of his career in the decade from 1940 until 1950 - and from whom we have extracted some textual cutting to be analyzed. The texts were written in six different decades after his death, and were selected in order to realize how the analyzed sense has been built for these authors in different times. The used methodology was composed of Text, Content and Speech Analysis (BARDIN, 1977).

II - BIOGRAPHY / PROBLEMATIC

The life trajectory of a hero or an icon has always fascinated mankind for it makes them feel closer to divinities and supernatural beings and, when it comes to a former soccer player and soccer icon in a country known as "Soccer Country", it makes this fascination increases even more. The search for biographies of historical figures, sporting celebrities or heroes from the past has increased quite a lot, probably because of the mystics around them as well as for the constructed imaginaries. This way, the life stories of many sporting icons have been registered by the communication channels and several biographies in each decade, as well as the construction of a lot of different senses. The figure of the sporting icon and former soccer player Heleno de Freitas belongs to Botafogo Futebol Clube from Rio de Janeiro, where he performed in the decade of 1940. Heleno de Freitas, the purpose of our studies, carried some marks that made him famous, such as his techniques and skills in the sports, his professional environment, but also in the private aspects of his life. One of these marks that made him stood out form the others was the "Elegance', and it is about this theme that we are going to try to pass the meaning on of how it was constructed, in which ways and what has been attributed to it.

In this study, we structured our basic analysis as contents-discursive analysis, where we depict the text as our reference ground. We have tried to identify and extract discursive elements based on the evidences which we had access, trying to find the aimed sense. To rebuild the past is one of the ways to make sure (with some reliability) its origin, its authenticity and its relevance before proving our hypotheses. The main question leads us to find out which marks in Heleno de Fretsaws figure were passed to the imaginary of his time. To summarize in a few pages Heleno de Freitas´ figure is a task limited both for the multiplicity of aspects of his personality and for the number of pages of this article. So, we will try to describe his trajectory based on the construction of his mark, restricted to the following authors: CASTRO & MÁXIMO (1965), RANGEL (1970), AUGUSTO (2004) and SANDER (2004), biographers of his life, extracting from them the main elements of the sense of Elegance.

III - CONTEXT

The background for our study is the decade of 1940 in the city of Rio de Janeiro. It is important to locate our emphasis to realize how this social and cultural ambience affected the sense we are aiming to unveil and to identify some aspects that helped it shaping itself. To get into the social reality in which Heleno de Freitas lived, it is necessary to visualize the social and cultural habits of the time, even tough we do not get much further on these questions. In terms of cultural and social-economical aspects both Rio de Janeiro and Brazil were hugely influenced by the United States of America due to the join of the country in the World War II. This influence was significant specially in cultural aspects, and it happened through the cinema, the radio and the channels in charge of shaping esthetical concepts that affect fashion, behavior and music, by means of creating new habits that will become reference later. (DE DEUS & BERCITO, 1999, p.95).

This presupposition is due to the fact that our study works with both biographical and contextual aspects, and that, according to LEVI, (1989) "the time, the environment and the ambience are also very important as facts able to characterize environment and an atmosphere that could explain the peculiarity oh the trajectories".(p.175). In cultural means, Brazilian cinema, like the radio, became solid mass media and leisure spreaders: the American cinema with its movies, songs and movie stars, just like the invasion of newspapers and magazines into the Brazilian publishing market.

Many theater, dance and opera companies performed in Rio, helping to keep the enthusiasm of the city's night life. And soccer, somehow, got into social and sporting lives and, according to TOLEDO (2000, p. 58), "the years 40 and 50s mark out, for sporting sociability, a better approval of the soccer team supporters". This approval and increasing participation will contribute to the construction and rising of future mass icons among the soccer fans. Gambling was another widespread leisure option for the poorer classes and it was forbidden in the whole country in 1946 by Dutra, the president at that moment. Casinos where places where Heleno de Freitas could be found, along with the high society.

IV - FASHION AND ITS INFLUENCES

One of the ways of reaching the sense of Heleno de Freitas´ elegance is that it is related to costume and clothing influenced by fashion. To explain such concepts as part of a specific culture and historical reality is necessary for the understanding of its constructive dynamics. Fashion, apart from its influences, esthetical and social meanings, appears as a second nomination in social space and also as a ritual form, changing and updating itself according to the *locus* where it performs or where it is desired to go into. Fashion, as a semiotic-communicational mean works as an entering doorway for some and as a restriction line for others, besides being a way of speech that holds costume and body, in which the first will be shaped by the second as amalgam and at the same time as it is a language, it is a way of clothing expression and of the body who wears it. To understand fashion it is necessary to inquire what it is desired to understand and to select the appropriate methodology for answering the questions. The explanation in fashion requires an "interdisciplinary approach" (NACIF, 1993), because it overlaps in several themes that are related to it. That is the reason why fashion is related to others aspects such as costume and its production process involving a variety of studying focus. BARNARD (2003) maintains that due to the multiplicity of subjects that overlap into Fashion and costume studies, both will show "different profiles". This way we can understand that each theme aims different purposes and a specific communication of their own. LIMA (2002, p.50) points to a relation among fashion, body and time, affirming that "fashion is directly

connected to the construction of the body, that has always been redefined in agreement with the esthetic of the time in questions, like a 'mirror of the time and culture that produced it'". Based on BAUDRILLARD and his seduction concept, CARLI (2002) states that these seductions suffer changes and that they are directed to different parts of the body, sometimes in a way to emphasize them and sometimes to change them. Clothing or costume intend, besides from adorning or decorating the body, to print and produce some seduction. Fashion, configured and represented by the clothes, probably belongs to the range of the "*habitus"* concepts in BOURDIEU 2004). When we analyze the origin of esthetical sense in fashion in Rio de Janeiro during the decade of 1940, we found out that it was arranged by the influence of several means of communication, specially the cinema and illustrated magazines.

The process started, as Nacif (2002) says, thru the advertisement system that preceded American movies on which the clothes were shown in specific magazines, especially female clothing. About male clothing, it is believed to had happened in the same way, as Queiroz (2002, p.57) says that "this ideal has been constructed for many decades for the Hollywood industry, and, as a consequence, for all the other medias". DE DEUS & BERCITO (1999, p.94) also point to the influence of American fashion in Brazil through the movies. "Hollywood stars who made Brazilian fans sigh also brought new consumption desires, esthetical values, and even behavior values. According to the authors, this influence combines another current the "American" before exclusive oh the "maisons from Paris", and quotes the names of the stars who served as connection for this consumption. *"The gallery included names such as Cary Grant, Humprhey Bogart, Robert Taylor, Tyrone Power, Gary Cooper, Errol Flynn, among the men, and Marlene Dietrich, Joan Crawford, Greta Garbo, Katharine Hepburn e Loretta Young, among the female movie stars" (p. 94).*

For the quotations it is clear the influence of fashion in Brazil and Rio de Janeiro due to the penetration of American cinema and Hollywood beauty standards, building habits, ways of behavior and affecting other paths of Brazilian cultural life. The idea of being in fashion according to the paradigm of American influence on clothing shaping and cutting emphasizes the "symbolic increase in value of tailoring" (NACIF, 2000), accessible to some social classes, including Heleno de Freitas. Although both male and female clothes were mostly custom-made, (NACIF, (2000), Heleno de Freitas was always trying to keep up with the "current male fashion" and for this reason, he used to order his suits from De Sicco, Getúlio Vargas *' tailor, showing his efforts do stand out, valuing the modern cutting and the confection made by a well-known tailor, probably one of the most expensive of that time. NACIF (1993) states that the ostentatious spaces that were allowed only to the social elite like luxury restaurants and casinos worked as private places for the "bourgeoisie from Rio de Janeiro" (MAUAD, 1990) from the years 1930 and 1940, and were considered places of visibility for this social class. These were the places where Heleno de Freitas used to walk around, showing off his collection of fifty suits, cut and custom-made strictly according to the latest fashion trends (RANGEL, (1970).

V - ELEGANCE

A common aspect in Fashion *métier* is elegance and, and since it is a semiotic sign, it carries itself some culture and communicability. The elegance codes are related to a model or dominant esthetical standard, and reach several dimensions such as the haircuts, the hairstyles, costumes and habits behaviors that once settled down will become standards which, converted into fashion, will make arise different trends that shall be copied and imitated as signs of elegance in a context. As regards fashion for men, this trend brings together the elegance concept as a way of representing masculinity, and both are connected to each other. A classic example can be observed in some images of the famous American movie star from the 1920 decade Rodolfo Valentino, whose hairstyle was one of the major icons of elegance and masculinity and was also adopted by Heleno de Freitas.When Heleno de Freitas played for Argentinean soccer team Boca Juniors, his charisma was added up to the famous Carlos Gardel (RANGEL, 1970); AUGUSTO 2004) describes him as a "mix of Carlos Gardel and Rodolfo Valentino". While Rodolfo Valentino had the movies as the spreading channel of his image, Heleno de Freitas, as a double of him, spread his image through soccer and the stadiums. They both obeyed and used the elegance esthetical codes from their times and contexts. Elegance presupposes certain paradigms specific of each time, including the body and its costumes, so we have a fashion of the body or wearing fashion. This can appear as an object, a gesture, a language, a costume, a behavior or a habit. According to bourgeois' standards, elegance is also constructed by the exposure of some *habitus*, and, as a consequence, of some social and economical condition able to afford the entrance into the context, in the belonging and frequenting locus, and into the patterns that some social classes demand. These environments demand rules of behavior for joining their universes in which the dressing up works as a limit among social classes and as a display of the elegance it is wanted to show to the others. This presupposes that there is a behavior code of a social class that is made representative "in the several social products" (NACIF, 2000), and, since costume is a safe-conduct, it acquires the representation of the class that wants to be represented. Behavior codes of a social class and their representatives referring to costume or clothing present "patterns" (MAUAD, (1990), and are specific to each time and cultural paradigms, physical-esthetical and social-economical issues. Someone in fashion is not necessarily someone elegant, because there will be other codes implicit. We would like to add some considerations about what is included in this sense of elegance, not in order to decrease the existing concepts of fashion influence over costume and neither to increase in excess the influence of esthetical and physical beauty trends widely explored by each period of time. Elegance seen as adornment and frame of a body involves many adorn symbols like the cutting of a suit, a specific fabric or the season, its color and shade, the thickness of the fabric, the make of the pants and their hem, the jacket pocket, vest, ties and their prints, shoes (plain, with buckets or not, with laces), watches and cigarette lighteners (silver, made of gold), bracelets, rings (jewels, graduation ring). Hair will also deserve the same attention, like the haircut, in the same way the smell of the body will be concerned and will receive colognes and perfume of different fragrances. All these ornamental elements are completed with gesticulation, polite behavior (like kissing the ladies hands, pulling the chairs for them to sit) a language that shows from where this body comes from, and for that, a meaning. We believe that the sense of elegance is a double-sided speech, being the first one shaped and dictated from exterior institutions and the other side shaped for what we show to the world with our image and how it perceives us. These positions will be better understood further, when we proceed with the contents analysis over how the sense of elegance of Heleno de Freitas was portrayed in the selected texts.

VI -ANALYSIS OF ELEGANCE IN HELENO DE FREITAS

To proceed with the content analysis we selected some parts from texts written by four authors of Brazilian sporting historiography over soccer that focused on Heleno de Freitas trajectory. When defining the content analysis, we have selected the "word" that will be the aspect to be put in a category and that will be selected in order to find out any hidden or secret meanings in the texts, for, according to BARDIN (1977, p. 44), "the content analysis wants to know 'what is behind the words over which we choose to work". For the current analysis we chose a categorical analysis method and listed the adjectives that are the closer as possible to the sense of elegance found in the texts and considered them as meaning unities. For the continuation of the work we created a board for each bibliographical source based on BARDIN (1977) shaped to our aims and emphasizing the qualitative analysis, due to the small amount of qualitative data.

VI - 1. CONTENTS ANALYSIS

Board 1 - The adjectives pointed by AUGUSTO (2004) are *glamorous* (2), *good looking* (1), *ladies' man* (2) e *gentleman* (1) and remind us of the idea of a character/movie star in which the words *glamorous*, *ladies' man* and *good looking* belong to the discursive universe of cinema. **Board 2 -** The adjectives pointed by SANDER (2004) are *polite education* (1), *elegance,*(1), *polite manners* (1), *ladies' man aspect* (1), *gentleman* (1) e *glamorous* (1) remind us of the sense of a character with behavior and habits suitable for a distinction of a privileged social class and an elite. **Board 3 -** RANGEL (1970) brings the following adjectives: *groomed* (1), *well dressed* (1), *good appearance* (1), *gentleman* (1) and *elegant* (1). Similar to SANDER (2004), they indicate aspects external do the character (ornaments, adorns and behavior), that belong to fashion discursive universe. **Board 4 -** The adjectives pointed by CASTRO & MÁXIMO (1965) are *elegance* (1), *elegant* (3), *ladies' man* (3), e *impeccable* (1) fulfilled with sense that remind us of the discursive universe of fashion and cinema. From the adjectives found in the texts there is a total of: *ladies' man* (5), *elegant* (4), *glamorous* (3), *gentleman* (2), *polite education/elegance* (2) and (1) for *polite manners*, good *looking, groomed*, *well dressed*, *good appearance*, *gentleman* and *impeccable*. So, we have a total of 23 adjectives. The adjectives pointed by AUGUSTO, SANDER, RANGEL and CASTRO & MÁXIMO sign that the word used in our analysis belong to the discursive universe of fashion, cinema and social class distinction. On the whole, the twenty-one sentences that worked as bases to our analysis and from where we selected the adjectives led us to evidence that the four authors emphasized the esthetical and physical aspects of Heleno de Freitas and his kind behavior in public.

It is clear that the icon indicates his pertaining to a family with stable economical situation, due to the fact that he had received fine education. This fact is noticed and translated to the world through his behavior, gestures, the use of fine and elegant clothes and also when he is compared to a *good looking, glamorous ladies' man*, as well as about his physical beauty, when the authors say that he has such a slim body. His social-economical condition as an icon and well paid soccer player allowed him to afford the costume that were demanded for the entrance into the main places frequented by the bourgeoisie of Rio de Janeiro.

VII - CONCLUSION

The construction of the sense of elegance for the four authors happens through the qualifying of their announcements. The adjectives quoted in different times are similar in a certain way when they represent signs that indicate the meaning of "elegance". Such sense, before taking the form of the figure and personality of Heleno de Freitas, has its origins in the context lived by the player and the cultural influences from American movies and magazines and fashion that was part of these communications means in Rio de Janeiro by the time of the decade of 1940. The education, the social class, the social-economical condition and the places that he frequented are facts that led him to dress according to the male beauty and fashion standards and shape a significant part of his personality and image. The path that this work has followed is the "word" and its contribution to the construction of the range of the meaning in question, the elegance of Heleno de Freitas: a man finely dressed, with slim body, with the appearance of a movie star and with polite manners. It is clear in the historical evidences that the sense of elegance in and of Heleno de Freitas was noticed because of the way the authors picture him as a person who dressed fine clothes, with the appearance of a movie star and with polite manners. Elegance was, if not the biggest, one of the most remarkable aspects in the icon's life. The slim but athletic body, the prepared clothes, the groomed look and the fine gestures were easily turned into instruments for seduction. This seduction narrative that has enchanted many people is confirmed by the mark that his elegance has left in his social and public lives, testified by the registers that present the social imaginary of our sporting history. It has showed us a model of male perfection based on reason, responsibility and seduction, a spirit that allowed that myth and history got together in the imaginary of the time, reproducing the tradition of a male sporting world.

Note : President of Brazil since 1930 to 1945 and 1950 to 1954 (BORIS, 2006).

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THE SENSE OF ELEGANCE IN SPORTING ICON HELENO DE FREITAS

ABSTRACT

This article aims the discussion about the construction of the sense of elegance and masculinity in the image of the Brazilian soccer from 1940 decade, Heleno de Freitas. For the development of the task, we have chosen four Brazilian sporting authors that depict the trajectory of the icon Heleno de Freitas and from them we have extracted some textual cutting to be analyzed. The current theme is part of the research on "Image" of the "Research Group Lires - LEL of PPGE/UGF" in Rio de Janeiro. This study aims for the intensification of looking over the texts as meaning constructors. The methodology that we used in these analysis were *contents analysis* (BARDIN, 1977), in order to identify the speeches contained. We believe that the interdisciplinary cross of several knowledge areas is a major contribution for the deep understanding of social phenomena. The understanding of the imaginary through a sporting bibliography led us to the conclusion that the sign of elegance in Heleno de Freitas has been registered through the way the authors qualify him as an elegantly dressed person with a slim body, like a ladies man with polite and elegant behavior. This seems to be an important mark in the icon's life. The athletic body, the slim silhouette, the carefully prepared clothing, the prepared hairdos e and haircuts and the refined manners were easily turned into seduction skills, showing us a male dominant perfection model based on reason, responsibility and seduction, a spirit that allowed that myth and history got together into the imaginary of the time, in a way to reproduce the traditions of a sporting male world.

Key-words: Speech-Elegance-Soccer.

LA MARQUE DE L'ELEGANCE DANS LA STAR SPORTIVE HELENO DE FREITAS

RÉSUMÉ

Cet article a le but de discuter la construction des symboles de l'élégance et de la virilité à partir de l'image d'une star du football des années 1940, Heleno de Freitas. Nous avons donc seléctionné quatre auteurs du domaine sportif qui ont, eux aussi, analysé la trajectoire de Heleno de Freitas. L'abordage s'insère dans les domaines de recherche sur « l'image » qui appartient au « Groupe de Recherche *Lires* » - LEL du PPGEF/UGF - à Rio de Janeiro. Cette étude veut intensifier le regard sur « les textes comme producteurs de sens ». La méthodologie de base pour faire les telles analyses fut « Analyse du Contenu » (BARDIN, 1977) - avec l'objectif d'identifier les discours présents. Nous croyons qu'un rassemblement interdisciplinaire de domaines diverses pourrait contribuer à un approfondissement et à une meilleur compréhension des phénomènes soxiaux. La connaissance d'un imaginaire par l'historiographie sportive nous a fait conclure que le symbole de l'élégance dans Heleno de Freitas fut créée par la manière selon laquelle les auteurs l'ont caractérisé - un personnage qui s'habillait de façon élégante, de corps efflanqué, qui ressemblait à un galant. Athlétique, longue figure, cheveux bien coiffés, maniérismes raffinés - qui ont soigneusement été transnformés en instruments de séduction, en modèle de perfection de mâle raisonnable, responsable et séduisant. Ce fut cet esprit qui a permis rassembler la star et l'histoire dans l'imaginaire populaire de l'époque en produisant une tradition dans le monde sportif.

LA MARCA DE LA ELEGANCIA DEL ÍDOLO DEPORTIVO HELENO DE FREITAS

RESUMEN

Este artículo pretende la construcción de los sentidos de la elegancia y la masculinidad en la imagen del ídolo de fútbol en los años 1940 Heleno de Freitas. Para el desarrollo de esta tarea seleccionamos cuatro autores de la bibliografía deportiva brasileña que muestran la trayectoria del ídolo deportivo Heleno de Freitas y de donde hemos extraído algunos recortes textuales para ser analizados. La temática abordada en la línea de investigación sobre "imagen" pertecene al grupo de investigación Lires - LEL del PPGEF/UGF en Rio de Janeiro. Este estudio busca intensificar la mirada sobre los textos como productores de sentidos. La metodología utilizada en los análisis fueron compuestos por análisis de contenido (BARDIN, 1977), objetivando la identificación de los discursos ahí incluidos. Creemos que el intercambio interdisciplinar en las diferentes áreas del conocimiento podrá contribuir a la profundización y comprensión de los fenómenos sociales. El entendimiento de lo imaginario a través de una historiografia deportiva nos llevó a concluir que el sentido de la elegancia en Heleno de Freitas fue registrada por la manera en que los autores lo adjetivaron como una figura que se vestía elegantemente, teniendo un cuerpo esbelto, pareciendo un galán, poseedor de refinado comportamiento. Eso parece haber sido una marca bastante significativa en la vida del ídolo. El porte atlético, la figura longilínea, las ropas minucionamente preparadas, los cabellos engominados y peinados y los ademanes refinados fueron transformados hábilmente en instrumentos y arma de seducción, mostrándonos un modelo de perfección masculina dominante, teniendo como base la razón, responsabilidad y seducción, un espíritu que permitió que ídolo e historia se unieran en lo imaginário de la época, reproduciendo la tradición de un mundo deportivo masculino.

A MARCA DA ELEGÂNCIA NO ÍDOLO ESPORTIVO HELENO DE FREITAS

RESUMO

Este artigo pretende discutir a construção dos sentidos da elegância e da masculinidade na imagem do ídolo do futebol dos anos 1940, Heleno de Freitas. Para o desenvolvimento desta tarefa selecionamos quatro autores da bibliografia esportiva brasileira que retratam a trajetória do ídolo esportivo Heleno de Freitas e de onde extraímos alguns recortes textuais para serem analisados. A temática abordada insere-se na linha de pesquisa sobre "Imagem" pertencente ao "Grupo de Pesquisa *Lires -LEL do PPGEF/UGF* no Rio de Janeiro. Este estudo procura intensificar o olhar sobre os textos como produtores de sentidos. A metodologia de análise foi

a Análise de conteúdo (BARDIN, 1977), dos discursos dos autores selecionados. Acreditamos que o cruzamento interdisciplinar de diferentes áreas do conhecimento poderá contribuir para o aprofundamento e a compreensão dos fenômenos sociais. O entendimento do imaginário via uma historiografia esportiva levou-nos a concluir que o sentido da elegância em Heleno de Freitas foi registrado pela maneira em que os autores o adjetivam como uma figura que se trajava elegantemente, tendo um corpo esguio parecendo um galã possuidor de refinado comportamento. Essa parece ter sido uma marca bastante significativa na vida do ídolo. O porte atlético, a figura longelínea, as roupas minuciosamente preparadas, os cabelos engomados e penteados e os maneirismos refinados foram habilmente transformados em instrumentos e arma de sedução, apontando-nos um modelo de perfeição masculina dominante baseado em razão, responsabilidade e sedução, um espírito que permitiu ídolo e história se unissem no imaginário da época reproduzindo a tradição de um mundo esportivo masculino.