65 - URBAN BODIES: MOVIES, SUPERHEROES AND THE CONSTRUCTION OF THE MALE BODY "WELL-TONED"

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1. introduction

Scenario of social and cultural achievements, the city solidifies as an important place of analysis for the study and understanding of phenomena and individual and collective transformation. Discussions on the issue body and subjectivity is one of those phenomena, both from a cultural point of view as in consumer relations.

In the mass culture, the body is provided with different senses, and increasingly coated symbolic values. According to Le Breton (2006), the body is the semantic vector by which the individual's relationship to the world is built, which occurs through the cultural and social context in which the individual belongs. The body produces continuously senses and thus actively falls within a specific social and cultural space, since "first of all, that there is corporal" (LE BRETON: 2006, 7).

Another key issue concerns the body as consumer element. For Bauman (2001), the contemporary body is the "body for consumption," exposed for consideration and for sale. A body a commodity that has become the consumer market object of desire, for which the companies launch trends, so quickly be reached, other new body trends will be released, making the search for the perfect body an unattainable process, propelling the permanent adaptation of the subject to the standards imposed by the market.

The body as a prominent actor in contemporary society, is configured thus privileged object of analysis in the social sciences with regard to the observations of the cult of the body, its consequences in social relations and the spread of body technique, resulting from the massive exposure of this body through the media, especially the cinema.

Thus, in order to contribute to the discussion on the issues surrounding the body and its limits, both the search point of view the ideal body, but also from the problems in responding to these new demands by the professional physical education, the purpose of this article is to analyze body representations in the world of contemporary comics (comics) adapted by the film industry, in order to enable therefore understand the construction of the discourse on the body and the forces acting on it. And also meet and talk about generalities and particularities that distinguish and at the same time, near the heroes and antagonists of man "common". This article is divided into two parts: the first presents a discussion on the representations of the urban body and then discuss the issue of male physicality and the issue of superheroes.

2. The representations of the urban body

Bauman (2001) drew attention to the consumer society and the issue of the body in relation to the logic of consumption arguing that representations of the body are inserted into the narrative of everyday life in this society. Thus, it is reasonable to seek an understanding of this society from the concept of consumption that affects the design of the individual over the body. The metaphor of "liquid life" Bauman (2001) illustrates the change in Western societies: the passage of the paradigm of production and labor to consumption, "" consumers "and" objects of consumption "are the conceptual poles a continuum in which are placed all members of the consumer society and on which they come and go every day "(Bauman: 2001, 18). the appearance of the subjectivity of the subject and its implications for the issue of consumption, according with Bauman (2008), it is one of the problems affecting the contemporary. In the author's words,

> The "subjectivity" of the subject, and most of what this subjectivity allows the subject to achieve, focuses in an endless effort to itself become and remain a salable commodity (BAUMAN: 2008, 20).

The contemporary urban body is referred to as "body-media" which, as Tania Hoff,

> It is a designation for the body represented in the media, which seeks to demarcate its nature imagery. In this sense, the body-media has a role to reaffirm, disseminate and sometimes promote new perceptions of body images. We can characterize it as a body built to signify and make meaning in media relations; it is a perfect body, virtual nature, an image that summarizes the attributes valued positively in a given culture and, therefore, idealized image. (HOFF: 2009, 6)

Immersed in an economy exchanges where values like beauty, youth and consumer jostle for space in the media, the body moves to the center of discourses on health, beauty and resilience. For Le Breton (2006), the bodies are representations of people, a symbolic structure comprising images and senses of cultural variety and suggests also that the techniques have an influence on body building:

> Shaped by social and cultural context in which the actor is inserted, the body is the semantic vector by which the evidence of the relationship with the world is built: perceptual activities, but also expressions of feelings, ceremonial of interaction rites, set of gestures and mimes, construction appearance, subtle game of seduction, body techniques, exercise, compared with the pain, the suffering, etc. First of all existence is body. (LE BRETON: 2006, 7)

In this sense, from body image widely circulated after insertion of the comic book superhero characters in the film, whose display of the bodies modified artificially (as the case of Captain America) and "well-toned" bodies of superheroes (even not possessing supernatural powers), we observe that bodies are clearly the product of "overcoming" the physical point of view. This finding raises numerous discussions about the body's limits.

3. Male bodies in the movies: man or superhero?

The Western body is in full metamorphosis. It is no longer to accept it as it is, but to fix it, turn it, discipline him "a body that may be submitted, which can be used, which can be transformed and perfected" (FOUCAULT: 2004, 126). The body must adapt to this new situation is a [...] flexible, absorbent and adjustable body, ready to live not yet tested sensations and impossible to describe in advance (BAUMAN: 2001, 91).

The contemporary individual male, object of this analysis, search on your body a truth about yourself that society can no longer provide. Thus, failing to place in their own existence, this individual seeks to now take place through your body. To change it, seeks to transform its relationship with the world, multiplying their social characters.

In urban contemporary, health is considered a factor distinctive to be conquered, an authentic lifestyle, because the discourse of "being healthy" incorporates meanings as youth, strength, beauty. The growing appreciation of physical appearance linked to health has led a growing number of people at fitness centers as well as to consume pharmaceuticals aiming the improvement of bodily dimensions, reflecting the perception of "well-toned body" as synonymous with "body healed ". According to Mirian Goldenberg,

> It can be said to have "the body" with all that it symbolizes, promotes the Brazilian a compliance to a lifestyle and a set of rules of conduct, rewarded by the gratification of belonging to a group of higher value. "The body" emerges as a symbol that establishes and makes visible the extreme differences between social groups in Brazil. (GOLDENBERG,M.: 2009, 20).

The male body, urban, designed and displayed in commercials, television programs, magazine covers is not just a body of the male, but a body always on display through a tropical clothing, light and seductive, a body that exhibits signs physical exercise, muscle definition, a body shows signs of sun exposure. Observing thus the culture of over-exposure of the body, it can be considered that this culture would favor the incorporation of body patterns that appear on the big screen by actors who show their bodies stereotypes of comics superhero characters.

In the comics, as well as their adaptation to the movies, themes such as science, violence and power have great influence in the representations and in the imagination of readers / viewers, the body is the object and target of power traveling through the many types and categories of characters. Whether physical, ideological or symbolic, power is always exercised or sought in these narratives full of conflicts.

From the film productions of the Marvel and Detective Comics in the 2000s, can be seen the main representations of the body in the construction of the archetypes of superheroes, and the identity of contemporary comic book hero. In addition to moral characteristics and more humane behavior, show exercised bodies to the extreme, outlining unattainable contours of course, corroborating the metaphor of Bauman (2008) of the "body as machine" that must be traveled to the exhausting of his strength.

The contemporary superhero approaches the natural man while without its magical superpowers and is presented with a fragile human body first, such as Captain America, but redefined by technology, biotechnology, either through exhaustive exercises and training with the help of their fortunes. In relation to Batman (Bruce Wayne) Body "well-toned" and strong, and Iron Man (Tony Stark), there is power over nature, but are endowed with unusual intelligence, bodily aesthetics clearly "crafted" and attached to apparatuses war. Another character, X-Man Wolverine, besides being part of a "new generation", had her body modified through biotechnology resources, which intensified their body strength and attack power.

A muscular, strong and virile body (taken from gyms, advertising images and magazines) has become the reference for male corporeality (GOLDENBERG; RAMOS: 1989, 19-40), while bodies that deviate from this pattern, as Erving Goffman (1993) are stigmatized as not to be spotted is not meet the "normative expectations, requirements presented in strict mode" (GOFFMAN: 1993, 12).

According to normative standards of today, that the consumer society social life "tends to be normatively regulated" (. Bauman, 2001, p 90) "muscles are indicative of masculinity" (GOLDENBERG; RAMOS: 1989, 19-40) attesting to an ideal of strength and virility, increasing bodily representations as metaphors of hierarchical social relations between men's muscularity and power, as well permeating the imagination of young men through the comic book superhero archetypes in film.

The body here is regarded as an instrumental technical object that operates with bases genetic code, as a standalone that by operations and calculations, it becomes predictable and controllable and that the machine has as an analogy. Thus, the body begins to serve the reason (BAUMAN, 2008).

4. Final considerations

It can be inferred that the characterizations of comic characters, adapted to the cinematic discourse via bodily representations that contribute to the unique construction of muscular male corporeality, strong and virile as a normative standard of beauty is perceived in the stereotype of the male body, urban, Rio de Janeiro, designed and displayed in commercials, television programs, magazine covers. Thus, the carioca culture, for example, excessive exposure of bodies could favor the incorporation of body patterns shown in the cinema, by actors who through their bodies have stereotypes of superhero characters.

It is noteworthy that more than immersed in the consumer society and influenced by the media world, contemporary individuals reflect on their daily practices and styles set by the standard and often in the constant quest for happiness, consume and transform your body in hopes of achieve some satisfaction.

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ABSTRACT

This article presents a reflection about the representations of muscular male body "healed" in order to understand the forms displayed by these men have man's body characteristics "common", or if it is the result of a media phenomenon of redefinition of body, against the stereotype of male beauty, contemporary widespread by the film industry through the production of superheroes based films in comic books (comics), exhibiting muscular, agile, flexible and inexhaustible bodies and thus could influence men youth and adults to sculpt their bodies like their heroes

KEYWORDS: body, city, cinema, consumer

RESUMÉ

Cet article présente une réflexion sur les représentations du corps masculin musculaire "guéri" afin de comprendre les formes affichées par ces hommes ont les caractéristiques du corps de l'homme "commun", ou si elle est le résultat d'un phénomène médiatique de redéfinition des corps, contre le stéréotype de la beauté masculine, contemporaine répandue par l'industrie du cinéma à travers la production de super-héros des films à base de bandes dessinées (comics), présentant des corps musclés, agiles, flexibles et inépuisables et donc susceptibles d'influencer les hommes jeunes et adultes pour sculpter leur corps comme leurs héros

MOTS-CLÉS: corps, ville, cinéma, consommateurs

RESUMEN

En este artículo se presenta una reflexión acerca de las representaciones del cuerpo masculino muscular "curado" con el fin de comprender las formas mostradas por estos hombres tienen características corporales del hombre "común", o si es el resultado de un fenómeno mediático de la redefinición de cuerpo, contra el estereotipo de la belleza masculina, contemporánea difundida por la industria del cine a través de la producción de superhéroes películas basadas en los cómics (cómic), exhibiendo cuerpos musculosos, ágiles, flexibles e inagotables y por lo tanto podría influir en los hombres jóvenes y adultos para esculpir sus cuerpos como sus héroes.

PALABRAS CLAVE: cuerpo, la ciudad, el cine, los consumidores

CORPOS URBANOS: CINEMA, SUPER-HERÓIS E A CONSTRUÇÃO DO CORPO MASCULINO "SARADO"

RESUMO

Este artigo apresenta uma reflexão acerca das representações do corpo masculino musculoso "sarado", com o objetivo de entender se as formas exibidas por estes homens possuem características do corpo do homem "comum", ou se ele é fruto de um fenômeno midiático de ressignificação do corpo, face ao estereótipo de beleza masculina, contemporânea difundido pela indústria cinematográfica, através da produção de filmes de super-heróis baseados em histórias em quadrinhos (HQ's), que exibem corpos musculosos, ágeis, flexíveis e inesgotáveis e que assim, poderiam influenciar homens jovens e adultos a esculpirem seus corpos à semelhança de seus heróis.

PALAVRAS-CHAVE: corpo, cidade, cinema, consumo