


From Aristotle to contemporaneity: an architectural of beauty / *De Aristóteles à contemporaneidade: uma arquitetônica da beleza*

Elaine Pereira Daróz*

PhD in Language Studies (UFF) with a doctoral internship at Université Sorbonne Nouvelle, Paris III. Postdoctoral degree from the University of São Paulo (USP/FFCLRP - FAPESP). Master in Language Sciences from Unicap. She is currently a member of the research group ESTARTE - Aesthetics, Art and Image in speech, by UNAERP.

 <https://orcid.org/0000-0001-6084-7850>

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ABSTRACT

The theme of beauty, and especially of female beauty, has been signified under different historical and theoretical perspectives. *Pari passu* to aesthetic procedures, surgical or not, academic debates about this signifier also grow. In this work, we propose a reflection on the role of memory as well as its implications in the imagination of the feminine of today. Based on the theoretical-analytical assumptions of the Discourse Analysis of the French line (Pêcheux), we take a historical-discursive perspective to think about the movements of slips / displacements of “beauty” over time, in order to denaturalize the meanings about this signifier, in view of the inherent historicity. We bring, for that, the concept of Architectural, by Aristotle, and we developed some gestures of interpretation about the effects of meanings on the feminine in artistic expressions when starting from a time frame that includes Antiquity classical, Renaissance and, then, the 20th century and, still, the resonance of these senses today. Throughout our reflections, we consider the body as a place of memory that directs meanings and calls contemporary subjects to occupy their ideologically predetermined places in the social sphere.

KEYWORDS: Language Teacher Education; Curriculum; English.

RESUMO

A temática da beleza, e em especial da beleza feminina, tem sido significada sob diferentes vertentes históricas e teóricas. *Pari passu* aos procedimentos de estética, cirúrgicos ou não, crescem também os debates acadêmicos sobre esse significante. Neste trabalho, propomos uma reflexão acerca do papel da memória bem como suas implicações no imaginário do feminino da atualidade. A partir dos pressupostos teórico-analíticos da Análise do discurso de linha francesa (Pêcheux), tomamos uma histórico-discursiva para pensar os movimentos de deslizamentos / deslocamentos de “beleza” ao longo dos tempos, a fim de uma desnaturalização dos sentidos sobre esse significante, tendo em vista a historicidade a ele inerente. Trazemos, para tanto, o conceito de Arquitetônica, de Aristóteles, e desenvolvemos alguns gestos de interpretação acerca dos efeitos de sentidos sobre o feminino em expressões artísticas ao a partir de um recorte temporal que abarca a Antiguidade clássica, Renascimento e, então,

*

 lainedaroz@gmail.com

século XX e, ainda, o ressoar desses sentidos na atualidade. Ao longo de nossas reflexões, consideramos o corpo enquanto lugar de memória que direciona sentidos e convocam os sujeitos contemporâneos a ocuparem os seus lugares pré-determinados ideologicamente na esfera social.

PALAVRAS-CHAVE: Beleza; mulher; Análise do discurso; Memória.

1 Introduction

“Beauty is following standards set by others”¹

Currently, the signifier “beauty” seems to be intrinsically linked to certain social dictates that bring to mind a way of being a subject, and particularly a way of being a woman, historically regularized in the West.

This theme was not alien to the scholars of the past. Greece, meant as the cradle of Western civilization, brings us “clues”, or even patterns of (or for) women naturalized through norms that regulated the spaces in which women could occupy in the social sphere; artistic expressions, especially in the ceramic vases that, although used daily, naturalized a *modus vivendi* of a Greek elite - directing the place that women should, or should not, occupy in that society - as well as paintings and sculptures by geniuses of the arts that emphasized the forms of women, and not only, that would last through the ages. In the wake of the clashes over themes of social relevance at the time, philosophical debates did not shy away from such a theme, and also discursivized about this signifier.

We consider that these ways of saying about women over time regulate a memory of saying about the feminine nowadays. Following the footsteps of Ancient Greek philosophical clashes, we propose in this work a reflection on the role of memory as well as its implications in the imagination of the feminine today. To do so, we use the theoretical assumptions of the French Discourse Analysis (PÊCHEUX 1969; 1975; 1983) - henceforth DA - especially with regard to the notion of discourse conceived as an effect of meanings (PÊCHEUX, 1988 [1975]) that they are regularized in the social bosom by the bias of the reproduction of the senses concerning the ideology in force in the social bosom.

¹ The heading consists of an interview with the plastic surgeon and specialist in restorative surgery, Jorge Cassano, about the beauty standards imposed and their effects on women today. It is worth saying that, possibly due to living excessively with such effects, some of which may even be considered damage to women's health - physical and psychological - the doctor opposes the excessive use of aesthetic procedures, even if minimally invasive, opposing such resources in certain contexts.

Thus, we take our gesture of reading speeches about the feminine, materialized in sculptures and paintings from Ancient Greece to the present day, to think about an architectural beauty that directs subjects and establishes practices, producing their effects. In our gesture, we take into consideration the regularities inherent to the sayings about (and for) women over time, in view of the possible repetitions, slips and displacements of the senses about female beauty, historically naturalized.

DA is a discipline that flourishes in the midst of three areas of knowledge, namely: Linguistics, History and Psychoanalysis, thus providing new possibilities for reading knowledge and practices crystallized in society with a view to the transformation of social practices. In this context, we take a historical-discursive approach in order to provide a denaturalization of the senses about the significant “beauty”, in view of the historicity of the senses inherent in it, in order to open new possible gestures of reading about this theme and, above all, possibilities of introducing new social practices.

2 Beauty and historicity in a historical-discursive approach

The female body has been signified by art since time immemorial, and in this sense it is important to understand what different thinkers and artists thought about the notion of beauty in art and aesthetics.

In the interest of the search for perfection - the basis of classical thought - for Plato (1981), the concept of art, as well as that of beauty, was associated with *Mimesis*, which would be the imitation of the perceptible universe. However, Plato and Aristotle valued this process of artistic representation in different ways: if for the former *Mimesis* was negative and dangerous, for the latter it was desirable. In *The Republic* (2004, p. 397), the Greek philosopher states “[...] therefore, the art of imitating is far from the truth, and everything is carried out, it seems, is due to the fact that it reaches only one small portion of each thing, which is nothing more than an apparition [...]”. Therefore for Plato, the material world itself was a *mimesis* of the true, perfect and beautiful world, which for him was the world of ideas. When the artist copied the material world, placing in painting, poetry, theater, sculpture, architecture, in short, an imitation of another materiality, he produced a *mimesis* of *Mimesis*. In Platonic philosophy, art is an idea distant from

the truth and, therefore, unable to represent the genuine beauty of things and being. In other words, art and beauty did not correspond to the Greek philosopher, on the contrary, it hid beauty.

In *The Poetics* (2004)², Aristotle, Plato's disciple, understands artistic mimesis as a representation of the ideal reality, of beauty, the path to perfection that resides in God or in the celestial sphere. Art, in turn, is not just imitation, but also the use of mathematical and symmetrical ideas in the search for perfection, for the timeless.

Under this point of reflection, beauty is not unattainable, nor is it improbable, since it is a human fabrication and resides in each one of us. The beauty, then, would be the combination of harmony and balance as preponderant elements for both the arts and architecture. At the time, the representation of the beautiful, in its pre-defined aesthetic standards, was even portrayed in the form of a woman; as in the case of Aphrodite, the first naked woman hitherto represented (figure 1).

Figure 1: Representation of Woman for Cnido (in the 4th century BC)



Source: Site Grécia Antiga. Available on: <http://greclantiga.org/img.asp?num=0456b>.

From these philosophers, we observed that a comprehension of the nature of beauty was the basis of Greek thought. A pre-occupation that surpassed the Agora and materialized, many times, in the arts, going through a re-signification of the senses until then discursivized by the thinkers Plato and Aristotle, making it a kind of attribute to women. Under this bias,

² Archived from < [https://manybooks.net/book/121515/read#epubcfi\(/6/6\[html28\]!/4/96/1:0\)>](https://manybooks.net/book/121515/read#epubcfi(/6/6[html28]!/4/96/1:0)>) Retrieved on 11 Jun 2021

Aphrodite - Venus, for the Romans- became the symbol of femininity desired, or even required, at the time. As an example of the determination of these meanings in social practices, we remember that Athenian women who had self-care as some of their trades, that is, moments of dedication to the aesthetics of a body that is not only healthy but also pleasing to male eyes, above all, of their companions. For that, clothes, perfumes, ointments were carefully chosen for each occasion³.

As we can see, since Plato and Aristotle the concept of Belo has been re-signified throughout the ages and has received different outlines. In the Middle Ages, for example, beauty, especially feminine beauty, was compared to the Virgin Mary, thus following the ideal of divinity to the feminine imagination like the Greeks. However, with proportions of little bump on the breasts, lips and hips, women were required to practice asceticism - a religious doctrine that propagated values of contempt for the body - while men were expected to care for their hair, nails, skin and body in general (LHERMEY, 2015).

However, with the Renaissance (XIV-XVII) and the cult of the body, the aestheticization of the female body is again involved by a certain rationalism that freed the beautiful from the idea of the sacred, promoting the resumption of standards concerning the Greco-Romans. In this context, the beginning of the Modern Age would be marked, therefore, by the resumption of Classical Antiquity in Renaissance art, which takes place in a game of color and brightness, through which the evidence of the form, even human, is shown in a set of factors that they imply proportion, order, size, unity and clarity (GOMBRICH, 1999), as we see in Botticelli's painting, depicted in figure 2 below.

³ For a deeper understanding of these issues, we suggest reading the article "Ancient Greece to contemporaneity: reflections on the place of women in a discursive perspective" (DARÓZ; ABRAHÃO and SOUSA, 2020), in which we develop a reflection on the place of women in Classical Antiquity society, taken as part of Sparta and Athens, two city-states of great relevance to the society of the time, whose meanings, we think, resonate today.

Figure 2: *The Birth of Venus* (1485) – Sandro Botticelli



Source: Site História das Artes. Available on: <https://www.historiadasartes.com/sala-dos-professores/o-nascimento-de-venus-sandro-botticelli/>.

After the medieval period, whose artistic and literary practices were, for the most part, focused on the divine, the Renaissance work *The Birth of Venus* (figure 2) is considered one of the main representations and personifications of beauty of (and for⁴) women at the time. Fertility and motherhood are no longer the only positive attributes of the woman's body, which is aestheticized based on an idealization of the feminine.

The improvement of techniques and the refinement in proportion, symmetry and the most realistic forms possible, contributed to the emergence of patrons, producing valuable arts, often commissioned by the Renaissance elite.

Exceeding their intra-wall limits, Renaissance works became universal and started to direct standards to be followed not only for that society but also for other Latin societies, becoming a symbol of refinement and good taste⁵. For a naturalization of the senses about a standardization of beauty of (and for) the woman, such works regulated a memory about the female body, in an ideal of the female being through attributes such as sensuality and joviality, delicacy. In addition, the commercialization of paintings, sculptures about the feminine contributed to the pricing not only of the works, but also of the subjects who acquired them. Given

⁴ By bringing the wordplay between the woman and the woman here, we mark some of the different possible effects of meanings on discursive and social practices that not only delimited a standardization for the feminine but also directed the place that the woman could (or should) occupy in social life.

⁵ These meanings endure to the present day in different societies, fostering studies and discussions in several areas, such as: Arts, Anthropology, Sociology, Fashion, Language Studies, among others.

their high price, the nobles and the bourgeois elite could order them; thus, its commercialization not only contributed to an imaginary of refinement and sophistication to those who possessed it, but also disseminated discursive practices concerning aesthetics, ethics, morals, customs at the time, especially concerning women.

In a discursive approach, it is understood that the discourse is constitutively ideological, a place that materializes class struggles and (de) regularizes the meanings to be (re) produced, concerning the dominant ideology. This is because, according to Althusser (1967, p.242, translated by the author), “ideology is the cement of society, indispensable for transforming men and putting them in conditions to respond to the demands of their conditions of existence”, whose function is to organize - through norms and rules essential to social conduct - and induce members of society to accept, without resistance, the tasks assigned to them.

In a capitalist society, the pricing of works made by talented and largely famous artists gives *status* to both the work and whoever owns it. In this valuation of subjects and objects, a memory of saying about ways of being is regulated and, above all, a way of being a woman in society, especially in Western society, consistent with a mostly elitist pattern.

Based on the contributions of Althusserian studies, Pêcheux (1988 [1975]) asserts that it is characteristic of ideology to hide its functioning under an illusion of absolute truth. Due to the repeatability bias, the meanings consistent with the dominant ideology are fixed in the social sphere, providing a naturalization of certain meanings, while other meanings are silenced. The reproduction / naturalization of these meanings regulates a discursive memory, with a view to its materialization in the subjects' practices.

According to the author (PÊCHEUX, 1999 [1983]), the discursive memory is inherent to every discursive process, operating as a basis for the saying. Resumed by a reproduction of the meanings, the previously said and relatively stable sayings are updated in the thread of the discourse. The updating of the statements occurs as they are resumed in specific conditions of production of the saying, implying the socio-historical context inherent to each time and each society, as well as the positions of the subjects who enunciate. Under this bias, memory can be conceived as a guiding link in the discourses that, through a movement of disorganization-restructuring of the senses, constituting the constitutive relationship between subject and language, enables new ways of saying and, therefore, new practices.

According to Pêcheux (1999 [1983]), the reproduction, or transformation of the senses already naturalized in the social bosom, is intrinsically linked to the identification, or not, of the

subjects to the meanings of the current ideology. Artistic expressions have no value in and of themselves, they are valued from a subject's position in the discourse and priced from that same position - usually concerning an elite - thus operating as a memory of saying about the works as well as the subjects who own them. The portrayal of women in such works operates in the sense of regulating a memory of saying in the social bosom about patterns that not only define just artistic aesthetics, but also naturalize the ways of being a subject and, in particular, the way of being a woman.

From specific aesthetic standards based on technical and scientific innovations, Renaissance art stood out for the valorization of human potentialities, opening possibilities for new aesthetic reconfigurations and not only for the coming age through a critical spirit. In this context, the elitist itinerary, in which French art emerges with preponderance over other nations, will be confronted by several artistic currents, mainly Dadaism, even though such contestation results in confrontation artists enriched by the art that they previously contested, as we can observe in the work of the artist Pablo Picasso, in figure 3.

Figure 3: *Femme nue couchée* (1936)



Source: Author's personal file. Musée Pompidou – Paris.

In his work *Femme nue couchée* (Naked woman lying down, ⁶), the avant-garde painter exacerbates the proportions of the woman who, in a play of colors, light and shadow, is exposed in patterns considered to be unconventional. In this respect, the painting is marked by

⁶ In free translation by the author in Brazilian Portuguese: Naked woman lying down.

a displacement of meanings about the feminine (body) at the time that was emerging. And, thus, confronting the meanings about women, socially naturalized, the cubist painter opens paths not only for new forms of artistic making, but also for a restructuring of the role of women in the social sphere.

Following the footsteps of 20th century European avant-garde movements, countless artists - such as Tarsila do Amaral, Oswaldo de Andrade, Anita Malfatti among others - took a position of counter-identification (PÊCHEUX, 1988 [1975]) - that is, confrontation, questioning - the senses / knowledge inherent in the current, capitalist ideology. In Brazil, the Week of Modern Art (1922) was an important counterculture movement established until then, by means of an aesthetic revolution, leading to an identity movement in Brazil through different artistic expressions, such as: dance, music, poetry, paintings, sculptures among others.

One of the great contributions of the Week of Modern Art to the country - also known as Week 22 - was the dissemination and popularization of the Arts, promoting, with this, a transformation of the artistic context within the national territory. Thus, Week 22 was a remarkable movement for a review of the values of art and intellectual discussions at different levels in the country, contributing to a re-signification of values and, therefore, a restructuring of a memory about art, about Brazil and about Brazilians.

This is likely to happen because, according to Pêcheux (1999 [1983] p. 56), memory is a “mobile space of disjunction, displacement and resumption, of conflicts of regularization, a space of unfolding, replication, controversy and counter-discourse”. Therefore, it was also in the form of a counter-speech that the national gastronomy brand, *Spoletto*, promoted in 2019 a campaign in its stores, providing crockery - dishes, specifically - with reinterpretation of famous paintings. Next, in figure 4, we can imaginarily observe the goddess Venus wrapped in pasta, in a reinterpretation of Botticelli's work *The Birth of Venus*.

Figure 4: Venus wrapped in pasta (2019)



Source: Author's personal file.

The *Spoletto* brand, which holds in its slogan a “passion in the Italian way⁷”, is a set of stores that provide individual meals - different types of pasta, salads and desserts - at relatively affordable prices to the considered middle class of the Brazilian population in a style designated by the company as fast-casual, where people choose, the employees available there, sauces and side dishes for their pasta or salad in a practical and quick way.

In one of the company's promotions, the reinterpretation of the goddess Venus, now wrapped in pasta and with possible side dishes such as olives, champignons, among others - Figure 4 - was a decorative painting of the dish offered at a symbolic price⁸. The resumption of a memory concerning the consecrated Renaissance work from a re-reading brings out the relevance of Classical Antiquity - since it refers to a Greco-Roman goddess - meant as the cradle of Western civilization. In addition, it makes us think about the effects of senses, especially here in our reflection of the senses about women at the time, through a reinterpretation, that is, by means of the displacement of meanings regulated over time.

Following the trend of renewing the arts and deepening (new?) Values in the national territory, new gestures of interpretation about the effects of meanings of (and for) women in society are produced.

In any of the possibilities outlined for the concept of beauty hitherto thought from these discursive materialities, whether painting, sculpture or decorative object, we observe that there is a naturalization of this significant position in relation to a determined shape and proportion.

⁷ Archived from <<https://www.spoletto.com.br/o-spoletto/>> Retrieved on 06 Jan 2021.

⁸ Although other illustrious figures were also included in their dishes, such as Frida Khalo, we are interested here in thinking about the effects of meanings of the resumption of Classical Antiquity today in a reinterpretation.

Taking into account the socio-historical context of the senses of feminine beauty naturalized in our society, we return to Aristotle's concept of architecture, to think, to a certain extent, of an architecture of beauty today.

3 Beauty and the Good as the primary principle of (and for) all things: some reflections on Aristotelian architectonic

Architectonic is considered by many scholars to be a fundamental concept of Aristotelian philosophy and, therefore, of Greek thought.

In his work *Nicomachean Ethics* (1985), considered as a founding text for philosophical studies, and not only, Aristotle affirms that ethics as a practical science aims at “the study of happy lives of contemplation and political leadership, of virtues, of friendship and pleasure” (COOPER, 2010, p. 439, translated by the author). In this context, architecture is conceived by the philosopher as a political science that aims at the good of the community, whose main purpose would be happiness, good living, as an instance of the supreme Good. In this way, architecture is considered the “master art” in relation to the other arts and sciences, insofar as it implies good living both at the individual level - for a citizen of the *polis*, for their family - and for the collective - community and/or city.

In the relationship between ethics and politics, Bini states that

For the Stagirite, ethics dealt with action and good in the individual sphere, it is only an accessory practical science and subordinated to politics, the major practical science; insofar as the human being is a political animal, that is, it **has its essence and is updated and carried out in an act** (*energeia*) exclusively and necessarily in society life within the state, the most excellent, the noble and the just they end up being objects of politics and not of ethics. Ontologically, **the isolated individual is not**, does not exist, although it exists biologically and psychologically, determining the need for ethics. (BINI, 2007, p. 38, emphasis added, translated by the author)

In *Politics* (1988), Aristotle affirms the social character of man, as well as his condition of language and, above all, of communication, which makes him a political animal, differently from the others. This is because, according to the philosopher (ARISTOTLE, 2000) it is through language that we can persuade, convince, address investigations, objections to others; potentiality that enables man to say about himself, that is, the man he is. However, at the same

time that language allows man to say about himself, that is, about the determinations of being, it also distances him from being in himself, from the essence of being.

In *Metaphysics* (ARISTOTLE, 1969), the author states that it is the thought / language that aggregates or separates “either the essence of the subject, or the fact of having quality, quantity or some other attribute” (ARISTOTLE, 1969). For the philosopher, Being itself exists as an act and potency, that is, each thing has a potential, a possibility of becoming. Thus, potency is only effective as long as the act. Therefore, what combines the two forms has, for the author, the art of architecture.

In this relation, the substance is the supreme genre, since it is “that something that is primarily, of which everything else is predicated” (ARISTOTLE, 1969). Therefore, it must be understood in its double aspect: material and formal. Considering that it is the form that individuates matter - an example of sculpture in bronze - it is conceived as the principle, while matter is its constituent element.

Still according to Aristotle, substance is the principle of all things and has an essence as its foundation. Indeed, we observe that, for the author, essence is the fundamental element of all things, with substance - as form and matter - as its realization. Under this bias, the combination of the beautiful, in form, and the good, in potential, is a primordial condition to achieve beauty itself, as the essence of being. It is precisely the balance between the elements of this same substance that makes it architectural, that is, a “supreme art”; the encounter with perfection and, therefore, with happiness.

4 The (un)happiness based on an architectonic beauty of today

The senses concerning women, materialized in various forms of arts, such as painting, sculpture and even in literature through mythological tales, which settled in the social sphere in later generations, regularized a delicate woman's memory, angelic physiognomy, slender body. However, we observe that the goddess wrapped in pasta produces new effects of meanings for the contemporary woman, and especially her body, considering that pasta, that which contains carbohydrates, are not, in general, part of a maintenance diet. of a slender body; wish of so many women today.

With the innumerable appeals to a perfect body, discursivized by the media - online and offline - through female models, in particular, the acquisition of supposedly miraculous

cosmetics, etc., putting yourself in a particular shape is what many women want these days. For that, regardless of age - and more prematurely every day - countless women resort to surgical interventions and do not spare sacrifices, including financial ones, to fit the dictated standards, and naturalized in our Brazilian society.

According to the latest data released by ISAPS - International Society of Aesthetic Plastic Surgery - Brazil led the ranking of countries with the largest number of cosmetic plastic surgery in the world with approximately 1,498,000 surgical procedures in 2018, in addition to non-surgical procedures. Among the most commonly performed cosmetic surgeries in the country are: breast reduction, breast augmentation with silicone implantation, liposuction, buttock augmentation with body fat transfer, hymen reconstruction, intimate surgery for vaginal aestheticization, among others.

Among non-surgical procedures, Brazil continues to advance in the consumption of aesthetic products aimed at beauty treatments, as well as make-up with increasingly sophisticated technologies and, in large part, with active ingredients based on hyaluronic acid have become a “consumer dream” of most women in order to obtain the affirmation of femininity and, above all, youthfulness, as well as the supposed achievement of social success.

In a discursive approach, the subject is constitutively incomplete, insofar as there is always a lack that impels him to desire, that makes him desire in the illusion of being satisfied in the midst of a supposed completeness. Faced with the dictates of fashion, and the media, fitting in with certain aesthetic characteristics is what many women want, operating in their bodies a supposedly self-sacrificing volunteer (DARÓZ; LOZANO, 2020) to meet the standards of beauty meant often as universal and that, therefore, exclude all other possibilities of beauty, and of the Beautiful.

As we can see, history and memory are intertwined through discourses and practices that regulate an imaginary of face and body agreed upon from socially dictated rules and standards. Under the effect of an ideological functioning that aims at the aestheticization of the body as an end in itself, in the search for a perfect body and, therefore, for supposed perfection and completeness. Discursive and social practices that regulate a memory of (and about) the body today: bodies called healed - not necessarily healthy - whose proportions and symmetries regulate a memory of / in the body, and especially about the female body, taking it, then, as a place of memory for contemporary subjects.

Nora (1984) designates places of memory determined units of meaning constituted by material elements - museums, archives, monuments, places - and immaterial those that are constituted in symbolic form - religious rituals, dance. According to the author, what is in question is the regularity with which he resumes in history from its intersection with a memory. Still according to Nora,

[...] The places of memory are, above all, remains [...] effective differentiations in a society that level off on principle; signs of recognition and group belonging in a society that only tends to recognize equal and identical individuals. (NORA, 1993, p. 12-13, translated by the author).

From our analyzes and reflections, we can observe that the body as shaped and required today is constitutive of fragments and remains of discourses and practices historically established and naturalized in the social bosom. A body governed by principles and rules with a view to the idea of belonging to a certain social layer (elite) - since the costs of aesthetic procedures are, in general, expressive - to a certain group - in general, young, since the procedures, for the most part, promise lasting youthfulness - to (physically) similar ones - considering that many procedures shape almost identical bodies, erasing the personal and individual characteristics inherent to the subjects. In short, a body as a place of memory that determines meanings about subjects as well as their places in the social sphere, based on a capitalist logic of the market, aiming not only at the commercialization of products but also at the objectification - and pricing - of subjects.

Some final remarks

Historically, women have been discursivized under the masculine eye. And so, artistic expressions, literary tales, for example, produced effects of meanings on women from an imaginary of the feminine that is pleasing to the eyes, above all, to the masculine eyes. Naturalized over time through a memory of saying, such discursivities contributed to an ideal of beauty meant as universal, thus determining the standards for being beautiful, since such sayings, in large part, regulate meanings for women in society.

Throughout the reflections in this article, this was not always the case. Among pre-Socratic philosophers, as we have seen, beauty was understood from attributes such as

proportion and symmetry. For Plato, beauty was superior to all ideas and related to love. In the understanding of man as a social animal, who lives in the *polis* and is constituted in it, Aristotle brings the first idea of Architecture, as the basis of good living, planting the seed of life in society and the importance of language in human life. In its architecture, the *magistrae* art, the Beautiful was related to virtue, the good and the true, to order, fundamental elements for the fulfillment and happiness.

As we can see, the concept of beauty was culturally constructed and, as an ideological effect, it was naturalized over time under a sexist discourse that does not delimit just a way of being of (about) the female, reducing it to the physical, to the body, but also direct the woman's place in the social bosom. If on the one hand, doors are supposed to open to the woman signified as beautiful, on the other hand, it is this same beautiful woman who, many times, "cannot" occupy certain spaces, dress as she pleases, under penalty of being assaulted and have her body disrespected, and even violated. Therefore, discourses on female beauty are linked to their conditions of production and, as such, reflect gender relations and their social positions in their different historical contexts.

Defining by means of standards and rules, what women should have, know and do to become beautiful, based on purely aesthetic aspects, contributes to fostering consumerism, desirable in capitalist society. In addition, such discourses also contribute to the reductionism of being a woman as an object, a valuable measure measured only aesthetically.

The marketing speeches widely disseminated in the media, at their different levels, aesthetic surgeries - more or less invasive - cosmetology, pharmacology, contribute to the improvement of techniques that can both soften or enhance genetic traits, as well as for the manufacture of a standardized beauty. Currently, the naturalization of a standardized aesthetic is an idealization of beauty based on physical attributes, it also contributes to a pseudo architectural of beauty that at the same time satisfies a capitalist logic that fosters consumerism under the promise of an (non-)possibility to be (or to have), directing the subjects to a domesticated, submissive and subjugated person in search of satisfaction and happiness.

In practice, however, there is a growing rate of depression, compulsion in subjects, especially women, who fill medical offices in search of medicalization for their anguish resulting from an unhappiness that has socially dictated patterns as some of its causes, which operate from an ideological - illusory, therefore - and perverse ritual.

In his book *Les Verités de la Palice*⁹, Pêcheux ([1975] 1988) states that it is characteristic of ideology to mask its functioning in language through the reproduction/naturalization of meanings consistent with the prevailing ideology that, in our case, is the capitalist one. In the same work, the author also states that, however, there is no ritual without fail, since resistance is constitutive of the subject.

Considering the role of memory as a guiding element in the restructuring of the senses and, therefore, in the transformation of social practices (PÊCHEUX, [1983] 1999), based on our reflections, we seek to promote a reading gesture to the speeches about beauty that contribute to the hierarchy of social relationships and reduce women to a deity and / or, more often, to an object to be consumed.

Bearing in mind the Aristotelian logic and its architecture, it is worth mentioning that in this article we do not try to demonize the search for aesthetic beauty, since, for the philosopher, the Beautiful is realized as a conjunction of matter and of the form inherent to the substance, and only if it genuinely performs in the encounter with its essence, as we saw earlier. Our reading gesture in the analyzes brought here, as well as our reflections, takes place in the perspective of fostering new debates on this theme, promoting, as far as possible, new social practices. In our view, there is an urgent need for debates concerning the issue of medical and media ethics, and not only, as well as the development of public policies that curb abusive practices and misleading advertising, especially with regard to women and their bodies as places of memory about oneself and its history, and above all, as fulfillment.

In our opinion, if "beauty" can also be meant as "following standards dictated by others", as stated in our epigraph, let it be, then, from an architecture that aims at well-being - individual and social - and that promotes the encounter with itself.

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⁹ In Brazilian Portuguese: Semântica e discurso: uma crítica à afirmação do óbvio.

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