

## **A BUSCA PELO EMPODERAMENTO FEMININO AO LONGO DA HISTÓRIA E COCO CHANEL COMO ÍCONE DAS MUDANÇAS NA VIDA DA MULHER DO SÉCULO XX**

### ***LA BÚSQUEDA DE EMPODERAMIENTO FEMENINO A LO LARGO DE LA HISTORIA Y COCO CHANEL COMO UN ICONO DE LOS CAMBIOS EN LA VIDA DE LA MUJER DEL SIGLO XX***

### ***THE SEARCH FOR FEMALE EMPOWERMENT THROUGHOUT HISTORY AND COCO CHANEL AS AN ICON OF THE CHANGES IN WOMEN'S LIFE OF 20<sup>TH</sup> CENTURY***

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**RESUMO:** O cinema e a literatura têm explorado a temática do “empoderamento” feminino de forma abrangente, evidenciando a opressão, na relação de igualdade homem-mulher, em um mundo eminentemente dominado pelos homens. Neste texto observaremos questões sobre a conquista de direitos da mulher, nos âmbitos profissional, familiar e pessoal, abrangendo a obtenção de poder e mudanças sociais ao longo da história. O direito ao voto e ao controle da natalidade, entre outros aspectos, além de algumas análises filmicas do ícone feminino do século XX, Coco Chanel. Como suporte teórico-metodológico empregaremos noções de sociologia, de História e das Teorias do discurso.

**PALAVRAS-CHAVE:** Empoderamento. Direitos femininos. Sociologia. Teorias do discurso. Coco Chanel.

**RESUMEN:** *El cine y la literatura han explorado el tema de "empoderar" a las mujeres de una manera integral, evidenciando la opresión, en la relación de la igualdad hombre-mujer, en un mundo eminentemente dominado por los hombres. En este texto observaremos preguntas sobre la conquista de los derechos de las mujeres, en las esferas profesional, familiar y personal, abarcando el logro de la energía y los cambios sociales a lo largo de la historia. El derecho al voto y al control de la natalidad, entre otros aspectos, además de algunos análisis fílmicos del icono femenino del siglo XX, Coco Chanel. Como apoyo teórico-metodológico, emplearemos nociones de Sociología, historia y teorías de discurso.*

**PALABRAS CLAVE:** *Empoderamiento. Derechos de las mujeres. Sociología. Teorías del habla. Coco Chanel.*

**ABSTRACT:** *The cinema and literature has been explored the theme of female empowerment comprehensively: highlighting women's oppression in the relationship of male-female equality in a world dominated by men. In this paper we will observe questions about the achievement of women's rights in the professional, family and personal matter, covering issues of attaining*

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*power and social change throughout History. The right vote and birth control, among others, as well as film analysis of the feminine icon of the 20<sup>th</sup> century, Coco Chanel. As theoretical methodological support will be employed notions of Sociology, History and Theories of Discourse*

**KEYWORDS:** *Empowerment. Women's right. Sociology. Discourse theories. Coco Chanel.*

## Introduction

Women, historically, have been oppressed by the male element, considered fragile, incapable of taking decisions and without voting rights, to family inheritance, to the decision on the number of children, among other aspects, for many centuries, being that some of these issues, such as the right to vote and birth control, in the twentieth century she was able achieve a victory. Although people in general do not treat it equally with that of men, if we look at history, some civilizations of the past, like that of the Celts, considered it to be a being often equal to or superior to man, and a queen could ascend to the throne and to command armies with or without a husband, as did Boudicca and Maeva. Also, Queen Cleopatra of Egypt dared to defy Rome for the sake of her people.

In Egypt, in the fourth century AD, a woman - Hyphatia or Hypatia - stood out from the others for her intellectual and teaching abilities at the Academy of Alexandria in the third century AD, being deeply respected by her students because of her knowledge of mathematics, philosophy, astronomy among other subjects, writing many books and studies related to his researches, which were in the library of Alexandria, later burned. Hypatia obtained by its dedication and knowledge what today we would denominate "empowerment", because it got to be director of the most important cultural center of the time.

Hypatia's tragic end to backward, fanatic and macho Christianity made the female condition, over the following centuries, restricted to marriage or the convent. Every instruction was denied to him, since the Catholic Church, then dominant in the Roman Empire, from Constantine, considered it dangerous to bring knowledge to the faithful, because they could use it "in an erroneous way". In the case of the woman, there was the aggravation of her being seen as a being who would have connections with the devil; so she could never be a scholar. Some who sought to be educated ended up in a convent (as in the case of Héloïse, the beloved of the philosopher Abelardo, and of Santa Tereza de Avila, doctor of the church); or, at worst, at a bonfire, burned like witches.

In the twelfth century, however, King William of Aquitaine, ignoring these retrograde laws of the Church, prepared his daughter Eleanor to succeed him on the throne, providing him with vast knowledge of the arts and sciences known at the time, many trips to contact directly the people who would govern. The result was a strong woman, who brought civilized habits to the courts of Aquitaine, France and England, since she was married to the kings of those countries, including interfering in the politics of kingdoms. Eleanor also prepared her daughters to be strong women and to demand the respect of men, introducing chivalry into courts, and civilized habits of hygiene. After her death, at age 80, these habits were gradually neglected and the woman again lost her power, becoming submissive to her husband.

This condition will only begin to transform into the Renaissance. The woman's interference came to be felt subjectively, for though her role was to adorn herself with the husband and the salons of the nobility, many courtesans enjoyed great power by becoming favorites of the king, such as Madame Pompadour and Madame Du Barry, with great prestige next to Louis XV. Mme. Pompadour, in particular, endowed with great intelligence, as the king's mistress and confidant secretary, politically influenced the royal decisions, as well as governing Versailles. Du Barry had the role of consoling the king after the death of Pompadour and, urged by Richelieu, to obtain the resignation of the Duke of Choiseul, Minister of Foreign Affairs, who had coaxed the marriage of Dauphin Louis XVI to Marie Antoinette of Austria. Both courtesans therefore became "empowered" women, even though they were subjected to the masculine element.

In the nineteenth century, women of the privileged social class enjoyed a certain power and freedom to act, which was not the case with middle-class women, and especially worker women. In common, they were women subjected to their husbands, without inheritance rights and extremely impaired in case of divorce. Motivated by the desire to change their situation, the right to vote became a struggle, from the movement of the so-called "suffragists", which united the different social classes.

In this text we will address the issue of empowerment, from the point of view of equal rights between men and women, emphasizing the moments that marked the end of the nineteenth century and the beginning of the twentieth century. Two films will be approached, emphasizing an icon that has achieved great prestige among women, for its daring to change the feminine standards: *Coco Chanel - before Chanel* (2009) and *Chanel and Igor Stravinsky* (2009), the first representing Chanel's life of abandoned child in an orphanage, until her rise to power as a famous dressmaker; the second, more forceful, shows the woman with aggressive attitudes, bold, cold, capable of running a large company and breaking taboos, modifying

behaviors, which had great repercussion in the female audience. Theoretical and methodological approaches will be used based on Sociology, History and Discourse Theories.

### **After all, what is "empowerment"?**

According to Kleba and Wendhausen (2009, p. 735), empowerment would be in the literature aimed at "improving the situation of more vulnerable groups" (Idem) "in the Anglo-Saxon tradition of civil and religious liberalism, the word Empowerment has as a translation the transitive verbs to authorize, to enable or to allow" according to the authors, referring to Stotz and Araújo, 2004. In our text, the word empowerment will be adopted in the sense of strengthening the feminine condition and equality of rights, authors of the Portuguese language:

There are two meanings of empowerment most used in Brazil: one refers to the process of mobilizations and practices that aim to promote and impel groups and communities in improving their living conditions, increasing their autonomy; and the other refers to actions aimed at promoting the integration of the excluded, the needy and the demanders of basic goods for survival, public services, etc. in general, precarious systems, which do not contribute to organizing them, since they serve them individually through projects and actions of assistance (GOHN, 2004, *apud* KLEBA; WENDHAUSEN, 2009, p. 735).<sup>2</sup>

From the first meaning, it is believed that people can empower themselves by reacting to the situation of guardianship, dependency, impotence, assuming the status of active subjects, "who fight for themselves, with and for others for more autonomy and self-determination, taking the direction of life in their own hands" (HERRIGER, 2006a, 16; KLEBA; WENDHAUSEN, 2009, p. 735), as will be seen in the films on Coco Chanel.

In Brazil, the term adapted by Paulo Freire from the English term "empowerment" defines a fundamental concept to understand the aspirations of civil society movements: "It is impossible to speak of feminism and black movement without speaking of empowerment" according to Freitas (2017, p. 1).

In 2016, UN Women<sup>3</sup> launched a booklet that defines the issue of women's power, especially in the workplace, classifying in seven items this question

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<sup>2</sup> Há dois sentidos de empoderamento mais empregados no Brasil: um se refere ao processo de mobilizações e práticas que objetivam promover e impulsionar grupos e comunidades na melhoria de suas condições de vida, aumentando sua autonomia; e o outro se refere a ações destinadas a promover a integração dos excluídos, carentes e demandatários de bens elementares à sobrevivência, serviços públicos etc. em<sup>2</sup> sistemas geralmente precários, que não contribuem para organizá-los, pois os atendem individualmente através de projetos e ações de cunho assistencial (GOHN, 2004, *apud* KLEBA; WENDHAUSEN, 2009, p. 735).

<sup>3</sup> Disponível em: [http://www.onumulheres.org.br/wp-content/uploads/2016/04/cartilha\\_WEPs\\_2016.pdf](http://www.onumulheres.org.br/wp-content/uploads/2016/04/cartilha_WEPs_2016.pdf)

1. Establish high-level corporate leadership for gender equality.
2. Treat all men and women fairly at work - respect and support human rights and non-discrimination.
3. Ensure the health, safety and well-being of all women workers.
4. Promote the education, training and professional development of women.
5. Implement business development and supply chain and marketing practices that empower women.
6. Promote equality through initiatives and community advocacy.
7. Mediate and publish progress towards achieving gender equality.

She adds that empowering women is necessary for them to participate fully in all sectors of the economy and at all levels of economic activity to:

- Build strong economies;
- Establish more stable and just societies;
- Achieving internationally recognized goals of development, sustainability and human rights;
- Improving the quality of life for women, men, families and communities;
- Boost business operations and goals (*Idem*, 2016).

Thus, it is observed that, according to the UN primer, women should be empowered, in order to increase the world economy by implementing gender equality, in order to make women more entrepreneurial in the business world. However, this view causes a certain discomfort among feminists, according to Tramontina and Schmitz (2017), since "their understanding of its meaning is totally opposite" (*Idem*, 101). According to the authors, retaking Sardenberg (2009, p.2):

on the feminist side, empowerment is related to the whole process of women's liberation. This means that empowerment is when women can liberate themselves from patriarchal power and have the possibility of self-determination in order to put a stop to gender oppression (*Idem*, page 2).<sup>4</sup>

In Coco Chanel it is observed that at the age of fifteen, decided to start a new life outside the orphanage, she and her sister are employed as singers in a bar, where they will meet their future lovers, who will allow them to move away from their past oppressor, making space in society, although they remain bound, for this, to male power, because the woman was not franchised the right to come and go and to ascend socially, except from a husband or a lover. From this example, it can be seen that the question of female empowerment, "when approached from the perspective of gender discrimination," shows that men and women should have guaranteed the same rights, according to Tramontina and Schmitz (2017, p.98). In Chanel and

<sup>4</sup> na vertente feminista, o empoderamento está relacionado a todo o processo de libertação das mulheres. Isso significa dizer que empoderamento é quando as mulheres conseguem se libertar do poder patriarcal e tem a possibilidade de se autodeterminar, no sentido de colocar um basta à opressão de gênero (*Idem*, p. 2).

Igor Stravinsky, at a time when he and his family of Russian exiles depend entirely on the financial and strategic support of Chanel, already famous and rich, so that he can continue his work, he confronts her, saying that he is superior to she was an artist, while she was only a seamstress, which shows the discrimination of both gender and professional.

This perspective will be analyzed in this text, through the filmic approach, observing how the attempts and, finally, the achievements achieved by women, in their social recognition, throughout history, using not only a sociological emphasis, but the theories of discourse, in the sense of presenting women as subjects "who struggle for themselves, with and for others for more autonomy and self-determination, taking the direction of life in their own hands" (KLEBA; WENDHAUSEN, 2009, p. 735 *apud* HERRINGER, 2006a, p. 16).

### **The twentieth century and the fight for women's rights**

According to Marcelino (2016, p. 1), the first manifestations for obtaining women's political and legal rights and equality, such as the right to education, property and possessions, divorce, etc., emerged in the late nineteenth century. Until then, the assets of a family were inherited by the eldest son of the couple and, in their absence, by a close relative, what the Englishwoman Jane Austen points out in her novel *Pride and Prejudice* (1813), addressing the same theme in other of his books. She herself was a pioneer, daring to publish books as a woman, though her name as an author was kept secret for a long time.

### **The right to birth control**

In the historical scenario of the early nineteenth century, women want to claim their rights both at work and at home, when they decide to take control over maternity, that is, the number of children they wish to have (without sacrificing their health), a right that was exclusively reserved for men through interrupted intercourse, which did not prevent the continuation of very large families, especially among the poorest, in addition to the deaths of women during childbirth or clandestine abortions. To help reduce these problems, activists Annie Besant and Charles Bradlaugh in Europe in 1877 sought to educate women about their reproductive organs and their functions, using pamphlets written by the American physician Charles Knowton, who also focused on rudimentary forms for the birth control; but these activists were arrested and convicted of distributing leaflets considered "obscene libels".

In the United States there was a "social reform campaign from 1914 to around 1945 aimed at increasing the availability of contraception" through education and legalization. Nurse Margaret Sanger and other comrades, concerned about the deaths of women in childbirth and induced abortions, especially among the poorest social classes, decided to ignore the laws prohibiting the distribution of pamphlets related to the subject ("obscene") and launched *The Woman Rebel*, "a bulletin containing debates on contraception" (Idem), then opening a birth control clinic, immediately closed by police and Sanger being arrested as a preventive measure for thirty days.

The victory, however, did not take long, because with the outbreak of the First World War, the increase of venereal diseases among US military forced the government to frame the sex and contraception in a campaign as public health issues. From these changes, Sanger, in 1923, opened a new clinic to teach birth control, without there being "controversy or imprisonment".

Beginning in the 1930s, when judicial victories in favor of contraception began to favor women, the American Medical Association decided to adopt contraception as a central component of medical school curricula, although both the medical community and women themselves continued to rely on unsafe and ineffective contraceptives.

In 1942, the Federation of Planned Paternity of America was formed, creating a national network of birth control clinics. After World War II, the movement to legalize birth control came to a gradual conclusion, since birth control was fully accepted by the medical profession, and other anti-contraception laws were no longer enforced (ibid.).<sup>5</sup>

## The female right to vote

Many changes regarding the rights of women marked this passage from the nineteenth century to the twentieth, and the struggle for the right to vote with the so-called "suffragists" arises in this context of changes:

When they moved from the countryside to the cities, to work in factories, women began to become more aware of their rights. The English writer Mary Wollstonecraft (1759-1797) was the great pioneer of the feminine vote defense, in books and manifestos published from 1792.<sup>6</sup>

<sup>5</sup> Em 1942, formou-se a Federação de Paternidade Planejada da América, criando uma rede nacional de clínicas de controle de natalidade. Após a Segunda Guerra Mundial, o movimento para legalizar o controle de natalidade chegou a uma conclusão gradual, uma vez que o controle de natalidade foi plenamente aceito pela profissão médica e as demais leis anti-contraceção [sic] já não eram mais aplicadas (*Ibidem*).

<sup>6</sup> Available at: <https://mundoestranho.abril.com.br/historia/o-que-foi-o-movimento-sufragista/>

From ancient Greece, after the advent of democracy, there was the desire of women to be recognized as citizens. The fight for equal rights was promoted in the nineteenth century, with the fight for the right to vote, that is, to be recognized as citizens. In the context of a world considered modern, after the French Revolution and after the Industrial Revolution in England, the woman presents itself in a world in constant transformations, in which the claim for its rights becomes pertinent, although these revolutionary ideas appeared more between those of the middle and upper classes, better informed, as these women read newspapers, participated in civic meetings and had the knowledge to claim their rights, which lacked to the workers, immersed in strenuous working days, often subsequently pregnant.

And from the point of view of women, there were many reasons for the revolt: if working conditions in factories were extremely difficult for working men of the time, they were even worse for women. Due to the establishment of a division of labor within the productive process, the constant vigilance of capitalist supervision in factories, and the understanding that they were intellectually inferior to men, women, along with children, had long days of hard work, receiving lower salaries compared to men, with more precarious positions, forced to deal with all kinds of moral and sexual harassment, and receive conservative treatment from husbands at home, still performing household chores such as child care. That is, working women lived a miserable life, had practically no civil and political rights guaranteed to the state (MARCELINO, 2006, p. 4).<sup>7</sup>

With the advent of World War I, called to occupy places previously intended for men (were in the front), factories, companies and armaments industries, there was also a physical need to break free from tight corsets and wear shorter and more comfortable clothing, to perform these functions, which brought changes also in dressing. Motivated by the inhumane working conditions to which they were subjected (as early as 1911), after a fire in which about 130 workers died in New York, women workers also revolted and joined middle-class women struggling for the right to vote. If the more enlightened and upper class "had properties and thus the possibility of developing their individuality and living as they wished" (Idem, 6), the middle class had to fight against the oppression of their husbands, and they needed to obtain equal professional training and equal work opportunities:

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<sup>7</sup> E do ponto de vista das mulheres, motivos não faltavam para a revolta: se as condições de trabalho nas fábricas eram extremamente difíceis para o homem trabalhador da época, elas eram ainda piores para as mulheres. Devido ao estabelecimento de uma divisão do trabalho no interior do processo produtivo, à constante vigilância feita pela supervisão do capitalista nas fábricas e ao entendimento de que eram intelectualmente inferiores aos homens, as mulheres, junto às crianças, tinham longos dias de trabalho duro, recebendo menores salários comparados aos dos homens, com postos mais precários, obrigadas a lidar com todo tipo de assédio moral e sexual, além de receber um tratamento conservador dos maridos em casa, desempenhando ainda as tarefas domésticas, como cuidado dos filhos. Ou seja, as mulheres trabalhadoras viviam uma vida miserável, não possuíam praticamente nenhum direito civil e político garantido perante o Estado (MARCELINO, 2006, p. 4).

They thus faced the masculine reasons listed against qualified female work: "inferiority of the female brain" and "natural tendency" to be mothers, also placing them in the face of the need to demand political rights and overturn the barriers that were created against their economic activity. The world was boiling and women clamored for change and recognition of their rights (Ibid., p. 6).<sup>8</sup>

Picture 1<sup>9</sup>



All these aspects are explored and demonstrate the difficult condition of the woman, who begins her fiercest struggle in the early twentieth century, as exemplified by Sarah Gavron's film "The Suffragettes" (2015). The struggle of the English suffragists was successful, obtaining the right to vote, after the end of the First World War. In the United States, they achieved this right in 1919, although other countries had already granted it much earlier, such as Russia in 1917, Finland in 1906 and New Zealand in 1893. In Brazil, this right was definitely granted by Getúlio Vargas, in 1934.

The struggle for the right to vote, after many pickets, prisons and abandonment by many husbands, who were against these changes claimed by the suffragette wives, will mark the beginning of many changes in the feminine condition

In this context, in 1910, an icon emerged that would symbolize the transformations of women, both in the fashion world and in customs. Coco Chanel opens her first hat shop in Deauville, France, bringing new patterns to women's clothing, such as the use of women's slacks, as well as shorter, more functional clothing, giving women more liberal behavior. But the release of her perfume, at a time when this product was not a fashion-driven requirement,

<sup>8</sup> Enfrentavam, portanto, as razões masculinas listadas contra o trabalho feminino qualificado: "inferioridade do cérebro feminino" e "tendência natural" a serem mães, colocando-as também diante da necessidade de exigir direitos políticos e derrubar as barreiras que foram criadas contra a sua atividade econômica. O mundo estava em ebulição e as mulheres clamavam por mudanças e pelo reconhecimento de seus direitos (Ibidem, p. 6).

<sup>9</sup> Available at: <http://www.politize.com.br/conquista-do-direito-ao-voto-feminino/>

since the Victorian era, where modesty was the key, will mark an aspect of feminine sensuality, coupled with the good taste and fame of the Maison Chanel, who will define a new aspect in female behavior, including among conservative upper-class women: that of seduction. In this way, Chanel emerges as a tabloid demolisher and a value changer, who will have a direct role in these women who demanded change.

### **Coco Chanel and women's freedom**

In 2009, two films about Chanel were released: "Coco - Before Chanel" (2009), directed by Anne Fontaine; and "Coco Chanel & Igor Stravinsky" (2009) by director Jan Kounern. The first, with Audrey Tautou in the title role, presents the childhood of the girl Gabrielle Chanel and the abandonment by the father, to the six years, along with the sister, Adrienne (8 years), after the death of the mother, in an orphanage, where will remain until the 15 years of Gabrielle, when they will begin to sing in a simple cabaret, meeting its first lovers. Based on the work of Edmond Charles-Roux (1974), the story presents the fate of a woman who wielded her power at the head of a large company, was the focal point of an era, though it has been considered, throughout its existence, a marginal, "irregular". Born into an inferior social class, abandoned in an orphanage, she fought with the weapons available to lovers to gain their place in society at the time. Her life marks the transition from the "conservative and restrained" to "modern" youth, well in keeping with the spirit of the age, getting her "empowerment".

This irregularity arises in the Paris of the twenties, in the artistic medium, between people like Cocteau, Reverdy, Diaghilev, Colette, that totally broke with the taboos. Étienne Balsan (Benoît Poelvoorde) is the first lover and protector, nicknamed "Coco", and figuratively in the discursive level of greimasian semiotics, his first patron, that allows him to escape poverty. The figurativization of the "patron" takes on the theme "social ascension" of Chanel. He keeps her in a cottage, initially forbidding her from mingling with her friends in society. In this way, her beginning as a stylist is "*irregulier*", it escapes to the normal standards of a well-born citizen, which she was not, since it came from an orphanage. At the fundamental level there is regular and irregular opposition in the social environment.

At one point Coco/Audrey, still from the point of view of Greimasian semiotics, is classified as a subject of disjoint state of its social value/ascension object; but when she rebelled, she became the subject of doing, motivated by the sender "will to be different", using the provocation, which is competentialized, according to a know-how, creating unusual outfits, from the clothes of the lover she had adjusted to his style like vests and long trousers to



## Coco Chanel & Igor Stravinsky

The other film, object of analysis of this text, is directed by Jan Kounen, with script based on the novel of the same title, Chris Greenhalg (2009), presents a Coco (Ana Moulalis) more aggressive, not submissive and lady of his acts, totally "empowered", thanks to the support of Boy Capel. In the first scene, with a huge pair of scissors, with a cigarette lighted on his lips, she nervously tries to pull the brackets off the corset he is wearing, exclaiming to Boy Capel (Anatole Taubman), who asks her what she wanted to do: "I want breathe!":

Picture 4



Picture 5<sup>11</sup>



This scene figurativizes the woman who breaks with values and has the theme "desire for freedom" that will print to her style and will be adopted by the women of the time: without ties, without oppression in dress. At the level of enunciation, the cigarette on the lips and the destruction of the corset are the mark of the woman who breaks with the values of the past. Thus, it appears, breaking taboos, in a party, sometime after the death of Boy, with a loose

<sup>11</sup> Pictures 4 and 5 available at: [https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ\\_AUIBygC&biw=1280&bih=689](https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ_AUIBygC&biw=1280&bih=689)

dress, of brims, naked shoulders, back and lap to the show, whose length leaves the ankles of outside, evidencing, also, that not she wears neither a bodice nor a corset, although the clothes are black, which draws comments from the men present, such as "Even in mourning she looks elegant ..."; and, with regard to mourning: "Was it the husband?" asks another. "No, the lover," answers the first, isotropies that reinforce the freedom achieved by this daring woman. Thus, in contrast to the bourgeois mentality of those present, she dares to appear in mourning for the lover, figuring the "irregular", but assuming the theme of "sensuality explicit", not vulgar. The sensuality is a hallmark of this film, hiring briskly with Audrey Tautou's Chanel, sweet, unlikely, very little "Chanel". Kounen's film features Coco as a woman ahead of her time, when, in 1913, when Igor Stravinsky (Mads Mikkelsen) first appeared in Igor Stravinsky's "Appearance of Spring", she is the only one to be fascinated by the boldness of the work, which was booed by the general public.

After seven years, Igor and his family, now refugees from the Bolshevik Revolution in Paris, have their fate interspersed with that of Chanel. In the generative course of meaning, at the narrative level, the sender performs acts of the order of power or duty-making, according to euphoric or dysphoric values, according to Barros, 1988. Attracted by Stravinsky's work, already rich and famous, as a sender, Coco performs the course of courtesy (euphoric), motivated by the temptation to transform the financial and family situation of the musician, whose play had pleased him in the past. Skilled with knowledge and power-making (she is wealthy and owns a large estate in the "Bel Respiro" camp in Garches), she performs the performance of the miserable hotel in which the enormous family lived, piled in two rooms, to live in their country house on the outskirts of Paris, where the composer's wife could recover, he would have an exclusive room to compose and his children, a great playground. In this way, it is positively sanctioned, as the originator, in its actions, because it obtains its intent. At this moment of the film narrative, Chanel figuratively represents the perfect hostess, covering the theme of the reception, because the family, delighted with the house and with the gesture of Coco, is deeply grateful. In this way, in this way the subject of doing gets the positive sanction of the sender.

It is observed that she, as subject, uses the same stratagem of Étienne Balsan had employed with the young Coco, before the beginning of its career. As soon as they arrive, the Russians startle the whole house in shades of black and white, a characteristic of Chanel, which will also be seen throughout the film, and which appears as an enunciative element of their two sides, which will oppose: that of benefactor and or traitor. Katia (Elena Morozova), the wife in principle timidly executes a course of a subject to do, according to the intimidation: puts her

mark on the head of the couple's bed, extending a Russian tapestry in which predominates red color (like her hair), in order to break the mood set by the house owner, although as the originator of an action, will not get the positive sanction, since Coco will not be intimidated. In the course of the narrative, Katia will become only a subject of state that, incapacitated to execute a performance, since they need the financial aid and also of the house of Coco, presence the same to conquer her husband and to involve him, in a web of ever-greater seduction, without reaction, in the role of a subject of state who is disassociated from his value/love object of the husband. Katia figuratively depicts the submissive, pure, demure wife, even depicted with red hair, very pale skin, and scraped (or nonexistent) eyebrows, similar to Queen Elizabeth I of England, the so-called Virgin Queen. At this point in the narrative one can observe Coco using courtesy to everyone, including giving the couple's daughter a nice dress, and bringing a doctor to take care of Katia's health, even though she practices a wild sex with Igor, in the music room, without the concern of being seen. It is the course of concealment.

Although at the level of the opinion Coco is the model of courtesy to all, secretly carefully elaborates the course of Igor's seduction. First, she approaches the musician alone and asks him to teach her to play the piano, dressing him with positive values (he is the great musician). In a second moment, Coco, wearing a white silk dress, embroidered and loose, first bids farewell to the photo of Boy Capel, turning down a picture frame with both of them, pointing out something she would not want her great Love sees, as a tear trickles down your face. Then, resolute, she becomes a subject of doing, enters the music room where Igor is composing, approaches him and, with the competence acquired by his previous actions for the family (which gives her a power-do), with a single gesture in the neck, executes her performance, releasing the dress, which falls at her feet, revealing herself naked before him. His sanction is positive, since Igor, a conservative man who owes a lot to Coco, does not resist and gives himself to her in a wild sexual relationship on the carpet of the room, completely naked (something out of the ordinary for a family father of the time). From that first encounter, others are repeated, while Coco indirectly influences Igor, so that his music becomes more vigorous and flows with a lot of passion.

Picture 6<sup>12</sup>



Picture 7



This passion that involves both is reflected in the clothes that Coco uses: a dress in various shades of red, yellow, brown, white and black, which she wears under a white jersey (the fabric she adopts), marks of abandonment of mourning. Once again one observes the passionality hidden by the side of gentleness, courtesy, represented by the white coat and the long strands of pearls, one of its characteristic marks. In Grasse, thus dressed, she experiences various odors brought by the perfumer, but rejects all, for she wants one that has "the smell of woman, not of flower". That is, there is an insinuation of a perfume that refers to sex, not innocence ("flower"), to which she gives her name: "Chanel", number 5 added by the perfumer, being the 5th sample. An example of this remarkable sensuality is to take Igor to her room, in the course of seduction, where they have sex in satin sheets (known by the touch of sensuality), one of the fabrics adopted by her in the clothes, too. In an attempt to provoke a separation between Igor and his family, Coco says she would like to spend a whole night with him in Paris,

<sup>12</sup> Fotos 6 e 7 disponíveis em: [https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ\\_AUIBygC&biw=1280&bih=689](https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ_AUIBygC&biw=1280&bih=689)

which he retorts he cannot do. Coco, as the sender, continues the course of the provocation, investing the recipient Igor of negative values, aiming to obtain his acceptance for her purposes. In this way, she asks if he cannot because of his wife:

- Coco: Catherine? Are you just thinking about her now? It was you who made her sick. Will not do the same to me.
- .... (Igor does not respond).
- Coco: For you it's like I do not exist. I do not want this anymore. I'm tired.
- ... (again the silence on the part of Igor).
- Coco: Do you really think a man is worth two women? You cannot write her song without Catherine correcting it later. I'm as powerful as you, Igor. But I'm more successful.
- Igor: You're not an artist, Coco. You're a tissue seller.
- Coco: Get out! [movie scene]

In this way, since the recipient did not accept the manipulation by the provocation, the sender obtains the negative sanction. At the discursive level, Coco figurativizes the famous woman, but Igor, as a classical musician and conservative man, does not see her as a modern, independent, and famous woman. Therefore, the theme of this discursive level is that of gender inequality between men and women. On a fundamental level, the opposition "male power" contrasts with "feminine inferiority".

Bewildered with him, Coco initiates a new movement to provoke the wife, although still in a subtle way. During dinner, while Katia, the modest wife, prays with the family, Chanel only watches the scene, provocatively smoking a cigarette, sitting at the head of the table. At the enunciative level, family values are opposed to those of the liberated woman.

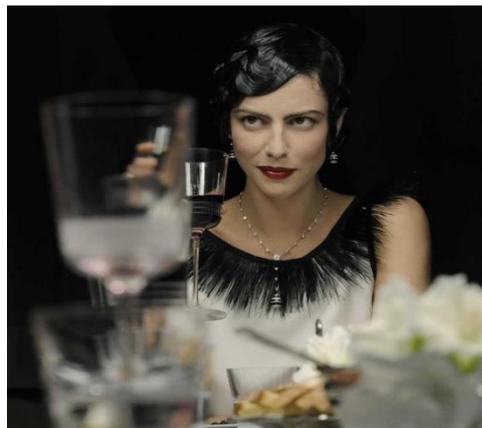
**Picture 8**<sup>13</sup>



<sup>13</sup> Picture 8 available at: [https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbm=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ\\_AUIBygC&biw=1280&bih=689](https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbm=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ_AUIBygC&biw=1280&bih=689)

At a party she offers next, in her house, despite wearing a white dress with a black feathered top, her lips are a bright red lipstick, her hair combed with a few waves, close to her head, set with gomalin, which depicts the fatal woman of the models of the time, also evidenced by the cigarette always lit between the fingers, thematizing the liberated woman. In order to provoke Igor, to make him feel jealous, and also to intimidate the Russian family, she is extremely seductive towards a new musical talent presented to her by Diaghilev, also talking to her friends in the social environment to which she belongs, neglecting courtesy to Igor and his family. As a subject, she obtains the positive sanction on this course, as the recipient Igor rises abruptly and turns to the piano, playing vigorously, in an attempt to show its value. It is the beginning of the conflict between both that will intensify, when Igor makes clear that it will not abandon the family for her.

**Picture 9<sup>14</sup>**



**Picture 10**



<sup>14</sup> Pictures 8 and 9 available at: [https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ\\_AUIBygC&biw=1280&bih=689](https://www.google.com.br/search?q=coco+%26+igor+stravinsky&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKEwj3PnstujSAhXFIJAKHXOLCbwQ_AUIBygC&biw=1280&bih=689)

Katia, observing the situation, confronts Chanel, assuming the role of subject to do, according to the intimidation, asking her if she does not feel guilty for what she is doing, to which the antagonist replies no. In this way, the sender Katia obtains the negative sanction. At this point in the narrative, Katia figurativizes the betrayed wife, and Chanel seductive mistress, covering the theme of "betrayal." With the children as adjutants, also observing what happens, they have only left to leave for Biarritz. In this way (as in the previous one), in an enunciative level, the traitor and the betrayed are confronted. However, after her departure, Chanel finds on her bed a letter left by Katia, who, as the sender, initiates the course of intimidation, performing a doing that strongly reverberates on the other, for leaving Igor and the house, leaving a note on the Coco's Bed:

I recognize the favor you made in welcoming us. What comes next for me is a more difficult subject to address. You know full well that the immoral intimacy that binds you to my husband has caused me great suffering. Even admiring the independent woman you are, that strength you have, I cannot accept your indecency. I beg: listen to your heart. Children need their father. His presence to us is far more precious than to you. [excerpt from the film]

The sanction of the sender Katia is positive, because as a recipient, Coco feels shaken and acts according to a must-do/move away from Igor. Considering Coco's own past history, abandoned by her father in the orphanage and by whom she had always hoped for uselessly, the sender/Katia manages to execute a performance capable of manipulating the recipient Coco, who, from that moment, begins to reject Igor. In this way, as the sender, Katia obtains the positive sanction.

Coco starts to ignore him and a hypocritical relationship is established between them, because even indirectly assisting him in the critical moments for the production of the play, Coco evidently despises him, in various attitudes, such as the one that she appears on horseback, passes by him walking, among the trees, looks him up and down and continues her way. At this moment of the narrative occurs the course of the removal, through intimidation. The empowerment of the woman is once again evident in this scene. A figurativization of this departure is that of Coco to use black again. Igor reacts by getting drunk more and more, but acting through intimidation, the sender Coco forces him to finish the piece, obtaining positive sanction, when he gets that attempt.

In a new attempt to avoid rejection, Igor, as the sender of a new course, in an attempt to attract her, uses intimidation, telling her that Diaghilev will take the ballet to Spain and that he and she too will. But Chanel does not accept manipulation, by retorting that she is not his lover. Igor again tries to act, now according to the temptation (that brings in his bulge a promise, that

of being together), telling her that he will not disappoint her, but again Coco does not accept to be manipulated, responding that he has already disappointed her. Although they do not return to the novel, she helps to make the project come true by drawing the costumes of the new version of the consecration of the Spring, contributing financially (without his knowledge) and awakening him from "Homeric binges" so that he finishes the play.

In the end, the sanction of the sender/Katia, is positive, because Igor, despised, ends up leaving the house, although there is no evidence that he returns to the family in the film, although in the real life stays with the wife until she died in 1939. The film ends, showing Coco and Igor old and lonely, each in his own abode.

### **Final considerations**

As we have seen throughout this text, the female condition throughout history, except for specific situations such as that of Eleonor of Aquitaine and of Boudicca and Maeva, was of total submission to the masculine element.

Only after the Renaissance did the woman begin timidly and subjectively, the resumption of her power with the man, although they had the role of beautifying the halls, their performance was in charge of dissimulations and manipulations on the male agent. Thus, if it was attributed to her the relationship with the beautiful, to the masculine fit the power of decision, granted by physical strength and virility.

Such a situation will change only in the 20th century, not only because of the two Great Wars, but also the achievements of suffragists and those responsible for birth control clinics beyond judicial cases in their favor, and the right to work with more effective labor laws in your favor.

We must also recognize the performance of revolutionary icons such as Coco Chanel who, not fearing public opinion, dared to impose new values, presenting women as a more independent being, free of oppression, the rigor of the taboos of social classes and capable of exposing its real nature, often hypocritical, but with an end in itself. Despite these achievements, the UN primer launched in 2016, shows that in the professional aspect, women still suffer discrimination, with lower wages than men, although they occupy positions that were once unthinkable for women, such as director of large companies. Coco Chanel made it possible to show that everything was possible for women, as long as they dared to leave the condition of submission to which they relegated themselves throughout history.

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