



ISSN: 2230-9926

Available online at <http://www.journalijdr.com>

IJDR

International Journal of Development Research

Vol. 10, Issue, 06, pp. 37062-37067, June, 2020

<https://doi.org/10.37118/ijdr.18256.06.2020>



RESEARCH ARTICLE

OPEN ACCESS

THE CONSTRUCTION OF GENDER IDENTITY IN LAERTE COUTINHO

Michelly Santos de Carvalho

Professor at the Federal University of Maranhão, R. Urbano Santos, s/n - Centro, Imperatriz - MA, 65900-410, Country: Brasil. Email: michelly.carvalho@ufma.br

ARTICLE INFO

Article History:

Received 27th March, 2020

Received in revised form

28th April, 2020

Accepted 06th May, 2020

Published online 29th June, 2020

Key Words:

Gender; Gender performativity;
Laerte Coutinho; Judith Butler.

*Corresponding author: *Michelly Santos de Carvalho*

ABSTRACT

This paper analyzes Judith Butler's category of gender performativity in the conceptions presented by Laerte Coutinho in the documentary *Laerte-se*, available on the global streaming provider of movies and television series: Netflix. For this, we used the thematic analysis methodology to designate the themes (body and gender identity) we focused on. Thus, we observed that Laerte Coutinho has performed the feminine gender. The study of issues regarding identity and body in Laerte's conceptions lead us to find out that she does not theorize about who she is or what she will become.

Copyright © 2020, Michelly Santos de Carvalho. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: Michelly Santos de Carvalho. "The Construction of Gender Identity in Laerte Coutinho", *International Journal of Development Research*, 10, (06), 37062-37067.

INTRODUCTION

Gender studies have gotten great visibility in our society. The LGBT movement (the acronym for Lesbian, Gay, Bisexual, Transvestite, Transsexual and Transgender) has been increasingly articulated in the struggle for equal rights. So, scholars cannot turn a blind eye to such a reality and, therefore, interest in the subject of gender has grown in master and doctoral researches. Considering these issues, the present work, based on Judith Butler's concept of gender performativity, aims to analyze the categories of gender and body in the conceptions presented by Laerte Coutinho in the documentary "Laerte-se". The documentary "Laerte-se" was released in 2017 on Netflix, a global streaming provider of movies and television series. The film brings an intimate and deep profile of Laerte Coutinho's professional trajectory and her gender performance publicization. Laerte was the subject of immense controversy when she declared to be a transgender person, a *possible woman*, and sought legitimacy and recognition of her rights. To develop this research, we employed the Thematic Analysis methodology (Braun; Clarke, 2006) and used Judith Butler (2015/1990), Marta Maria Lopes Cordeiro (2005) and David Le Breton as main authors for the theoretical composition of our work.

ody: Modern societies have given great and dense importance to body and sexuality (Weeks, 2000). This physical space (the body), where modern society is circumscribed, is permeated by several conceptions and meanings, constructed according to the place and time in which we stand. Although it has not a single meaning, today, the body is yet well noticed by its essentially physical aspect, we just need to check the dictionaries to confirm that. In Aurélio dictionary, for example, we find the following definition: "Everything that occupies space and constitutes an organic or inorganic unity". In an interesting article on the emergence of the concept of "body" and the implications of modernity, Diego Rocha Medeiros Cavalcanti states that this kind of understanding is inherited from a Cartesian philosophy strongly based on a Western-modern-bourgeois perception. According to the author, in this conception, the body is seen only in a physical perspective, delimited by the skin which seems to be the last frontier of the individual (Cavalcanti, 2005).

Le Breton (1995) asserts that individualism designs the body at the same time as it constructs the subject, one's difference creates the other, in a society in which the bonds between subjects are fragile, in a perspective of inclusion and separation. All this understanding is derived from Enlightenment values as well as Positivist ones. The body subjugated to scientific knowledge is driven by Cartesian values and objectified by a kind of science that uses

materialistic and rationalized tools in searching an explanation for everything. In addition to these issues, the body is no longer something sacred as it used to be in the Middle Ages. Now science is dissociated from religion, and it has carte blanche to study the body and its implications, especially in disciplines such as Anatomy, in Medicine (Cavalcanti, 2005). From the above, it is important to notice how the construction and domination of the body have occurred as a social and historical phenomenon, especially regarding sexuality. According to Jeffrey Weeks (2000, p.25), "bodies have no intrinsic meaning and [...] the best way to understand sexuality is as a 'historical construct'". In Weeks' perception (2000), the only possibility to historically understand actions related to body and sexuality is to investigate the historical conditions which construct the importance given to the latter at each specific moment. All this, considering the existence of intense power relations that influence the social construction of what is considered normal and acceptable.

Such manifestations of power over the body are visible mainly through the scientific discourse that habitually tries to manipulate the society's perception of the body function and the permissions given to it by asexuality control. Foucault (1979) talks about the social worries about masturbation among young people: "In the name of fear, it was established over children's body - through families, but not stating them as the source - an objectification of sexuality by body surveillance" (Foucault, 1979, p.83). However, this preoccupation with controlling sexual driven among young people undergoes transformations over time. In the twentieth century, the bonds of sexuality control are loosened (a travesty of sexual freedom). Now "everything" seems to be allowed, but such freedom is translated as what Herbert Marcuse (1969) has designated as "repressive desublimation". According to Marília Pisani (2004), the concept of "repressive desublimation" helps understanding how the contemporary social dynamic is configured. The later, on one hand, gives more freedom and satisfaction of individual needs, but, on the other hand, functions as a powerful instrument of domination that is absorbed by the current system and acts by manipulating and controlling the bodies, consciences, desires and needs of social subjects, that is, freedom is only apparent.

According to Foucault (1979), sexuality, as an object of concern and analysis by the instituted power, which watches and controls it, simultaneously produces the intensification of the desires of the individual for his/her own body. Contemporary narcissisms arise. In the author's own words: "In response to body's revolt, we find a new investment that no longer has the form of control-repression, but of control-stimulation: 'Get naked ... but be thin, beautiful, tanned'" (Foucault, 1979, p. 83). On this subject, Le Breton (1995) states that, in modernity, narcissism is one of the pillars of contemporaneous mythologies. "It is one of the veins of social life". Thus, the author emphasizes that "modern narcissism is an ideology of the body, the deliberate search for an experience and seduction culminating point that reflects an attitude in less formal and voluntary times, and a dualism that constructs a body as value" (Le Breton, 1995, p. 165, our translation). In this body cult scenario, in which everything is worth to have a body that fits the socially desirable standards, the concept of a post-organic body arises. Increasingly, bodies are composed of synthetic materials that are not part of the organic structure of the human being. Whether due to health

issues in which we incorporate prostheses to body members, such as devices that help to coordinate heartbeat, peacemakers, and even the inclusion of synthetic materials to tone and design the body to fit the standards of beauty (silicone, Botox, etc.) (Cordeiro, 2005). According to Cordeiro (2005), the hybrid bodies that mix organic with nonorganic matter appear. Closely related to the body issue, we have a quite complex concept of Gender. It was developed especially in the mid-twentieth century by some female authors who questioned the perspective of that time, especially the one linked to the idea of women, which was based in Cartesian models inherited from the Enlightenment positivism. In the next section, we go further on the discussion of this topic.

Gender performativity – Judith Butler: In the book "Gender Trouble: Feminism and the subversion of identity", originally published in 1990, Judith Butler draws a chart of the composition of Sex and Gender in society. The author is mainly influenced by the language semiotic studies of Julia Kristeva and John Langshaw Austin; the psychoanalysis of Sigmund Freud; and sexuality theories in Michel Foucault's thoughts. Her text aims to break the dichotomization of concepts such as Sex and Gender, as well as the binary construction of several social representations present in our environment (male / female, internal / external, body / soul). Thus, she asks: "With respect to gender discourse, to what extent do these problematic dualisms still operate within the very descriptions that are supposed to lead us out of that binarism and its implicit hierarchy?" (Butler, 2015/1990, p. 224).

To create the category of gender performativity, Judith Butler grounded her ideas mainly on the performative dimension of language and the speech acts of Austin (1955). The linguist's thought is divided into two theses: the first one asserts that ordinary or natural language is sacrosanct, that is, it is fine in the way it is and does not need criticism or amendment; the second one considers that philosophical problems have their origin exclusively in linguistic confusion or language abuses (Austin, 1955). From that, the author proposes the constative or descriptive and the performative or realizational speech acts. Constative or descriptive speech acts are related to the register of false/true. On the other hand, performative or realizational speech acts, because they do not describe or report anything, are not performed to verify the truth. They are translated as "doing something more than saying". When they are uttered in certain circumstances, they lead to an action that should not be confused with the action of pronouncing them (Austin, 1955). According to Carla Rodrigues (2012), as speech acts, gender acts, for Judith Butler, would be performative, since they were configured outside the false/true aspect, yet indicating the fragility of the normative issues that regulate gender. This happens when it is explicit the norm only progresses as a structure of continuous citation and repetition in social space. In Butler's words (2015/1990, p.242), "as in other ritual social dramas, the action of gender requires a performance that is repeated"; a repetition that "is at once a re-enactment and a new experience of a set of meanings already socially established, and it is also the mundane and ritualized form of their legitimation" (Idem). For Butler (2015/1990), all our ways of being in the world are performative. We follow a ritual that has been imposed on us according to the roles we play based on the sex we were born, and the gender attributed to it. For women, it is attributed delicacy in gestures, amorosness, motherhood and private space; to men, the

rustic, coarse, objective, virile, strong manner and the public space. So, to each gender, it has been stated a way of socially being, a kind of theatre in which we are all actors and actresses. Thus, according to the author, "acts, gestures and enactments, generally construed, are performative, in the sense that the essence or identity, that they otherwise purport to express, are fabrications manufactured and sustained through corporeal signs and other discursive means" (Butler, 2015/1990, p. 235). Therefore, as gender is marked by the performative, this leads one to believe that it is not position in relation when it is separated from the several acts that constitute and organize social reality (Idem). Butler (2015/1990) thinks the cross-dresser circumvents all these performative conventions since s/he effectively mocks the archetype of gender and the idea of a true gender identity inherent to male and female. Regarding cross-dressers, this is even more evident and transgressive since s/he plays with the difference between the anatomy of the performer and the genre being performed. In this sense, the author suggests the existence of three contingent dimensions of significant corporeality: anatomical sex, gender identity and gender performance. Butler highlights:

If the anatomy of the performer is already distinct from the gender of the performer, and both of those are distinct from the gender of the *performance*, then the *performance* suggests a dissonance between not only sex and *performance*, but also sex and gender, and gender and *performance*. As much as drag creates a unified picture of "woman" (what its critics often oppose), it also reveals the distinctness of those aspects of gendered experience which are falsely naturalized as a unit through the regulatory fiction of heterosexual coherence (Butler, 2015/1990, p. 237, italics in the original).

For the author, the reproduction of gender promoted by drags shows the feature and imitative structure of gender itself. In this, claims the author, is part of the enjoyment of the performance's decline in which there is a necessity of recognizing the radical relativism of the relationship between sex and gender; considering, in this conjuncture, the cultural designs of causal units that are usually presented as natural and necessary in society (Idem). According to Butler, gender is a project with cultural survival purposes since it occurs in a socially compulsory way. Therefore, inserted in compulsory systems and as a survival strategy, gender constitutes a performance with visibly punitive consequences. It is necessary to follow what is set for your gender. If the subject goes beyond this barrier, s/he must deal with the consequences of this oppressive system. Thus, like the speech acts suggested by Austin, gender acts create the notion of what gender is, and without these acts there would be no gender, Butler points out, because there is no inherent "essence", something intrinsic to the individual, nor a paradigm to inspire him/her, moreover it does not constitute data from reality. The author highlights: "Gender is a construction that regularly conceals its genesis: the tacit collective agreement to perform, produce and sustain discrete and polar genders as cultural fictions is obscured by the credibility of those productions (...); the construction 'compels' our belief in its necessity and naturalness" (Butler, 2015/1990, p. 241).

Gender, according to the author, should not be perceived to be something with a stable identity; instead, gender is an identity

subtly constructed in time and instituted in outer space through the stylized repetition of acts that are culturally propagated and diffused, and understood as naturalized and intrinsic to the subject. For Butler (2015/1990), the fact that gender's reality is constructed through continuously socially ratified social performances reveals that there is no essential sex and that the notion of true or permanent masculinity or femininity is socially constructed. And they still occur "as part of the strategy that conceals gender's performative character and the performative possibilities of proliferating gender configurations outside the restrictive frames of masculinist domination and compulsory heterosexuality" (p. 244).

METHODOLOGY

In this study, we used the thematic analysis as methodology. According to Braun and Clarke (2006), this method consists of analyzing and describing the main themes (patterns) of the data obtained in research. This procedure organizes the material and helps to construct a more detailed data presentation, so after that, we can proceed with their verification. "It is not another qualitative method, but a process that can be used with most, if not all, qualitative methods ..." (Braun; Clarke, 2006, p.4). From this, we looked for two themes which appear to be relevant for the perception of Judith Butler's concept of gender performativity in the documentary *Laerte-se*, available on the global film and series provider Netflix. Initially, we watched the documentary film several times and then we determined the themes we would process. Thus, we defined the following themes for the study: "Gender Identity" and "Body". Now, let's understand who Laerte Coutinho is by reading the following section.

Who is Laerte Coutinho?: Laerte Coutinho was born in São Paulo in 1951 and she is one of the most recognized professionals of comics and cartoon in Brazil. She studied at Arts and Communications College of Universidade de São Paulo (USP), even though she has never completed her basic studies. She began her professional life in 1970 working for Sibila Magazine. She has collaborated in publications such as *O Pasquim* and *Balão*. She has also worked for renowned media outlets such as *O Estado de São Paulo*, *Folha de São Paulo*, and *Istoé* and *Veja* magazines¹. The cartoonist's most popular characters are: Overman and Piratas do Tiê.

For Maria Clara Carneiro, a literary theory scholar, who researches metalanguage in comic books,

Laerte is perhaps one of our most conscious authors [...] [of] the mechanisms of power that compel us to always tell the same stories - precepts of an ideology that pretends to be non-existent, as reflected by a gecko in a series of her comic strips. This conscience - political - has always guided her work, which she uses "to investigate the world" (Carneiro, 2014, p.5).

Even with all the public recognition of her work, Laerte has suffered a lot of social pressure and has been the subject of much controversy when she decided to assume her transsexuality. Firstly, she talked about herself as a *cross-dressing*, a person who wears clothes and props associated with the other sex. Nowadays, she defines herself as a possible

¹ Source: <<http://www.infoescola.com/biografias/laerte-coutinho/>>. Accessed on: 03 October 2019.

woman. "I've already imagined myself as a woman, but then, I do not think so today. I think I'm transgender, a transgender person, not exactly a woman. I am a possible woman, a social woman" (Laerte Coutinho in an interview given to Bucchioni, 2016, p.13). Considering Laerte's current media prominence and her engagement with causes of the *trans* struggle, in 2017, Netflix released the documentary "Laerte-se", as we have mentioned earlier in this paper. From the cartoonist's statements in the film, we delimited three themes that we considered crucial for the debate about Judith Butler's concept of gender performativity.

Being a woman: gender identity for Laerte Coutinho



Picture 1: Laerte Coutinho in a photo-essay,
Source: Documentary *Laerte-se*.

At the beginning of the documentary, Laerte Coutinho is painting and questioning: "Why am I being targeted by this camera?" (Coutinho, 2017). The drawing she is making portrays a female body with male genitalia. "I have certain resistance to see myself as an object of investigation, of such attention ..." (Idem). About this, Judith Butler, based on Esther Newton analysis, says cross-dressers subvert and exchange with the expressive and normative model of gender and the perception of some "true gender identity". Now, the feminine body is not only composed of breasts and vagina but can also be composed of breasts and penis. The later may or may not be used for sex. Some crossdressers, inclusively, do not want to remove the organ and use it as a symbol of power over other women, as highlighted by the song "Chifrudo²" by Lia Clark and Mulher Pepita, who states in the lyrics: "I have more to offer. They like the dick."

Laerte speaks about her anxiety and difficulty talking about her life and reveals how deepening facts of her gender performativity in her family can be excruciating. In Laerte's kitchen, the journalist questions how her parents reacted when they first saw her assuming a feminine identity. "The most difficult was my mother ... Because until then, the publication in Bravo magazine, when the subject became public, I was satisfied maintaining my secrecy. More resigned than satisfied!" (Idem). She asserts her mother would not abnegate her, but she would object. Her mother told her to be careful because she would become a target of beatings and persecution. "Then, she is also worried about a theoretical issue because she's a biologist. Her concept of life is dictated by the biologist's life logic" (Coutinho, 2017). When asked about what a woman is,

Laerte states she is "learning" to be a woman with the genitalia she has. In this, we noticed how Butler's gender performativity category makes sense. Laerte is studying (feminine) gender acts. How is the *performance* of being a woman? The more Laerte approaches and assimilates these acts, the more she feels like a woman. Herein is suitable the perception of Simone Beauvoir: "One is not born a woman, one becomes a woman". Laerte is provocative when she questions the binary categorization we are used to: "Is it definitive, or not? You're a woman, and is that it? Damn it! No, because this matter is being shaped, something of lesser importance. (...) What for do I officially need to be a woman or a man?" (Idem).

Identity under construction



Picture 2: Illustration of a transgender woman made by Laerte Coutinho in a painting section

Laerte does not have a clear definition of her identity. The truth is that, in many moments of her career, in several interviews, she has made it clear that she does not like concrete demarcations, that is, of the so-called "little boxes" for categorizing whether a given gender manifestation or act is³. So, in the documentary about her life, Laerte just confirms what she has already said on other occasions and shows the development of how she has perceived and affirmed herself to the world. "Are you a man or a woman? The first answers were of this kind: I am a man and I am assuming some language, some culture, that is considered feminine. I'm invading this area and claiming for my use too" (Coutinho, 2017). Afterwards, her realization widens: "No, I am a woman. I started to claim the right to say, I am also a woman, as well as a man" (Idem). And finally, she realized there are no men or women, and that these identities are socially constructed acts. "These exhibitions are also conventions, possibilities, languages, ... I am increasingly understanding that gender issue is really to be treated as a cultural construction... It was not created by God. Then, I can review everything!" (Idem).

Body: Body is an important category when gender is the issue. It is the subject of constant debates and incursions, whether to define what a desirable body is or to say what defines a female or male body, or yet to state how that body should act or how it should be used. Female bodies are usually controlled by the State, Church, and society. They say a woman must be pure and chaste and should use her body only to procreate, and only after it has an owner (the husband). In this sense, the body is a

²CHIFRUDO (feat. Pepita Woman). Direction: Gabriel Riccieri. [s.l.]: Musical Production: Pedrowl, 2017. Available at <<https://www.youtube.com/watch?v=OJK97kvgA0k>>. Accessed on: Oct 04, 2018.

³For a better understanding of Laerte's perceptions and her media activity, see Túlio Heleno de Aguiar Bucchioni's (2016) dissertation entitled "Laerte 'Vestido de Mulher': uma investigação sobre representações de gênero e sexualidade na mídia" (Laerte 'Women's Dress': an Investigation on Representations of Gender and Sexuality in the Media).

"volume in perpetual disintegration" (Witting, apud Butler, 2015/1990). According to the author, the body is always subject of attention; it is always besieged, being attacked by very terms of History. "And History is the creation of values and meanings by a significant practice that requires the subjection of the body" (Butler, 2015/1990). This is also well discussed by Foucault (1979) when he mentions the social control over the body and sexuality, objects of constant vigilance and control.



Picture 3: Laerte Coutinho in a photo-essay for the Rolling Stones Magazine

Source: Documentary Laerte-se.

As the body has this much significance, Laerte is questioned: "Is it possible to be a woman without this body issue?" She answers: "No way, no one can let the body outside. But the issue can't be summed up to the body". For Laerte, the body issue is central, however, it can not be everything, because there is much more beyond the body. All that because, for her, when the biological issue is the only perspective on the sexuality field, it stands out and all the debate about gender and sex stays on the background. "Your womb is your destiny! This kind of thing... And it is not like that". The body is always changing, and for cross-dressers, this change helps the composition of the outer portrait, since internally they already feel like women. In this process, hormones and incorporation of synthetic materials like prostheses and liquids act to help to delineate the body. Hitherto, Laerte has assumed herself as a woman who had not adhered to such transformations. "I am daring to do something that was in the field of prohibitions. Do not touch your body!", emphasizes the cartoonist. As she has decided to have breast implants, she considers this change an audacity and allied to this a sea of sensations and questions arises: "(...) I am living with the notion that I am a woman without hormones, without a hip and this idea is doable for me, why do I need breasts? So, it's a roller coaster".

Gender *performance* is tied to the notion of the body. It is not possible to separate these categories. It is through the body that most acts happen. When acts happen and body is not in a protagonist role, people are socially charged by "others" as well as by their peers.

I know I do not need them, I exist without breasts, but now I want, and more recently I can, because I can afford it ... And should I? The "should" is a very disturbing question, because it concerns the perception of others. I always hear when I think of this verb (...) some Francistóide (...) asking "And your breasts? When are you going to have an implant?" (Coutinho, 2017)

Thus, the social demand for a "coherent" *performance* is huge. Acts follow social *performances* that are continuously corroborated socially. In this sense, Butler points out that, because they are inserted in this compulsory system, these demands occur as strategies of gender survival with overtly punitive consequences. Results are deployed mainly through ostracism and ridicule treatment. Regarding other trans women who underwent the reassignment surgery, Laerte complains about a demand for a "complete" *performance*. "Are you a woman? I am! Where are your breasts? (...). There is a corporate issue, a matter of requirements to be met. There is an identification matter. It's such a horror!" According to Laerte, these people's performance is a masculine truculence already associated with a male naturalized act of gender: misogyny. She also adds the *performance* that would be attributed to the cross-dresser: "the way people are offended, how they impose themselves, how they beat and say that's the way things are. Drag is like this ... Drag is not like this!". It is interesting that Laerte's comment reminds us of what Judith mentions about cross-dressers: "the drag fully subverts the distinction between inner and outer psychic spaces, and effectively mocks the expressive model of gender and the notion of true gender identity" (BUTLER, 2015/1990, p. 236). When a cross-dresser identity is claimed, Butler's idea is subverted within the very movement of cross-dressers which has claimed for this identity fluidity.

Concluding thoughts

The present work aimed to analyze the gender performativity category of the philosopher Judith Butler in the Documentary "Laerte-se", in which the protagonist is the cartoonist Laerte Coutinho. From the Thematic Analysis methodology, we detached two categories that we have considered important in the documentary film chosen for the research. Thus, we selected to study the themes "gender identity" and "body" and their relationship with Butler's concept of gender performativity. Regarding "gender identity", we divided the discussion between Laerte's identity construction and her perception of being a woman. In the analysis, we observed that the cartoonist has learned the performance of the feminine gender. The acts are being studied day by day and Laerte feels the more she appropriates this *performance*, the more she feels like a woman and comfortable with the gender she identifies herself with. However, regarding the designation of what she is to society, it was found that she escapes categorizations and prefers to leave the question open. For Laerte, it is increasingly evident that there are no men or women and that such identities are socially constructed acts. And, in this sense, they act in social coercion for "coherent" gender acts according to what society imposes and rules. Extremely imbricated in gender identity, the body acts as a central category, but not unique in the construction of what is being a woman for Laerte. She questions the existence, within the LGBT sphere, of an acceptance of the ideology that controls bodies and normalizes gender acts. For Laerte, there is no defined performance for a cross-dresser. The magic lies precisely in the contestation and subversion of norms, as Judith Butler states. Despite her criticism of this notion of dictating the identifying characteristics of a group, specifically the cross-dressers, Laerte lives a dilemma regarding the modification or not of her body when struggles among the verbs need, want, must and can, regarding breast implants. From the analysis of Laerte's conceptions about her gender identity and body, considering the concept of gender performativity, we can

observe an example of how theory can be used to help us to see the world and be in the world. Laerte does not theorize about who she is or what she will become in the future, she only lives her *performance* in the present, avoiding fitting into closed determinations and conceptualizations.

REFERENCES

- Austin, J. L. (1995). *Cómo Hacer Cosas Com Palabras*. Revista literária Katharsis, p. 10-17; p. 36-44. Available at: <<https://goo.gl/xYzV2E>>. Accessed on: 29 mai. 2020.
- Beauvoir, Simone (1949/2016). *Segundo Sexo: Fatos e Mitos*. Translated by Sérgio MILLIET. Rio de Janeiro: Nova Fronteira.
- Braun, Virginia; Clarke, Victoria (2006). "Using thematic analysis in psychology". *Qualitative Research in Psychology*, vol. 2, n. 3, p. 77-101. Available at: <<https://researchspace.auckland.ac.nz/handle/2292/14647>>. Accessed on: 10 mar. 2020.
- Bucchioni, Túlio Heleno de Aguiar (2016). *Laerte "Vestido de Mulher": Uma investigação sobre representações de gênero e sexualidade na mídia*. Master dissertation. Universidade de São Paulo, São Paulo. Available at: <<https://goo.gl/De29nV>>. Accessed on: 2 jan. 2020.
- Butler, Judith (1990/2015). *Problemas de gênero: feminismos e subversão da identidade*. Translated by Renato Aguiar. Rio de Janeiro: Civilização Brasileira, 2015/1990.
- Carneiro, Maria Clara da Silva Ramos (2014). *Da contracultura aos contraquadrinhos*. Catálogo Ocupação Laerte – Itaú Cultural. São Paulo. Available at: <<https://goo.gl/yhAVyS>>. Accessed on: 10 jan. 2020.
- Cavalcanti, Diego Rocha Medeiros (2005). *O surgimento do conceito "corpo": implicações da modernidade e do individualismo*. CAOS - Revista Eletrônica de Ciências Sociais, n. 9, p. 53-60.
- Cordeiro, Marta Maria Lopes (2005). *Do Corpo Orgânico ao Corpo Pós-Orgânico: Uma História de Fragmentações*. Master dissertation. Universidade de Lisboa, Lisboa. Available at: <<http://repositorio.ul.pt/handle/10451/6714>>. Accessed on: 26 feb. 2020.
- Diniz, Débora (2015). *Feminismos modos de ver e mover-se*. In: *O que é Feminismo*. Serra, Carlos (org.). *Cadernos de Ciências Sociais*. Escolar Editora: Lisboa.
- Filho, Amílcar Torrão (2005). *Uma questão de gênero: onde o masculino e o feminino se cruzam*. *Cadernos Pagu*, n. 24, Jan-July, 2005, p. 127-152. Available at: <<http://www.scielo.br/pdf/cpa/n24/n24a07.pdf>>. Accessed on: 20 jan. 2020.
- Foucault, Michel (1979). *Microfísica do Poder*. Rio de Janeiro: Graal. Available at: <<https://goo.gl/wcm5ja>>. Accessed on: 10 feb. 2020.
- Laerte-se (2017). *Direção: Ligya Barbosa da Silva; Eliane Brum. Produção: Tru3Lab*. São Paulo – SP, 1'40", Son, Color. Available at: <<https://www.netflix.com/br/>>. Accessed on: 10 jan. 2020.
- Le Breton, David (1995). *Antropologia del cuerpo y modernidad*. Buenos Aires: Nueva Vision, 1995. Available at: <<https://goo.gl/nZBySQ>>. Accessed on: 20 feb. 2020.
- Marcuse, Herbert (1964). *A ideologia da sociedade industrial*. Rio de Janeiro: Zahar. Available at: <<https://goo.gl/9QSeMF>>. Accessed on: 15 jan. 2020.
- Pisani, Marília (2004). *Marxismo e psicanálise no pensamento de Herbert Marcuse: uma polêmica*. *Revista Mal-Estar e Subjetividade*, vol. 4, n. 1, March, 2004. Available at: <<https://goo.gl/f2j3Zt>>. Accessed on: 12 feb. 2020.
- Scott, Joan (1989). *Gênero: uma categoria útil para análise histórica*. New York: Columbia University Press, 1989. Available at: <<https://goo.gl/eBLEvU>>. Accessed on: 10 feb. 2020.
- Weeks, Jeffrey (2000). *O Corpo e a Sexualidade*. In: LOURO, Guacira Lopes (Org.). *O Corpo Educado: Pedagogias da Sexualidade*. Belo Horizonte: Autêntica. Digital Version Source. Available at: <<https://goo.gl/udXreh>>. Accessed on: 22 feb. 2020.
