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Trans*formations of the Womanly Body: hybrid Feminine Representation in Manga-Inspired Quadrinhos

Tran*formations du Corps Féminin : représentation féminine hybride dans les Quadrinhos inspirés du manga

VIEIRA Keila H.. *Trans*formations of the Womanly Body : hybrid Feminine Representation in Manga-Inspired Quadrinhos*, sous la direction de Gregory B. Lee. - Lyon : Université Jean Moulin (Lyon 3), 2017.
Disponible sur : <http://www.theses.fr/2017LYSE3052>



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N°d'ordre NNT : 2017LYSE3052

THESE de DOCTORAT DE L'UNIVERSITE DE LYON

opérée au sein de

L'Université Jean Moulin Lyon 3

Ecole Doctorale N° 484

Lettres, Langues, Linguistique, Arts

Discipline de doctorat : Etudes Transculturelles

Soutenue publiquement le 09/10/2017, par :

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ACKNOWLEDGEMENTS

I would like to thank my advisor Prof. Gregory B. Lee for his support, for his patience, and for his kindness, principally following the difficulties that I found in writing this thesis in English. For his great suggestion about the research on womanly bodies instead of a female body. Through this remark I could discovery different ways to strengthen my paths towards the defragmentation of the body. Eu gostaria de agradecer também à minha mãe gracinha que teve a coragem de se mudar para a França para me empoderar com seu afeto. Apesar dela não ter a chance de ler a minha pesquisa, em nossos encontros, ela me deu colo e me ajudou a encontrar várias ilustrações sobre a complexidade de se sair de caixas e desfragmentar modelos de gênero. À Paula Luciano pelas nossas inúmeras situações enfumaçadas como pessoas “avec d’ autres origines en France”. I also show gratitude to all colleagues and friends who have been showing me how to go out of closets through places of the wonder and transformations. Je remercie le homme qui habite avec moi, Damien Rohmer, en entrant mon chaos et vivant avec mes multiples personnalités, fantasmes et désirs sur la condition des femmes. À notre brincadeira sur le remplacement du s/he par ha. Et son attention à mis en place ma langue et mon vocabulaire precários. Finalmente je voudrais remercier à l’Université de Lyon 3 pour m’offrant des conditions pour effectuer mes recherches, aussi l’IETT sur le support dans mon chemin trans*.

PRELIMINARY NOTES

- For the transcription of Japanese terms and names we use the Modified Hepburn system.
- The transcriptions of both scholars and visual writers from Japan are listed through the order surname and name, except for the bibliographic references which previously reversed them.
- All extracts quoted in Brazilian Portuguese were translated by us. We also suggested an English translation for the titles of the *quadrinhos* here analysed. While the titles of the manga in English are part of collections already published with this language.

GLOSSARY

Akpalô: female story tellers who are transmitting popular memories.

Bijin-ga: this term means “beautiful person”, but it was applied more to women. It constitutes a genre of the Japanese painting *ukiyo-e*.

Macunaísta: it is a word created with references to the novel *Macunaíma*, by Mário de Andrade, 1928. It connotes a way of migrating through territories for the hybridization of both cultures and body.

Manpu: signs, symbols and characters used in manga to represent emotions.

Orixás: entities who manifest themselves through emotions with a particular symbolic system. As the result of the syncretism during the slavery in Brazil, and the influences of the Catholic church, each *orixá* became associated to a Saint as a mask for keeping their beliefs.

Periguite: this word has an unclear definition which can be a word created by the anthropophagy between “*perigosa*” [dangerous] and “girl”, or from the phonetic translation of “pretty cat” to the Brazilian Portuguese. She is a woman who defends her sexual autonomy and personal freedom, without worrying about social determinations for a female role in heterosexuality.

Porraloca: urban slang of the Brazilian Portuguese used for a person who lives without thinking about the future consequences of her inconsequent or crazy acts.

Precário: means something that can be obtained through a prayer or through a temporary loan. The precarity does not belong to the cultural context in which it is connected, hence it applies to a provisional situation of transfiguration, transition and change.

Sacanagem [naughtiness]: representation of a malice in Brazil that discharges patriarchy. It corresponds to a flexibility of people’s acts on their daily life for them moving between sexual perspectives out of a model of moral. *Sacanagem* also embeds the *mestiça* consciousness proposed by Anzaldúa for breaking down sexual paradigms through within collective lenience.

Sertão [to be so much]: the Brazilian countryside is a main conductive scenario for the creation of fantastic stories in the country. It shows both vastness and denounces the isolation of people living out of the big cities. This sense of “to be so much” was first applied by the writer João Guimarães Rosa in the novel *The Devil to Pay in the Backlands*, 1956

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INTRODUCTION

The Place of Visual Literature in Brazil

Visual literature constitutes an aesthetical combination between text and image in which the development of new localized forms of production and consumption interact with transcultural circumstances in a society. Therefore, in this thesis, we shall analyse representations of the womanly body in visual literature created in Brazil by focusing on a series of hybridized works in which traces of manga are to be found. Although, this cultural manifestation is called *histórias em quadrinhos* in Brazil, or HQ, we opt to use just “*quadrinhos*” for several reasons.

História does not bring out the fact that in this kind of minor literature we find treatments of popular stories, which are multiply dehistoricized and decontextualized. Besides, when we use *história*, it also indicates a pedagogical occurrence constituted by censorship in several governmental periods in Brazil. The word “*quadrinhos*” used alone connects us to the popular imaginary of visual writers, furthermore, it connotes visual literature made in Brazil without mentioning the country repeatedly, since the word “*quadrinhos*” becomes a territorial marker alongside other transcultural manifestations.

We decided to refer to these literary representations as “cultural manifestations” for their proximity with the act of manifesting an opinion or desire. Although this is a work of academic research, by applying “manifestation”, it also brings us close to the idea of manifesto. *Manifestação* in Portuguese means the coming together of

individuals on the street to demand on socio-political change, what would be translatable as a “demonstration” in English. And as a “minor” literature, *quadrinhos* shows a participative voice through the subjectivation of popular stories, thus being real or not, they are placing new symbols into society for “becoming fiction”.¹

Our focus on the visual reproduction of the “womanly” in *quadrinhos* refers to the fact that the creative and innovative moment of visual literature in Brazil used woman’s eroticism, and sometimes pornography, for its development. We find the idea that a beautiful, barely dressed, female character in a visual story would sell well, principally in competition with the USA comic syndicates.

This thesis is concerned with the fact that “woman” as a main character in *quadrinhos* may be a mere aesthetic criterion for an erotic male gaze. However, we also find in this characteristic a counterbalance, since in this same erotic criterion, female characters became an example for personal freedom, independence and autonomy in Brazil. Consequently, “personal freedom” is a key element for moral, cultural and political resonances in this identification of gender.²

We shall ask how this term configures the womanly erotic body to create different gender representatives in visual literature. Sexual issues are no longer peripheral in transnational discussions, they are central in key concerns that range over family, diversity, reproduction and immigration in the world. From these discussions, we see that gender meanings and its values have been challenged while conservative forces postulate sexual change as a sign of moral decay. We live in a

¹ Gilles Deleuze, *Cinema 2: Time-Image*, trans. from the French by Hugh Tomlinson and Robert Galeta Minneapolis, University of Minnesota Press, 1997, p.222.

² Jeffrey Weeks, *The World We Have Won*, London & New York, Routledge, 2007, p.61.

world with two-edge transitions, midst an unfinished sexual revolution that already provided transformation for demonstrations of sexual diversity and difference.

For this reason, in the title we use the prefix “trans” related to transformation of cultural terminologies, with the asterisk, *, inserted between the prefix and the word “formation”.³ The asterisk points to two opposite characteristics on the representation of gender in *quadrinhos*. On the one hand, it is used for censoring words in visual publications, hence it represents the strong cultural control of printing materials in Brazil. And on the other, as we are looking for transgression of meanings and cultural hybridizations, this same asterisk becomes reified by computer language, in which the asterisk is a wildcard character for showing personal freedom of a creativity based on daily instances.

This nomenclature fits into the act of emergence proposed by Bhabha in the *Location of Culture*, which is one of our main empirical foundations for *quadrinhos* analysis.⁴ There is also an identification with Laclau and Mouffe’s comments about cultural and social formation in *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*.⁵ Within these references we are concerned with the fact that through transcultural analysis of visual literature we find common perceptions of the world, as in the case of criticizing a sexual mythology.

³ Although we use the term trans* related to changes that can come in-between trans and formation, “trans*” in gender studies is commonly used as an umbrella term to represent individuals who do not identify themselves with fixed categories. However, there is a claiming that “trans” is already an umbrella alone. Besides, with its excessive use it can exclude non-cisgender people, since they are not considered trans, for example.

⁴ Homi K. Bhabha, *The Location of Culture*, London & New York, Routledge, 1994, p.267.

⁵ Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, London & New York, Verso, 2014, p.129.

For example, in most of visual stories woman is commonly represented through antagonist ways; she is a devoted housewife or a dangerous sexual entity.⁶ Visual stories placed different ideas about the “modern woman” in the world, principally in her positioning inside the household. We note that until the 1970s there is a clear suggestion that “female happiness” follows the idea of woman’s space as private, where she is a “devoted” daughter or mother by following patriarchal standards of citizenship.⁷

From such data in *quadrinhos*, we also find the “minor”, heterogeneous, space of popular culture as a rhetorical surface to transgress a sexual mythology that excludes individuals.⁸ For Gellner moral problems appear when social codes are in conflict in a country; numerous social codes exist in problems related to notions of gender identity and citizenship in Brazil.⁹

We show that women had few opportunities to express themselves as visual writers in the country. While visual representations of the womanly body in printed materials are our point of reference to examine the impact of her reproduction not only in *quadrinhos* but also in her role as citizens in Brazil. Since women first had no voice in either, we intend to show that even within this strong patriarchal apparatus, visual writers showed that it was possible to create an avant-garde literary aesthetic to be used later by women.

⁶ Anne Rubenstein, *Bad Language, Naked Ladies and Other Threats to the Nation: A Political History of Comic Books in Mexico*, Durham, NC & London, Duke University Press, 1998, p.49.

⁷ See Mariorosa Dalla Costa and Selma James, “Women and The Subversion of the Community”, *Pétroleuse Press, The Power of Women and The Subversion of the Community*, n.2, 29 December 1971, http://ccra.mitotedigital.org/sites/default/files/content/dalla_costa__james_women_subversion_comm_pamphlet.pdf. Consulted on 2 November 2016.

⁸ MacIntyre argues that many concepts employed to analyse moral constitution in society have not changed, since there is also tendency to consider the contributions of a single territory to ground this debate. Alasdair MacIntyre, *After Virtue: A Study in Moral Theory*, Notre Dame, University of Notre Dame Press, 2007, p.10.

⁹ Ernest Gellner, *Thought and Change*, Chicago, The University of Chicago Press, 1964, p.85.

We divide this thesis into three parts which can be summarized as formation, carnivalization and cultural performance. Each part starts with an illustrated introduction to characterize the temporality of the cultural manifestations analysed in this thesis. Throughout these parts we interweave immigration to Brazil and to Japan, womanly visual representation in *quadrinhos*, manga and manga-inspired *quadrinhos*, fandom and feminine contradictions. We see them as transnational transferences, visual representations, which are complementary for our perspectives about local histories, or our escaping points against the grand narrative.

In the first part, we introduce cultural formations in Brazil to demystify the understanding that cultural hybridizations are free occurrences. We shall mark that there is an orderly colonized center and a “rest” in a disorderly carnival of marginal rites. Together they promote more deconstruction than social rearrangements. For this reason, there is an introductory chapter describing how cultures in Brazil were contorted by a dominant elite after a process of “independence” which left most individuals marginalized inside the country.

We host the idea of a Brazilianness developed through forms of political authoritarianism towards miscegenation and cultural homogenization, within the presence of transnational communities in many processes of cultural cross-bordering.¹⁰ Since most Brazilians are formed by different colors, territories, queerness and gender identification, they would never form a monolithic cultural movement even in colonization.¹¹ On the contrary, these individuals embody a multiculturalism that helps

¹⁰ Takeyuki Tsuda, “Homeland-Less Abroad: Transnational Liminality, Social Alienation, and Personal Malaise”, in Jeffrey Lesser (Ed.), *Searching for Home Abroad: Japanese Brazilians and Transnationalism*, Durham & London, Duke University Press, 2003, p.122.

¹¹ Linda Hutcheon, *A Poetics of Postmodernism: History, Theory and Fiction*, London & New York, Taylor & Francis e-Library, 2004, p.69.

us to find answers for the cultural decentralization, even though, as Trinh says, multiculturalism does not take us far if it remains a matter of difference between one culture and another.¹²

The moral formation created through a sexual mythology in Brazil shall be first analysed within imaginaries of Brazilian modernity, since women's visual reproducibility is strongly imbricated in them.¹³ We could not locate many women who produced visual literature in Brazil, hence in the first chapter, we will also criticize the construction of her citizenship and cultural participation. Through this literary analysis, we aim locate her presence as a cultural representation to becoming a woman in this "in-between" space amid nationalism, capitalism and popular culture in the country.¹⁴

In the "in-between places" the idea of Brazilianess represents a continuous search for an "identity" that controversially goes against the idea of national integration. For Santiago, it is a place for a clandestine realization of an anthropophagic literary ritual.

Entre o sacrifício e o jogo, entre a prisão e a transgressão, entre a submissão ao código e a agressão, entre a obediência e a rebelião, entre a assimilação e a expressão, ali nesse lugar aparentemente vazio, seu templo e seu lugar de clandestinidade, ali se realiza o ritual antropófago da literatura latino-americana.¹⁵

[Between sacrifice and play, between prison and transgression, between submission to the code and aggression, between obedience and rebellion, between assimilation and expression, there in this apparently empty place, its temple and its place of clandestinity, the anthropophagic ritual of Latin American literature is realized.]

¹² Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics*, New York & London, Routledge, 1991, p.107.

¹³ Marilyn Strathern, *Before and After Gender: Sexual Mythologies of Everyday Life*, Chicago, Hau Books, 2016, p.6.

¹⁴ The power of state interventionism in Brazil is an important variable for assessing its multiculturalism, and for sizing its politics created for the "development" of the Brazilian society. Marilena Chaui, "Cultura e Democracia", *Crítica y Emancipación: Revista Latinoamericana de Ciencias Sociales*, n.1, Jun. 2008, p.58.

¹⁵ Silviano Santiago, *Uma Literatura nos Trópicos*, Rio de Janeiro, Rocco, 1978, p.27.

We note that “she” is both eroticized and foreign in a unique woman’s typology: she is white, with a curvilinear body and long blond or dark hair. In addition, as Sommer says, in South America’s colonial stories it was already common to find in these encounters the representation of the Other.¹⁶ Hence, this is a literature that emphasizes the difference between regions, ethnic groups, immigrants, men and women, political parties and economic interests in Brazil.

We shall address two periods of dictatorship, first the Estado Novo [New State], 1937-1945, a fascist state that managed its cultural meanings to nourish the idea that nation is a monolithic homeland. Secondly, the military dictatorship, 1964-1985, which committed numerous acts of cultural censorship and crimes against humanity. Therefore, for Canclini, in the literature of South America, modernity can be summarized by the hypothesis that there was “an exuberant modernism with a deficient modernization”.¹⁷

Furthermore, “Brazilian foreignness” in this work is applied in a double sense. The first relates to the fact that we write about Japanese immigration into the country, not to locate manga in the territory, but to reveal its role in the development of the *quadrinhos* for adults. Here, we concern the analyses of how *quadrinhos* become hybridized using “foreign” references, and s/he as a visual writer is a creative person

¹⁶ Doris Sommer, “Irresistible Romance: The Foundational Fictions of Latin America”, in Homi K. Bhabha (Ed.), *Nation and Narration*, London, Routledge, 1990, p.81.

¹⁷ Néstor G. Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, trans. from the Spanish by Christopher L. Chiappari and Silvia L. López, Minneapolis & London, University of Minnesota Press, 1995, p.41.

who lives in a huge territory where specific cultural productions are created.¹⁸ In the second sense, we find female characters represented as foreigners to give them an erotic autonomy in visual stories, since they would be otherwise morally condemned if they were born in Brazil. In this female foreignness we also inquiry into the formation of gender spectatorship through the focus on the male gaze that creates the representation of the womanly erotic body in visual techonologies.

We also describe the arrival of Japanese immigrants in Brazil, and how their presence was a pendulum of international moods embedded in economic, cultural and political relationships. While forming “Japanese communities”, as in the case of the Liberdade, a neighborhood in São Paulo, they also introduced elements of manga into *quadrinhos*. These visual writers first created *quadrinhos* without claiming to be producing manga. In choosing to refer to manga as an intertext in Brazil we claim that there is no such thing as a “Brazilian manga”, since *quadrinhos* constitute a cultural manifestation in Brazil that includes many other intertexts from diverse countries, and for the constitution of a womanly image. “Manga” used as a literary label potentially deprives *quadrinhos* of their creative and hybrid possibilities.

In the second chapter “Histories of Quadrinhos in Brazil” we shall see that members of Japanese communities moved to São Paulo to become visual writers in the 1960s. It also follows the “Brazilian foreignness”, mentioned above, in the perspective that the visual constitution of a womanly body in *quadrinhos* as erotic, and sometimes, a main subject for pornography. Consequently, this cultural reproduction

¹⁸ This “foreignness” in Brazil also indicates that both subversive and dominant practices are constantly negotiated by the oppressed in their daily life through inspirations on different foreign cultural manifestations, hence we find that their cultural appropriations indicate a more democratic language for cultural manifestations. Gregory B. Lee, *Troubadours, Trumpeters, Troubled Makers: Lyricism, Nationalism, and Hybridity in China and Its Others*, Durham, Duke University Press, 1996, p.19.

of a “woman”, as a visual character, turned her into a foreigner for a male erotic gaze.¹⁹

We shall see that the military dictatorship from 1964 to 1985 increased the censorship against cultural representations in Brazil, principally towards the representation of sexuality. This is a political specificity that marks our discussions from the middle of the second chapter to the end of the second part. We shall see that in this period of dictatorship, social fear infused different propaganda and imaginaries about a communist invasion of the country. Besides, there were acts to “sanitize” *quadrinhos*, based on the Comics Code created in the USA, which induced numerous analysis from governmental institutions, religious instances and media in Brazil to judge the role of this literary genre.

The third chapter we will analyse closely visual stories and female characters created up until the 1970s in Brazil. In this chapter, we introduce a clandestine visual writer dedicated to creating pornographic *quadrinhos* in booklets, also known as catechisms. Second, we analyse four female characters from different visual magazines, as they shall enable an understanding of both Lorde’s female erotic power and the Anzaldúa’s mestiza autonomy.²⁰

In the second part, we analyse the visual literature distributed through the global structures of soft power global first from the USA and later from Japan. In relation to Brazil they used local experience, feelings and social positions to whitewash cultural forms and transform them into transnational political contexts. This soft power

¹⁹ Pierre Bourdieu, *Masculine Domination*, trans. from the French by Richard Nice, Stanford, University Press, 1998, p.23.

²⁰ Audre Lorde, *Sister Outsider*, Berkeley, Crossing Press, 2007, p.54, and Gloria Anzaldúa, “La Conciencia de La Mestiza/ Rumo a uma Nova Consciência”, trans. from the Spanish by Ana Cecilia Acioli Lima, *Estudos Feministas*, n.13, vol.3, September-December 2005, p.706.

interfered with and adjusted “foreign sources” to create cultural expressions inspired on local imaginaries.²¹

In parallel with soft power, we shall observe that social contradictions were represented through daily *novelas* [soap operas] offering new subjectivities to audiences.²² The *tropicalista* movement also used transcultural events to bring the anthropophagic subjectivity into the appropriation of otherness with the mix of a culture industry into the Brazilian cultures. They constituted a multicultural space for encounter, clash and renegotiation of subjectivities.²³ We also note that the visual writers with Japanese ancestry left São Paulo to live in Curitiba in a search to be far from the censors’ headquarters.

In chapter five, we see that a poetic of hunger introduces the carnivalization of cultures in Brazil through cultural margins, constituting a tactical tool to transgress the didactic hegemony of national history.²⁴ The concept of “hegemony” is often used to explain the relative stability of capitalist societies, being a mixture of both cultural consensus and political coercion.²⁵ Wherein we shall introduce a metaphorical word/world of cultural hunger that slips from one culture to other for the tasting of a different representation of gender in *quadrinhos*.²⁶

²¹ Ulf Hannerz, “Scenarios for Peripheral Cultures”, in Anthony D. King (Ed.), *Culture, Globalization and the World-System*, Binghamton, State University of New York, 1991, p.123.

²² John Fiske, “Television: Polysemy and Popularity”, *Critical Studies in Mass Communication*, vol.3, no. 4, December 1986, p.405.

²³ Alvaro Neder, “O Coletivo Anônimo e a Trama dos Gêneros: Subjetivações Plurais e Intertextualidade no Brasil dos Anos 1960”, *Per Musi*, n.30, 2014, p.176.

²⁴ Edward MacRae, *A Construção da Igualdade: Identidade Sexual e Política no Brasil da “Abertura”*, Campinas, Editora da UNICAMP, 1990 p.28.

²⁵ Bryan S. Turner, *The Body & Society: Exploration in Social Theory*, Los Angeles, London, New Delhi and Singapore, Sage, 2008, p.77.

²⁶ For Sodré performances of cultural instability are an important tool to break techno-economic instances of soft power relations. Since cultures define borders and establishes a cultural/national theory, they also justify both individual meanings and attitudes of people inside a country. Muniz Sodré, *A Verdade Seduzida: Por um Conceito de Cultura no Brasil*, Rio de Janeiro, Francisco Alves, 1988, p.8.

The subsequent chapter is consecrated to the historical composition of manga by first emphasizing its political characteristics through the *gekiga*, as this genre offers outstanding messages about gender identity and sexual performances to the world of popular culture. These cultural productions are more than countercultural forms of the visual literature created in Japan, rather they represent the growth of women's role as visual writers in the world. We also focus on *shōjo* manga created by female visual writers, as they were the first ones who created visual stories about sexuality and fantasy out of a heteronormativity.

We leave the Brazilian territory to provide the cultural database that inspired many female visual writers to create *quadrinhos*. Since, for Kinsella, the popularity of the *shōjo* stories is far from being a discrete event reserved only to Japan, thus, we shall see that the interconnection between *quadrinhos* and *shōjo* manga later becomes a transgressive source for the representation of the womanly body in Brazil.²⁷

We shall see that from the 1980s Brazilian-Japanese started to consider homeland through a national doubling scored in-between these two countries; in Brazil, they are Japanese, and in Japan they are Brazilians. Whether or not transnationalism is the crossing between international borders, after a person goes inside a different national territory, s/he is involved into different structures of life and fantasy.²⁸

Nevertheless, as we are searching for a different visual representation of women in *quadrinhos*, it cannot be a move that follows old anthropological traps: ones that would establish a territorial comparison. In this sense, our objective is not to

²⁷ Sharon Kinsella, *Adult Manga: Culture and Power in Contemporary Japanese Society*, London & New York, RoutledgeCurzon, 2000, p.138.

²⁸ Daniel T. Linger, *No One Home: Brazilian Selves Remade in Japan*, Stanford, Stanford University Press, 2001, p.49.

compare the presence of immigrants in those countries, thus, we are avoiding any impression that one place is more developed than another.

In the sixth chapter, we analyse visual magazines created in the 1980s, a period considered as a moment of political transition towards democracy in Brazil. They show the results of the *tropicalista* poetic message along with Rocha's aesthetic of hunger that deconstructs soft power meanings with the uses of a playfulness for both appropriation and denounce of a violent pastness.²⁹

In the third part we see that the sights of cultural deconstruction of these movements formed a fandom of storytelling through a visual literature which crosswise local and international interpretations to interconnect woman's roles in different places. It is a period in which individuals in Brazil find further democratic perspectives, for example, with the investment on the internet and on the movement for free software. These cultural voices have an important role for our objective: to find the missing women in the cultural intertexts of Brazil.

They are women who are part of a state of becoming in popular culture through the reinvention of their selves following their mythological struggles. We do not move a Brazilian marginality to a "female center" so as to avoid reverse antagonisms of the patriarchal domination. In this third part we use margins, center, peripheries, precarities and other worlds as redoubled multicultural positions.

In the seventh chapter, we shall see that from these ways of storytelling, mainly produced via fanzines, *quadrinhos* start to represent a literature in the act; an act of speech in which the author/character crosses a threshold that does not separate her

²⁹ Glauber Rocha, "The Aesthetics of Hunger", trans. from the Portuguese by Burnes Hollyman and Randal Johnson, 1965.
https://www.amherst.edu/media/view/38122/original/ROCHA_Aesth_Hunger.pdf. Consulted on 10 April 2015.

or his private life from politics.³⁰ As for Sanjek “all fanzines are, in essence, public expressions of private pleasures”, hence, it is a milestone of both subcultures and fandom, and before the internet, they had the greatest countercultural currency in public space.³¹

Otaku fandom, with a direct relation with the consumer society, also enables us to understand new representations of the womanly body, principally by the fact that while some societies tried to suppress sexuality the *otaku* celebrated it.³² Therefore, in this chapter we also posit that *otaku* are not just a limited to a Japanese cultural sphere, since within its both post situational tendencies and global cultural receptivity we find an imaginative universe that presents girls constantly struggling to save the world and often themselves.

We suggest that fandom is not only the result of an individual connection with cultures, it is a predisposition to a free local expressivity.³³ These transnational connections became extensively part of *quadrinhos* from the 1990s onwards. We observe that they have different ways for both transmitting and valorizing genders representation, showing that female visual writers have been contesting normative relations mainly related to beauty industry.³⁴

We end this chapter with the analysis of *otaku* performed in Brazil through the act of cosplay and of visual stories wherein the body in *quadrinhos* becomes hybridized

³⁰ M. M. Bakhtin, *Toward a Philosophy of the Act*, trans from the Russian by Vadim Liapunov, Austin, University of Texas Press Slavic Series, n.10, 1993, p.33.

³¹ David Sanjek, “Fans’ Notes: The Horror Film Magazine”, in Ernest Mathijs and Xavier Mendik, *The Cult Film Reader*, Maidenhead, Open University Press, 2008, p.419.

³² Saitō Tamaki, *Beautiful Fighting Girl*, trans. from the Japanese by Keith Vincent and Dawn Lawson Minneapolis & London, University of Minnesota Press, 2011.

³³ Mark Duffet, *Understanding Fandom: An Introduction to the Study of Media Fan Culture*, New York, London, New Delhi & Sydney, Bloomsbury, 2013, p.166.

³⁴ Gitte M. Hansen, *Femininity, Self-Harm and Eating Disorders in Japan: Navigating Contradiction in Narrative and Visual Culture*, London & New York, Nissan Institute & Routledge Japanese Studies Series, 2016.

through elf environments, manga and role playing games. In the subsequent chapter, we analyse autobiographic stories created by women to settle our interrogation of her single image and memory as “woman” to be hybridized in fiction. Within the formation of different womanly imaginaries, we understand that “she” has a close relationship with the carnivalesque ritual, principally because *carnaval* is considered the concrete representation of cultural syncretism in Brazil.³⁵ Sontag’s idea of “camp” also supports this hybridism as a cultural phenomenon that speaks about womanly fantasies without prescribed cultural standards.³⁶

We analyse parodies and pastiches of “beautiful fighting girls” focusing on her aesthetic trans*formation, since these characters in *yuri*, *yaoi* and slash creations have been mimicking several cultural productions into queer interpretations of cultural productions. They recreate imaginaries for the reproduction of womanly body within the appropriation of popular visual stories from culture industry.³⁷

In chapter nine we observe that webcomics have been producing a political representation of genders empowered by sexuality; they culturally determinate new daily constructions of both language and power relations within the multiculturalism of queer voices. Thus, we shall see that through webcomics wild variations of bodily representations or even sexual identifications show body transitions interconnected by a cultural heterogeneity between transnational networks.

We analyse productions created by trans women, visual writers, for perceiving that their trans gendering experiences illustrate body transitions, cross-dressing and

³⁵ Roberto DaMatta, *Carnavais, Malandros e Heróis: Para uma Sociologia do Dilema Brasileiro*, Rio de Janeiro, Rocco, 1997, p.40.

³⁶ Susan Sontag, *Against Interpretation and Other Essays*, London, Penguin, 2009, p.291.

³⁷ Lauren Berlant and Michael Warner, “Sex in Public”, *Critical Inquiry*, Intimacy, vol.24, no. 2, Winter, 1998, p.548.

cross-living practices that trans*form notions about a “sexual nature”. Although, in trans gendering we also perceive circumstances which can still essentialize sexual categories. We find on the aesthetic creations of trans* individuals the inherent potential to insert in our daily lives the queer state of transformation.³⁸

Approaches: Cracking Epistemological Damns

Studies on the constitution of the imaginary in visual literature have been helpful in numerous aspects for understanding the process of national positioning, as all nations are dependent on imaginary constructions developed by a fictional apparatus. Brennan reminds us that “it was in the novel that previously foreign languages met each other on the same terrain, forming an unsettled mixture of ideas and styles, themselves representing previously distinct peoples now forced to create the rationale for a common life.”³⁹ Thus, fantasy on the edge of each society means our location in the edge of each national reality, since Baudrillard also points out that in this context we “live everywhere already in an aesthetic hallucination of reality.”⁴⁰

The analysis of popular culture gained this new perspective about nationalism based on the role of fantasy within cultural studies, visioning “cultures” into national, ideological and common imaginaries. Thus, in this thesis, we use also the word “popular” as a participatory element against the hegemonic mythology.⁴¹ We see popular culture as a creative manifestation of everyday life, and consequently through

³⁸ Weeks, p.144.

³⁹ Timothy Brennan, “The National Longing for Form”, in Homi K. Bhabha (Ed.), *Nation and Narration*, London, Routledge, 1990, p.50.

⁴⁰ Jean Baudrillard, *Simulations*, trans. from the French by Paul Foss, Paul Patton and Philip Beitchman, Los Angeles, Semiotext[e], 1983, p.147.

⁴¹ M.M. Bakhtin, *Rabelais and His World*, trans. from the Russian by Helene Iswolsky, Bloomington, Indiana University Press, 1984, p.166.

our methodology we criticize strict disciplinary approaches towards a transtextuality of myths that belongs to no one.⁴² Popular culture embeds politics of liberation, affirmation and recognition, since this is a field also developed on the streets, where courageous individuals go out to claim their rights for dignity.⁴³

Numerous discussions about cultural identity in both cultural and national fields have been focused on individual as authors of her or his own identity.⁴⁴ In our “post” tendency we find that this is a play with the grand narrative in direction of the representation of different lifestyles.⁴⁵ The sense of cultural transition in these “post” worlds demarcates a period or a lived feeling in globalization hence it demarcates a search for a language or representation that shows changes in the world.⁴⁶

We cannot ignore that when we are researching a Culture, with capital “c”, it is essential to locate the Other within it, as we are also contrasting the singularity of a culture in the nomenclature of a national identity.⁴⁷ In the first part, our epistemology considers the work of anthropologists and sociologists, while we bear in mind the delicate historical context of cultural formation in Brazil. Whether its cultural formation concerns a colonization of an individual self-understanding, of intersubjective relations, constructions of reality and civil normativity, it connects gender to nation in seeking to erase cultures, ecological practices and variations of

⁴² Trinh, p.108.

⁴³ Richard Parker, “Resistência e Reconstrução: Estudos sobre Diversidade Sexual e Diversidade de Gênero em Tempos Sombrios”, Lecture, VIII Congresso Internacional de Estudos Sobre a Diversidade Sexual e de Gênero da ABEH, Juiz de Fora, November 23, 2016.

⁴⁴ Nikolas Rose, “Identity, Genealogy, History”, in Stuart Hall and Paul Du Gay (Ed.), *Questions of Cultural Identity*, London, Sage Publications, 2011, p.147.

⁴⁵ Sodré, p.170.

⁴⁶ Weeks, p.108.

⁴⁷ Hutcheon, p.12.

knowledge. We shall see that this “civil norm” through anthropology and sociology transforms reproductive and social performances.⁴⁸

On the one hand anthropology has close relations with European ethnocentrism, and on the other this same anthropological discourse locates cultural contradictions that allow us to question its ideological modes of homogenization.⁴⁹ In addition, anthropology is the only thing that documented many extinguished cultures inside a country. Hence, within anthropological comments we found alternatives to diversify our cultural problematic, since as Rosaldo claims, it is also means by which to contrast the historical asymmetries produced in different places of the world.⁵⁰ We, furthermore, have tried to rescue information and knowledge once condemned by “history” through the interpretation of what is abstract in citizen’s normativity in Brazil, and to apply implicit and explicit vocabularies of its cultures.

Through sociology we understand that many social systems included both biology and psychology to organize and explain social roles, separations and opportunities concerning the gender binaries men/women. Sociology also includes patrimonial kinship into institutional groups, thus, it is a discipline that once assumed a society assigned to classification, categorization and patrimony to form a strategic positioning of individuals into a hierarchical structure.

While we see that individuals vary their cultural interests, attitudes and behaviors independently of such classifications, and within the convergence of capitalism with print technology, visual literature moulds their multiculturalism into

⁴⁸ María Lugones, “Toward a Decolonial Feminism”, *Hypatia*, vol.25, n.4, Fall 2010, p.745.

⁴⁹ Whether the goal of anthropology looks forward the “study of man [sic]”, we should also consider that it was a discipline historically constructed by the division between West and Non-Western. Lila Abu-Lughod, “Writing Against Culture”, in Richard G. Fox (Ed.), *Recapturing Anthropology: Working in the Present*, Santa Fé, School of American Research Press, 1991 p.467.

⁵⁰ Michelle Z. Rosaldo, “The Use and Abuse of Anthropology: Reflections on Feminism and Cross Cultural Understanding”, *Signs*, vol. 5, no. 3, Spring 1980, p.399.

the idea of nation.⁵¹ On the one hand we also find a great schizophrenic capitalist explosion provided by culture industry, with the image that gets lost in the sexual meaning of modernity. And on the other, there are communities such as the LGBTQIA transforming sexual identification that juxtapose these cultural commodities and image.

Variations between knowledge in local, ethnic, migratory, queer and trans* studies suggest perceptions about colonialism, sexual normativity, capitalism, patriarchalism and nationalism.⁵² What they achieve is not something minor, but an interaction on seemingly unrelated or scattered cultural phenomena that change our understandings of the complex architecture of power, supremacy and oppression. From this perspective, we do not concern theoretical disputes with the understand that we need to concentrate on the fact that individuals want to live their choices openly and legitimately with mutual care, responsibility and transparency.⁵³

As this is a study about visual literature in Brazil, it does not mean that we work on a “third world literature”; apprehending that “third world” definition might even restrict our theoretical foundation.⁵⁴ Following Mignolo, we consider that the huge cultural heterogeneity of social formations cannot be submerged into a “classified world” as a socio geographic identity.⁵⁵ In this type of territorial demarcation,

⁵¹ Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, London & New York, Verso, 1996, p.10.

⁵² Sirma Bilge, “Theoretical Coalitions and Multi-Issue Activism: “Our Struggles Will Be Intersectional or They Will Be Bullshit!””, in Sandeep Bakshi, Suhraiya Jivraj and Silvia Posocco (Ed.), *Decolonizing Sexualities: Transnational Perspectives, Critical Interventions*, Oxford, Counterpress, 2016, p.116.

⁵³ Judith Butler, “Corpos que Ainda Importam”, in Leandro Colling (Org.), *Dissidências Sexuais e de Gênero*, Salvador, EDUFBA, 2016, p.21.

⁵⁴ Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*, London & New York, Verso, 1992, p.120.

⁵⁵ Within the notion of four, six or seven continents as a type of world separation there are also other subdivisions between Asia, Africa, America and Europe. Hence we see it as a cartographic division which outlines not only discussions about geographic divisions, but also antagonist imaginaries between Occident and Orient or North and South. Walter Mignolo, *The Idea of Latin America*, Malden, Oxford & Victoria, Blackwell, 2005.

according to Butler, there is also tendency to produce world measures, where in the “third world” gender oppression would be revealed to be “symptomatic” or “barbaric”.⁵⁶

For the composition of this thesis we did an extensive research of images, to illustrate both the passage of time and the aesthetic transformations of the womanly body in *quadrinhos*. We collected a hundred images not only related to the visual literature in Brazil and Japan, but also examples of movie posters, magazine covers and political campaigns, because all these images interconnect to the constitution of a model to be constantly hybridized.

“Representation” is a latent concept in modernity/coloniality analysis, because it makes us believe that there is a world out there and men/humans represent it.⁵⁷ It also corresponds to a coloniality of knowledge that establishes ideas about modern signs of racial representations and sexual classification creating not fictions, but a representation that determinates of what exists in a territory. Thus, as a counterpoint, in this thesis, we use the notion of anthropophagic subjectivity, which Rolnik proposes to indicate the process of absorbing different representations inspired on the “Manifesto Antropofágico” [Cannibal Manifest], 1928.⁵⁸ For her it gives a *modus operandi* for creative and performative cultural manifestations in Brazil, since this territory is known worldwide for both miscegenation and hybridization, not only

⁵⁶ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, New York & London, Routledge, 1990, p.76.

⁵⁷ Walter D. Mignolo, “Decolonial Body-Geo-Politics at Large”, in Sandeep Bakshi, Suhraiya Jivraj and Silvia Posocco (Ed.), *Decolonizing Sexualities: Transnational Perspectives, Critical Interventions*, Oxford, Counterpress, 2016, p.x.

⁵⁸ See Oswald de Andrade, *Do Pau-Brasil à Atropofagia e às Utopias*, Rio de Janeiro, Civilização Brasileira, 1978, p.11.

culturally, but also in terms of individual bodies.⁵⁹ For example, this is a feature that has been researched for a long time through studies just as the ones made by Levi-Strauss about the *bricoleur*.⁶⁰

We shall see that cultures in Brazil are not only inscribed from the environment into the body; into its semiotics they also emanate the body to the environment. The body performatize culture while the cultures produce the body.⁶¹ Therefore, by confronting the sexual myth, formed by regulatory regimes, her represented eroticism is not only our source to project a problematic, but also a way for distancing us from a “national identity”.⁶² Mythologic representations shape gender meanings, hence they allow us to propose an alternative image for womanly representations in visual literature.

Gender, sex and sexuality are slippery terms which relates both to otherness and difference, but the mapping of “sex” and “gender” has been one of the most successful initiatives of the feminisms towards a policy that defines refusal of master theories.⁶³ Within this context, Haraway says, “the politics of difference that feminists need to articulate must be rooted in a politics of experience that searches for specificity, heterogeneity, and connection through struggle, not through psychologistic, liberal appeals to each her own endless difference.”⁶⁴

⁵⁹ Suely Rolnik, “Subjetividade Antropofágica/Anthropofagic Subjectivity”, in Paulo Herkenhoff and Adriano Pedrosa (Ed.), *Arte Contemporânea Brasileira: Um e/Entre Outro/s*, XXIVª Bienal Internacional de São Paulo, São Paulo, Fundação Bienal de São Paulo, 1998, p.129.

⁶⁰ See Claude Levi Strauss, *Tristes Tropiques*, Paris, Plon, 1955.

⁶¹ Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*, London & New York, Penguin Books, 1966, p.68.

⁶² Butler, 1993, p.15.

⁶³ Eve K. Sedgwick, *Epistemology of the Closet*, Berkely & Los Angeles, University of California Press, 1990, p.27.

⁶⁴ Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*, New York & Oxon, Routledge, 1991, p.109.

We shall see how individuals self-understand themselves outside class, nation or as a gender subject. They are active performers of difference, creators of cultures, and who sense their self-understandings extensively covered by a wide range of cultural practices.⁶⁵

Visual technologies shape the ways that we gaze the body in its potentialities and erotic perceptions, therefore we find powerful terms related to womanly self-production and self-invention.⁶⁶ This is a social process of individualization that shows democratic imperatives for individuals to find their place in gender as a product of numerous social technologies. Wherein without the perception of a fixed sexual identity, the sexual language becomes complex by different distinctions of fantasy and reality collapsing into this social environment.

The Academic Interest in Visual Literature: The Queer Aspect of Characters in Transit

Academic interest in graphic stories first came from individuals who were inimical to this literary genre. Hence, psychiatrists, journalists, priests and mothers assigned the blame for social “crimes” to visual literature. However, today there are universities specialized in the conservation and preservation of these printed materials as a primary source for cultural studies. Consequently, today we find an extensive data base of articles published in diverse types of media, as in the case of the printed journal *International Journal of Comic Art* (1999-) and other countless sites in electronic format.

⁶⁵ Stuart Hall, “The Question of Cultural Identity”, in Stuart Hall et al. (Ed.), *Modernity: An Introduction to Modern Societies*, Malden & Oxford, Blackwell Publishers, 1996, p.621.

⁶⁶ Anne Allison, *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*, Berkeley, Los Angeles & London, University of California Press, 2000, p.36.

There are also numerous events dedicated solely to this graphic language, such as the Festival International de La Bande Dessinée in Angoulême, France. With the book, *Understanding Comics*, written in graphic format in 1993, Scott McCloud also reinforced the interest in studies in visual literature.⁶⁷ And in this same decade, the construction of manga's subjectivities also began to call the interest of universities, museums, communicative media and even politicians who were confessing reading manga in their spare time.

The interest in visual literature also increased considerably once other forms of cultural expression began to use its aesthetic resources, witness Roy Lichtenstein's and Andy Warhol's artworks. Similarly, movie directors have been also inspired by visual literature to elaborate the frame working of their films, as Orson Welles, Frederic Fellini, Luis Buñuel, and more recently Wes Anderson and Guy Ritchie. In addition, Quentin Tarantino in the first volume of *Kill Bill*, 2003, produced the whole scene "Chapter 3: The Origin of O-Ren" in anime to tell the tragic death of a character's parents who had Japanese origins.

Cross-media inspirations attracted writers and researchers from different disciplines to elaborate numerous perceptions about the ways in which visual stories are used as source of inspiration. Nevertheless, the literary genre "graphic" for a long time remained semantically assigned to the status of a minor form of literature. Duncan and Smith point out that in the recent media we find efforts to "rehabilitate" this notion by using a different term: graphic novel.⁶⁸

⁶⁷ McCloud refers to "comics" as a mediatic way to diffuse a cultural message as a container for different ideas and images. Scott McCloud, *Understanding Comics: The Invisible Art*, New York, Harper Perennial, 1993, p.42.

⁶⁸ Randy Duncan and Mathew J. Smith, *The Power of Comics: History, Form and Culture*, New York & London, Continuum, 2009, p.4.

However, in this thesis we use the term “visual stories” or “visual literature” for two reasons. First, part of the material analysed in this manuscript cannot be described as novels, but rather, short stories or even strips. Second, this “rehabilitation” is closer to a marketing mechanism than to a valorization of graphic novel’s as a cultural manifestation. We also avoid the separation of visual stories from their political contexts; as a form of minor literature they express ideas from oppressed majorities. In minor discourse, there is an act of emergence situated “in the antagonistic *in-between* of image and sign, the accumulative and the adjunct, presence and proxy.”⁶⁹ Thus, as the world is full of fleeting signs in-between languages and subjects, her or his textual cultural expressions will form networks of collective values, where the visual writer constitutes power relations.

Woman as a Mass Culture: Her Massive Corporal Metamorphosis

Magazines for girls, romantic novels or visual stories for a long period were not legitimized by the academy, moreover, these cultural expressions were considered part of the “mass cultural products”. They were also considered women’s favorite literature. But, as Huyssen argues, on the contrary, female cultural creations have been challenging these stereotypes and classificatory analogies of gender.⁷⁰

It was especially the art, writing, film-making and criticism of women and minority artists, with their recuperation of buried and mutilated traditions, their emphasis on exploring forms of gender- and race based subjectivity in aesthetic productions and experiences, and their refusal to be limited to

⁶⁹ Bhabha, 1994, p.225.

⁷⁰ In the end of the nineteenth century the notion of mass culture became related to “women”, while an “authentic culture” remained as a male prerogative. Therefore, such consideration of mass culture as feminine provides a historical perspective which equated femininity to consumption while masculinity the creation.

standard canonizations, which added a whole new dimension to the critique of high modernism and to the emergence of alternative forms of culture.⁷¹

Women in the world are far from having common interests in terms of for their different histories, power relationships, authority and erotic interpretation.⁷² However, even with some conflict of interests, there is a mutual understanding over the complexity of the power apparatus that interweaves women's daily conditions into the world.⁷³ Principally when we observe that women as a sexualized Other grip a violence that rather cannot be reduced to a single gender, but its is a dominative power built through heterosexuality.

For Pollock sexuality, modernism and modernity cannot be related only to women, hence, we shall defend the notion that these cultural manifestations created by women have been enlacing new networks where the feminine sense thrives as heteronormativity.⁷⁴ In a reactive sense this process that both erased and reworked cultural practices for the trans*formation of gender subjectivities; *quadrinhos* in Brazil were represented differently when written by the hands of women.

⁷¹ Andreas Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism*, Bloomington & Indianapolis, Indiana University Press, 1986, p.27.

⁷² Weeks, p.79.

⁷³ Micheal Foucault, *Power/Knowledge: Selected Interviews and Other Writings – 1972-1977*, trans. from the French by Colin Gordon et al, New York, Pantheon Books, 1980, p.56.

⁷⁴ Griselda Pollock, *Vision and Difference: Femininity, Feminism and the Histories of Art*, London & New York, Routledge, 1988, p.121.

Pratt claims that historically female literature constitutes new modes of knowledge and subjectivity.⁷⁵ The representation of sexuality in *quadrinhos* present discussions about women's practices on its "sexual factors", including prostitution, pornography, sexual harassment, abortion and many other incursions related to the womanly body. In Brazil, first, she existed without citizen's rights, and second, after becoming a citizen she still struggles to conquer a great list of basic social revindications as security, body control, work or child bearing. Therefore, she needs to find herself inside a country where her participation in cultural transformations is possible through historical storms.

We observe that the contextualization of gender in *quadrinhos* indicates performative instances, since it places sexuality in the arena of power relations.⁷⁶ The body has been designed as a palimpsest which guards inscriptions of power relations inside a society, thus as Foucault says "discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it."⁷⁷ Thus, sexuality in visual literature is a form of performatic power through the exposition of divisions that enforces heterosexuality and institutionalizes female submission.⁷⁸ The control of sexuality has a substantial history

⁷⁵ Women were often involved in political and social acts that included visiting prisons, orphanages, hospitals, and many other institutions. As writers, they invoked metaphors contrary to the conventional construction of the American landscapes made by their husbands. For example, in Gertrudis Gómez de Avellaneda's poem "The American Traveler" symbolizes the broken dreams of natives in a colonized territory. Her metaphor connects us to Castoriadis' perception about the moving magma that preserves cultural imaginaries through the individual conscience of both history and land. See Gertrudis Gómez de Avellaneda, "The American Traveler", Cuba, 1852; Cornelius Castoriadis, *L'Institution Imaginaire de la Société*, Paris, Éditions du Seuil, 1975, p.497, and Mary L. Pratt, *Imperial Eyes: Travel Writing and Transculturation*, London & New York, Routledge, 1992, p.157.

⁷⁶ Carole S. Vance, "Pleasure and Danger: Toward a Politics of Sexuality", in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, Boston, London, Melbourne & Henley, Routledge and Kegan Paul, 1984, p.10.

⁷⁷ Foucault, p.101.

⁷⁸ Catharine A. MacKinnon, "Feminism, Marxism, Method, and the State: An Agenda for Theory", *Signs*, Vol. 7, No. 3, Feminist Theory, Spring, 1982, p.532.

in Brazil, where the management of both her sexual desire and body shaped ideologies for her citizenship.⁷⁹

Hall points out that feminism metamorphosed the field of cultural studies bringing new proposals for academic research.⁸⁰ And it has been a movement dedicated to help individuals become selves and subjects instead of other's object. The discussion about a womanly representation opposes the view of the body as a natural given, since cultural formations interfere in its understanding, we follow the hypothesis that both gender identity and "sex" offer constant innovative possibilities of new ways to represent sexuality in visual literature.

"Woman" categorized as a "reproducer" confronts the construction of her role specially within the diversity of psychoanalysis concerning the female subjectivity.⁸¹ At some moments we used the expression "reproduction of the womanly body" to refer to its reproductive characteristics in visual culture. Therefore, we shall point the importance of female writers for their agreement that femininity can subvert this normative gender structure. First, we face a frequent emphasis on woman's reproductive organs, many times connected to national ideologies. Secondly, woman as a character in visual literature represents a semiotic code of social conduct. Thus, in

⁷⁹ Judith K. Gardiner, "Men, Masculinities and Feminist Theory", in Michael Kimmel, Jeff Hearn, and R. W. Connel (Ed.), *Handbook of Studies on Men and Masculinities*, Thousand Oaks, London & New Delhi, Sage Publications, 2005, p.36.

⁸⁰ Stuart Hall, "Cultural Studies and the Centre: Some Problematics and Problems", in Stuart Hall et al (Ed.), *Culture, Media, Language: Working Papers in Cultural Studies 1972-79*, New York, Taylor & Francis e-Library, 2005.

⁸¹ Teresa de Lauretis, *Technologies of Gender: Essays on Theory, Film and Fiction*, Bloomington, Indiana University Press, 1987, and Luce Irigaray, *Speculum of the Other Woman*, trans. from the French by Gillian G. Gill, Ithaca, Cornell University Press, 1985.

these reproductive cultural spaces, her body becomes cultural capital without a Benjamin-like aura.⁸²

Nevertheless, our issue is not to put women's participation in an insurgency, but to pay attention to her "representational object" which once was historically colonized.⁸³ In this context, sexual and gender choices matter, since it is impossible to put only woman and man in perspective.⁸⁴ Yet, we shall avoid making comparisons and contrasts about what it means to be male or female. We criticize the fact that many individuals still cannot talk and represent themselves without passing through gender regulatory restrictions.⁸⁵ We still need alternative cultural weights manifested in individual troubles to avoid institutional and ideological discrimination.⁸⁶ The major component of gender knowledge passes through transcultural exchanges that form an imaginative network with new forms of representation.⁸⁷ Hence, as our final point, we use Manara's homage to Leonardo Da Vinci, so as to avoid "womencentrism" in this thesis. On the contrary, we are claiming a space for rescuing historical fragments occulted by an anthropocentrism focused on the image of man.

⁸² In Benjamin's works we already find an uneasy male gaze towards women, when he uses references to the conditions of prostitutes on the streets. McRobbie marks that "Benjamin exists in a strangely depopulated urban landscape where only the prostitutes, pathetic in their state of physical decay, and as such entirely appropriate to their chosen business environment, the upper floors of the deserted arcades, hang out." Angela McRobbie, *Postmodernism and Popular Culture*, London & New York, Taylor & Francis e-Library, 2005, p.111.

⁸³ Gayatri C. Spivak, "Can the Subaltern Speak?", in Bill Ashcroft et al. (Ed), *The Post-Colonial Reader*, New York & London, Taylor & Francis e-Library, 2003, p.28.

⁸⁴ María Lugones, "Toward a Decolonial Feminism", *Hypatia*, vol.25, n.4, Fall 2010, p.749.

⁸⁵ Rosaldo, p.400.

⁸⁶ Berlant and Warner, p.548.

⁸⁷ Howard S. Becker, *Art Worlds*, Berkeley, Los Angeles & London, University of California Press, 1982, p.331.

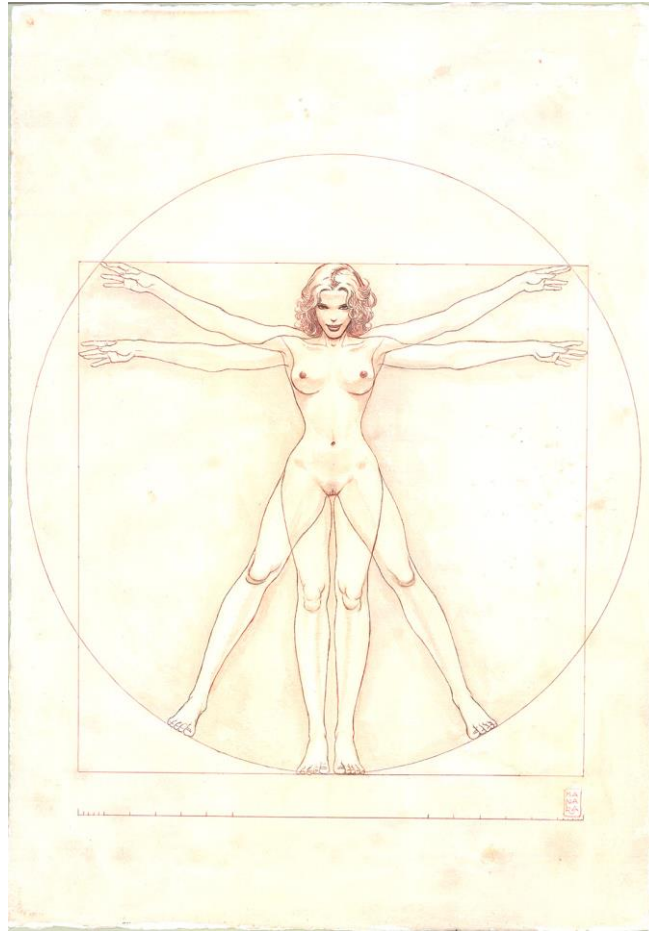


Figure 1: Milo Manara, *Omaggio a Leonardo Da Vinci*, chinese ink and watercolor on paper, 2014.

FIRST PART



Figure 2: Henfil, Graúna, 1972

CHAPTER I

THE NATIONAL SIGHT OF CULTURAL (RE)CONSTRUCTION: BRAZILIAN CITIZENSHIP AND WOMANLY VISUAL REPRESENTATIVENESS

The Brazilian government, after its separation with Portugal on 7th September 1822, planned a national unity against the “algebra of the conquer”, with the perspective that both assimilation and transculturation were related to the formation of a country.¹ The elite created an administrative system to guarantee both political values and social rules uniquely for them. Hence, they placed the biggest part of the population in a marginality, which was represented as uncivilized, and with a popular culture to be delivered into an ancient history.

Pratt points that European travel guides turned this territory into an “archeological instance” where numerous histories were about to find a morbid end. The elite based their ideas from these European travel guides which determined the “primary nature” of South America: an unclaimed territorial space occupied by plants and creatures – some of them human subjects.²

The European imagination produces archeological subjects by splitting contemporary non-European peoples off from their precolonial, and even their colonial, pasts. To revive indigenous history and culture as archeology is to revive them as dead. The gesture simultaneously rescues them from European forgetfulness and reassigns them to a departed age.³

This is the beginning of our analyses about both moral and civic political requirements embedded into the cultural reinvention of Brazil after colonization, a

¹ Silviano Santiago, *Uma Literatura nos Trópicos*, Rio de Janeiro, Rocco, 1978, p.15.

² In the book *Views of Nature*, 1850, and their sequences, Alexander Von Humboldt created a descriptive repertoire to guide Europeans into the Americas from 1810 to 1950. Mary L. Pratt, *Imperial Eyes: Travel Writing and Transculturation*, London & New York, Routledge, 1992, p.125.

³ Pratt, p.134.

country where “the elites empowered to construct new hegemonies in America were challenged to imagine many things that did not exist, including themselves as citizen-subjects of republican America.”⁴

Through popular literature this elite invested in the publication of heroic novels to form the idea of a national identity, in which male protagonists were diligently stimulated by patriotic fantasies. These heroes became icons of a Brazilian ideology for the national integration in defended the territorial unification as an unconditional way for the Brazilian cultural autonomy. Although, as these stories were mostly parodies of European heroic novels, they resulted in the brutal subtraction of the many cultures in Brazil. “In other word the distressing feeling of an imitated civilization is not produced by the imitation, present in any case, but the social structure of the country, which gives culture an untenable position, contradictory to its self-concept.”⁵

In these heroic parodies gender became related to moral judgments about vices and virtues of a Brazilian society.⁶ The moral particularities that start to cover sexuality in Brazil, mostly Catholic-inspired, formed literary mythologies and taboos about its natives. And the native woman became extensively represented naked, as her figure was inspired on both traveler’s paintings and illustrations. She was crowned by feathers or flowers to portray the exotic engraving of this New World.

As in the case of the painting shown below, while she is nude, she no longer symbolizes a savage innocence, since the American Eve was literary eating Adam.

⁴ Pratt, p.176.

⁵ “Noutras palavras o sentimento aflitivo da civilização imitada não é produzido pela imitação, presente em qualquer caso, mas pela estrutura social do país, que confere à cultura uma posição insustentável, contraditória com o seu autoconceito.” Roberto Schwarz, “Nacional Por Subtração”, *A Foice e o Martelo*, 1987, p.14,

<http://afoiceeomartelo.com.br/posfsa/Autores/Schwarz,%20Roberto/Roberto%20Schwarz%20-%20Nacional%20por%20Subtra%E2%80%A1%C3%86o.pdf>. Consulted on 15 March 2016.

⁶ Alasdair Macintyre, *After Virtue: A Study in Moral Theory*, Third Edition, Notre Dame, University of Notre Dame Press, 2007, p.121.



Figure 3: Albert Eckhout, *Tapuya Woman Holding a Severed Hand and Carrying a Basket Containing a Severed Foot*, oil on canvas, Nationalmuseet, Copenhagen, 1641.⁷

The perceptions about an abundant and overwhelming nature in the Americas merged into a denigrating social understand about the individuals who lived there before the colonization. The description about the innocence of the aborigines, not

⁷ *Tapuya* are natives in Brazil who did not speak the Tupi, thus, in this painting the woman represents a member of the Tarairius, habitants of the northeastern part of Brazil. As they condoned with the Dutch against the Portuguese, Eckhout's paintings are the only mnemonic remains of their daily life.

ashamed for being naked, first written by Pero Vaz de Caminha in a letter sent to the king in Portugal in 1500, became appropriated by countless travelers to relate this characteristic in an opposite sense.⁸ On contrary to De Caminha's perception of innocence, their way to describe such native life was considered as a moral transgression committed by the autochthonous in Brazil.

These travelers elaborated a literature to cover the idea of a "tropical hell" in the Americas, rather than placing a paradise in the tropics. Therefore, writers such as André Thevet and Gabriel Soares de Sousa built a representation of everyday life in Brazil as a repository of sins in less than a hundred years.⁹ And the Eden's metaphor about the innocence in the tropics turned into a philosophy of moral weakness.

For Parker, especially, the writings on cannibalism were highly ritualized towards an erotic sense. This ceremony was linked to definitions that resembled more the pagan feasts from Europe, as they were the main reference of the Catholic's imaginary.

The representation of Brazilian life that began to take shape in the texts of these early writers, then, was already a highly ambiguous one. It combined both the most positive and most negative images available to the vision of the inferno. It was a vision centered on the question of sexual life, sensuality, and eroticism no less than on the obvious potential for economic exploitation and colonization. Whether seen as childlike innocents or perverse savages, the native Brazilians were repeatedly analyzed and interpreted in sexual terms.¹⁰

The notion of sin in Brazil was further acknowledge in the writings of Gaspar Von Barlaeus, principally in the chronic *Rerum per Octeninum in Bresilien* published in

⁸ Marcia Amantino, "E eram todos pardos, todos nus, sem coisa alguma que lhes cobrisse suas vergonhas", in Mary Del Priori and Marcia Amarantino (Org.), *História do Corpo no Brasil*, São Paulo, Editora Unesp, 2011, p.15.

⁹ Richard G. Parker, *Bodies, Pleasures and Passions, Sexual Culture in Contemporary Brazil*, Nashville, Vanderbilt University Press, 2009, p.12.

¹⁰ Parker, p.16.

1660. This is an important report of the Dutch occupation of the northeastern area of Brazil, in Barlaeus claimed that there is no sin beyond the Equator to stimulate a privatization of the sexual impulses based on feelings of guilt and shame.

The talking about sex did not stop over the centuries in Brazil, on the contrary, it was exaggerated. Consequently, it became something excessively problematized through the work of educators, doctors, philosophers and layers. Besides, the power relations of the elite through the government also demarcated this subject to masculine hands, eyes and minds. Hence, the masculine/feminine representation became complementary for their exercise of power, since men were profiting of such gender separation, women and their bodies gained ambivalent senses in Brazil.

For Lugones the construction of gender, and the relations of genders, ordered the lives of these bourgeois white men and women to constitute the modern/colonial meaning of man/woman.¹¹ Sexual purity and passivity were crucial for this characterization of the white bourgeois woman, who would be used as reference to both colonial and racial classification. According to Lugones, these women were prohibited from participating in the collective sphere for them not producing knowledge.

The elaboration of a notion of woman's bodily and mental weakness was also important for both reduction and reclusion of this white bourgeois women. This is part of the heterosexual system which impregnates patriarchy with authority, since heterosexuality becomes compulsory.¹²

¹¹ María Lugones, "Heterosexualism and the Colonial / Modern Gender System", *Hypatia*, vol. 22, n.1, Winter 2007, p.206.

¹² Lugones, p.206.

The heterosexuality introduced a significant order of violence against both women's power and rights in the Brazilian society. "Woman" in Brazil turned into a stereotype for objectification, while she was put out of her self-understanding. This is a womanly representation created by who did not experience women's daily lives. Therefore, according to Parker, while the word "*homem*" [man] was connected to the synonymous of virility and heroism, the word "*mulher*" [woman] was adhered to extensive meanings, such as legitimate, wife, illegitimate, prostitute.¹³ Besides, woman was already being both represented and narrated by the Catholic discourse as somebody who caused inconvenience for humanity, hence, this ambiguous meaning which covered her representation created a context in which she only could be saved after incorporating to herself the motherhood.

We note that it is more common to find visual representations created by women to show their peaceful household activities, such as to take care of children, to sew, to cook or to pray.¹⁴ It increased the production of cultural expressions to value the fierceness of the male, although as Sommer points, there were also womanly heroes, "almost Werther-like in sensibility, though never losing reason to passion, the

¹³ Parker, p.65.

¹⁴ The Law of Free Womb, 1871, flinched more than the slavery in Brazil, it also awoke attentions about the heteronormativity of gender in the country. Within the possibility to give black women their rights to motherhood by keeping their child, the law arose gender questionings about the meaning of being woman and subordinated in Brazil. Corrêa says that at this moment these black women were freed as mothers, and consequently, the elite realized that they had been workers. Thus, from this law, it was established the first debates about gender separation in Brazil, as to be part of the workforce represented the roles of man and woman. The debates questioned the fact that whether a black woman could work, as a free person, she could be considered as a woman or become somebody else? Finally, she continued to be a woman, who rather became one honorable example of gender struggles in the next generations in Brazil. Mariza Corrêa, "Gênero ou a Pulseira de Joaquim Nabuco", in André Botelho and Lília M. Schwarcz (Ed.), *Agenda Brasileira: Temas de uma Sociedade em Mudança*, São Paulo, Companhia das Letras, 2011, p.185.

romantic protagonists distinguish themselves by looking and feeling enough like women to create an intimate bond with them.”¹⁵

While her naked body for centuries remained signified through and for the male gaze, although men also did not escape moral repression for their ways to represent women. As we illustrate below, in the painting *A Carioca* created by Pedro Américo between 1862-1863 we find a naked nymph drawn to approach Brazil into the European artistic tradition. However, the chief steward of the Imperial House considered it as a licentious form of art, and consequently he refused to framework Américo’s work in the imperial collection.



Figure 4: Pedro Américo, *A Carioca*, oil in canvas, Museu Nacional de Belas Artes, 1862-1863.¹⁶

¹⁵ Doris Sommer, “Irresistible Romance: The Foundational fictions of Latin America”, in Homi K. Bhabha (Ed.), *Nation and Narration*, London, Routledge, 1990, p.88.

From the nineteenth century, numerous writers in Brazil were also interested on ideas of biological determinism developed in Europe, as from this same period the elite was facing the abolishment of slavery in the country in 1888. Since the elite could not treat individuals as their property anymore, phenotypic characteristics began to be discussed and evaluated through biologic surveys. As Lilia Schwarcz notes, “noses, mouths, ears, skin color, tattoos, facial expressions and a series of “clues” were quickly transformed into a “stigmata” to define criminality and madness.”¹⁷ Consequently, racist theories asserted the “positive miscegenation” as a process to be well performed whether the population would skin bleach, “indeed, tinted through the massive entrance of immigrants – white – was introduced in Brazil as an original model that instead of betting on mixture failure, it revealed possibilities of skin bleaching.”¹⁸

For DaMatta it gave to the “Brazilian racism” a geometric configuration called the “skin color triangle”, a hierarchical system in which the elite could maintain its white “European condition”, while applying “democratic” ideals for the separation of the social class.¹⁹ Therefore, most individuals in Brazil became included in a veiled racial prejudice, since they were majority who had to believe that they should stay in

¹⁶ Pedro Américo painted *A Carioca* while he was studying arts in Paris, with a scholarship provided by the emperor Don Pedro II. As this painting won the best prize of the 7th General Exhibition of the Imperial Academy of Fine Arts, Américo sold it to the emperor Guilherme I of Prussia in Florence. But later he decided to make a replica for the 27 General Exhibition of the Fine Arts of Rio de Janeiro in 1882.

¹⁷ “Narizes, bocas, orelhas, cor da pele, tatuagens, expressões faciais e uma série de “indícios” foram rapidamente transformados em “estigmas” definidores da criminalidade e da loucura.”, Lilia M. Schwarcz, “Introdução: As Marcas do Período”, in Lilia M. Schwarcz (Dir.), *A Abertura para o Mundo: 1889-1930*, vol. 3, História do Brasil Nação: 1808-2010, Madrid/Rio de Janeiro, Fundación Mapfre/Objetiva, 2012, p. 21.

¹⁸ “Com efeito, tingido pela entrada maciça de imigrantes – brancos – introduziu-se no Brasil um modelo original que ao invés de apostar na falência do cruzamento, descobriu nele as possibilidades de branqueamento.” Lilia M. Schwarcz, “Gilberto Freyre: Adaptação, mestiçagem, Trópicos e Privacidade em Novo Mundo nos Trópicos”, *Mal-estar na Cultura*, April-November, Pós-Graduação em Filosofia IFCH-UFRGS, Porto Alegre, 2010, p.4.

¹⁹ Roberto DaMatta, *O que faz o Brasil, Brasil?*, Rio de Janeiro, Rocco, 1984, p.47.

their “social place” and know where it is. In DaMatta’s words, “when we believe that Brazil was made of black, white and indians, we are accepting without much criticism the idea that these human contingents have met spontaneously in a kind of social and biological carnival.”²⁰

This racial configuration represents a leveling of social rights based on the skin color for giving privileges to one unique social class, as Holston says “the Brazilian formulation equalizes social differences for national membership but legalizes some as the basis for differentially distributing rights and privileges among citizens.”²¹ Lilia Schwarcz also completes this thought in saying that these social limits are “more than physical frontiers, what was outlined, hence, is a communion of spirits, a true “amalgam”, implanted by a perspicacious politic of social assimilation.”²²

It led heroes, fictionals or not, to numerous kind of utopias, parody and national projections, while they were trumping on ideas of equality and citizenship. It constituted a popular literature based on historical fragments of memory and amnesia about Brazilians and Others in Brazil. The narratives about a social drama underlined classificatory motivations through their repetiton.²³ They became the mythologic draft for starting the spectacle of modernity in Brazil, in which the dominant disregard for lives would keep social exploitation and popular sufferings. These literary productions

²⁰“Quando acreditamos que o Brasil foi feito de negros, brancos e índios, estamos aceitando sem muita crítica a ideia de que esses contingentes humanos se encontraram de modo espontâneo, numa espécie de carnaval social e biológico.” DaMatta, p.47.

²¹ James Holston, “Citizenship Made Strange”, in James Holston, *Insurgent Citizenship: Disjunctions of Democracy and Modernity in Brazil*, New Jersey, Princeton University Press, 2007, p.7.

²² “Mais do que as fronteiras físicas, o que estaria delineado, portanto, é uma comunhão de espíritos, uma verdadeira “amalgama”, implementada por uma perspicaz política social de assimilação.” L. Schwarcz, 2010, p.17.

²³ Roberto DaMatta, *Carnavais, Malandros e Heróis: Para uma Sociologia do Dilema Brasileiro*, Rio de Janeiro, Rocco, 1997, p.254.

inflicted on people different cognitive interpretations about their sexuality, ethnicity and nationality.²⁴

Although, as Ribeiro claims, this social subjectivity arouses a sense of national ethnicity which was strongly hybridized in cultural syncretism, since “Brazil emerges, thus, as a mutant renew, remarked by its own characteristics, but still tied in their genesis to the Portuguese matrix, in which the unsuspected potentialities to be and to grow only in here would be fully performed.”²⁵ From his perspective about cultural syncretism, we see that sexuality was not linked to miscegenation in Brazil, but to its social context.

The womanly body was embedded into scientific associations that transformed both her biology and her physiology into a subjectivity related to the nation. This is a power apparatus based on antagonistic delimitations: activity and passivity, dominance and submission, superiority and inferiority.²⁶ Since “woman”, in this context, was placed as an accessory for the hero, her image supported the achievements of the patriarchy.

Thus, as Del Priori claims, the nineteenth century in Brazil began with the debauchery of a young Emperor and ended with the cold hygienist principles of many scientists.²⁷ With the emphasis of woman’s reproduction and its effects in both bodies and minds, it formed in a collective work for gender socialization in which biology

²⁴ Achille Mbembe, “As Formas Africanas de Auto-Inscrição”, *Estudos Afroásiativos*, y. 23, n.1, 2001, p.18.

²⁵ “O Brasil emerge, assim, como um renovo mutante, remarcado de características próprias, mas atado genesicamente à matriz portuguesa, cujas potencialidades insuspeitadas de ser e de crescer só aqui se realizariam plenamente.” Darcy Ribeiro, *O Povo Brasileiro: A Formação e o Sentido do Brasil*, São Paulo, Companhia das Letras, 1995, p.20.

²⁶ Parker, p.55.

²⁷ Mary Del Priori, *Histórias Íntimas: Sexualidade e Erotismo na História do Brasil*, São Paulo, Planeta, 2011, p.101.

became intrinsically part of the citizenship.²⁸ This type of sexual regulation, based on biologic aspects, came through the playback of rusted moral and social certainties taken from studies made in Europe, and diffused in Brazil through newspapers, publications, radio broadcasts and lectures.

1.1 Erotic Literature: The Malicious Brazilian Social Vocabulary

In the period of the Empire of Brazil, 1822-1889, translations of anonymous erotic writers from France started to be published everywhere in the country. These publications popularized the distribution of an erotic literature in the last decades of the nineteenth century due to the technological innovations on printing technology. However, as these books were imported from Europe they could be only afforded by the elite, thus, to amplify their sellings editors began to add “cheap brochures” to their collections. Consequently, we find the creation of literary genre called “*romance de sensação*” [novels of sensation] or “*romance para homens*” [novels for men]. This genre became a trendy literature for its plots replete with sexual stories involving female characters.

This genre was a not advised for female readings with their covers already restricting this literature for men, hence it was a form of management of women’s dreams, fantasies and destinies. In this period fathers and husbands played the role of guardians of the feminine morality to limit women to read only prayer books or novels without conflicts about the path to marital life. For women, it was “recommended”

²⁸ Denize B. De Sant’Anna, “Higiene e Higienismo entre o Império e a República”, in Mary Del Priori and Marcia Amarantino (Org.), *História do Corpo no Brasil*, São Paulo, Editora Unesp, 2011, p.301.

genres with mild and delicate stories themed over romantic and religious love encounters.

The *romance de sensação* could be found at the best barber shops in Brazil, and they were replete by erotic representations, as we mentioned before, inspired on the books brought from France. They were translated into a creative Brazilian Portuguese sexual vocabulary, since the interpreters had to invent sexual adjectives to satisfy the Brazilian sexual imaginary. They created terms such as *vara mágica* [magic wand] or even *apêndice varonil* [appendix varonil] to describe the male sexual organ with eroticism.²⁹

It was common to mark these publications as foreigner materials edited by publishing houses like the Société D'Editions Oeuvres des Maitres Célèbres, supposedly located in Paris.³⁰ It published books such as *Gamian ou deux nuits d'excès* [Gamiani, or Two Nights of Excess], 1833, by Alfred de Musset, or the popular edition of the *Kama Sutra*, translated by a certain Clofildo de Roxanarah, and categorized as part of a "theology Hindu". Another intriguing fact about these publishing houses relays on the fact that publications crossed oceans with a rudimentary quality, given that generally the books had clippings directly inserted through their covers, something which is easily done in backyards of every residence in Brazil.

In the "novels for men" female characters were often punished for their lewd sexual acts. Although, we also find some exceptions on their perspectives when these stories were created by writers in Brazil. The novel *A Carne* [The Flesh], 1888, written by Julio Ribeiro, has a main female character, Lenita, a woman who discovers her

²⁹ Del Priori, p.93.

³⁰ Gonçalves Junior, *Maria Erótica e o Clamor do Sexo: Imprensa, Pornografia, Comunismo e Censura na Ditadura Militar 1964-1985*, A Guerra dos Gibis 2, São Paulo, Peixe Grande & Editoractiva, 2010, p.101.

sexual pleasures through a romance with a divorced man. Consequently, it became the most censored publication in Brazil for several decades.³¹

The newspaper *O Rio Nu*, 1898-1916, distributed in Rio de Janeiro, also placed the “unstable” characteristics of the sexual diversity in Brazil. This publication had a special interest in the life of cabarets and brothels to represent transgressive sexual fantasies for the creation of its visual stories.

While the movements to censor its content were different from Ribeiro’s novel. They were not related to its erotic graphism, but to its ambiguous message about the unbalanced characteristics of the Brazilian society. It used malice in-between text and images, as Schettini points “one thing was that wealthy and instructed men had fun with both doubled sense humor and the illustrations of naked female bodies, another very different thing was that the commons, “*homens do povo*”, and honest women, could attribute their own meanings to this content.”³²

³¹ The priest José Joaquim de Senna Freitas published the article “A Carniça” [The Carrion] in a newspaper to attack the erotic contents of this novel, and in response Ribeiro wrote the piece “O Urubu Senna Freitas” [The Vulture Senna Freitas]. These articles represent a beginning of an angry public communication between author and priest that resulted in the book *Uma Polêmica Célebre* [A Public Controversy] organized by the Edições Cultura Brasileira in 1934.

³² “E uma coisa era que homens de posses e instruídos se divertissem com o humor de duplo sentido e os desenhos de corpos femininos nus, outra muito diferente era que os comuns, “homens do povo”, e mulheres honestas, pudessem atribuir seus próprios significados a esse conteúdo.” Cristina Schettini, “O Que Não se Vê: Corpos Femininos Nas Páginas de Um Jornal Malicioso”, in Mary Del Priori and Marcia Amantino (Org.), *História do Corpo no Brasil*, São Paulo, Editora Unesp, 2011, p.323.



Figure 5: *O Rio Nu*, newspaper, cover, 11 February 1903



Figure 6: *O Rio Nu*, newspaper, cover, 2 March 1910.

The censorship was not simply to control the distribution of such erotic publications, since they circulated mostly in a system hand to hand in a huge territory. We mark that these publications initiated the uses of the female nude to illustrate humoristic texts for criticizing the political actions of the elite in Brazil.

However, as the female models were extracted from magazines published in France, the womanly representation became “foreigner”. For example, the newspaper *O Rio Nu* decided to avoid the classification of “humoristic press” defining itself as an “artistic newspaper” connected to the glamorous immoral life of Paris.³³ Thus, from the start of the twentieth century, the erotic literature created in Brazil connected the feminine representation to the political critic. Besides, this conjunction between

³³ Schettini, p.328.

comedy and eroticism offered a suggestion that women could find pleasure in such readings.

But, in order to continue our historical analysis about her erotic role in visual literature, in the next section we shall divert a little from this theme to add one more piece into the history of such Brazilian subjectivity. As immigration was something unavoidable with the end of slavery, it induced the government to change its concepts about workforce, and several underprivileged individuals from many parts of the world (un)conveniently became part of Brazil.³⁴

We shall see that immigration in Brazil included cultural contradictions into the literary framework, since at one period, one group of immigrants could represent hope for both economic and civil consolidations, while at the other, they could represent a danger to the nation.

1.2 Cultivating the Immigrant Flower: Brazil Loves Me, Brazil Loves Me Not

Immigrants started to arrive for working in Brazil through a process of recruitment organized by companies or agents related to the Empire of Brazil from 1822 to 1889. However, according to Seyferth, between the 1850s and 1860s the government stipulated a criterion about language and religion to give priority to people who spoke a Latin language and who were Catholics.³⁵ Consequently, the major

³⁴ Giralda Seyferth, "Imigrantes, Estrangeiros: A Trajetória de uma Categoria Incômoda no Campo Político", paper presented at the Mesa Redonda Imigrantes e Emigrantes: As Transformações das Relações do Estado Brasileiro com a Migração for the 26ª *Reunião Brasileira de Antropologia*, Porto Seguro, June 01-04, 2008, p.4.

³⁵ The establishment of work contracts for immigrants was due to the fact the former slaves were avoided working on plantations for a racial prejudice that did not disappear with the end of slavery in Brazil. Giralda Seyferth, "Colonização, Imigração e a Questão Racial no Brasil", *Revista USP*, n.53, March-May 2002, p.129.

part of immigrants that arrived in Brazil in these two decades were Europeans, mainly from South Italy.

But after their placement as workers in the plantations, they discovered that their contractors had no criteria about labor rights. In short details, they decided to abandon the fields for going work in São Paulo. Meanwhile, the Japanese diplomat Sho Nemoto was visiting Brazil, since he anticipated the Gentlemen's Agreement of 1907 between the USA and Japan.³⁶

In 1894 he promoted the Japanese as a quiet hardwork people, and since Japan was also an important geo-economic spot for Brazil in Asia, the presence of such immigrants in the country suited both interests.³⁷ Thus, between 1908 and 1941, approximately 189.000 Japanese immigrants landed in Brazil.³⁸ However, as they were not white and Catholics, many people disagreed with their arrival in the country. As Seyferth claims, "the Japanese immigration, initiated in 1908, arouse an intense debate about its effects on national (racial and cultural) formation, despite the almost general recognition of the "fitness" of these immigrants to farm work."³⁹

³⁶ Between 1880 and 1965 the hostility against immigrants from Asia in the USA formed organizations such as the Asian Exclusion League in which mainly Chinese was perceived as personifications of a "yellow peril". The Chinese Exclusion Act of 1882 prohibited Chinese immigration to the USA, and later, with the increasing of riots against Asians in several cities, it led to the formulation of the Gentleman's Agreement of 1907 to forbid Asian immigration to North America. Gregory B. Lee, *Troubadours, Trumpeters, Troubled Makers: Lyricism, Nationalism, and Hybridity in China and Its Others*, Durham, Duke University Press, 1996, p.197.

³⁷ Jeffrey Lesser, *Negotiating National Identity: Immigrants, Minorities, and the Struggle for Ethnicity in Brazil*, Durham & London, Duke University Press, 1999, p.82.

³⁸ Jeffrey Lesser, "Japanese, Brazilians, Nikkei: A Short History of Identity Building and Homemaking", in Jeffrey Lesser (Ed.), *Searching for Home Abroad: Japanese Brazilians and Transnationalism*, Minneapolis, Duke University Press, 2001, p.5.

³⁹ "A imigração japonesa, iniciada em 1908, suscitou debates intensos sobre seus efeitos na formação (racial e cultural) nacional, apesar do reconhecimento quase geral da "aptidão" desses imigrantes para o trabalho agrícola." Seyferth, 2008, p.11,



Figure 7: KKKK Propaganda, "Lets Go!!! Take Your Family to South America.", poster, 1920.

On parallel to the Japanese governmental campaign to people immigrate to South America, as in the poster shown above, there were numerous reactions to oppose the Japanese arrival to Brazil. To a point that the Japanese immigrants started to be legally institutionalized as "aliens" through the creation of a law based on the biologic determinism.

In the 1930s this term "alien" was also supporting ideas about a "coherent ethnicity" in miscegenation, in which Seyferth claims that "it was not possible to dissociate the restrictive legislation about immigration from the campaign of nationalization planned to enforce assimilation, restricting ethnicities and their

manifestations throughout a direct intervention in the communitarian organization and in the culture of immigrant groups.”⁴⁰

Thousands of publications and propaganda with jingoist perspectives were distributed to show how Japanese were planning to colonize South America. For example, the Minister of Foreign Affairs, Oswaldo Aranha, with the support of numerous military departments, announced that Japan was conspiring to transform South America in Japanese colonies.⁴¹ However, their jingoist accusations did not become something violent due to the economic interests between Japan and Brazil. While to appease these political tempers of the minister and military, the government included an amendment to restrict immigration in the Constitution of 1934, inspired on the United States National Origins Act of 1924.

The Japanese immigrants were trying to preserve their cultural manifestations for being isolated in countryside villages. But, they had to adjust their cultural references for building these communities with a hybrid architecture between Japan and Brazil, since they wanted to preserve their cultural structures inside a Brazilian geography.⁴²

⁴⁰“A partir da década de 1930 não é possível dissociar a legislação restritiva sobre imigração da campanha de nacionalização planejada para impor a assimilação, cerceando as etnicidades e suas manifestações através da intervenção direta na organização comunitária e na cultura dos grupos imigrados.” Seyferth, 2002, p.140.

⁴¹ Lesser, 1999, p.101.

⁴² Thomas H. Eriksen, “Ernest Gellner and the Multicultural Mess”, in Siniša Malešević and Mark Haugaard (Ed.), *Ernest Gellner and Contemporary Social Thought*, New York, Cambridge University Press, 2007, p.182.



Figure 8: Anita Mafalotti, *A Japonesa*, oil on canvas, 1924

The film, *Gaijin: Os Caminhos da Liberdade* [Gaijin: The Ways of Freedom], 1980, directed by Tizuka Yamasaki, represents these Japanese immigrant's steps in the coffee farmers of Brazil. Through this film we observe that the title uses "*gaijin*", the Japanese word for foreigner, as a metaphor to the ways that these immigrants had to act in order to form the neighborhood Liberdade in São Paulo. It also shows the role of Italian immigrants who first abandoned such disadvantaged labor conditions to find "*liberdade*" in a bigger city.

Therefore, the film connects the Japanese word for "foreigner" with the word "*liberdade*", the Brazilian Portuguese word for freedom, since this area in São Paulo became the biggest "Japanese town" of the world. This is a period in which the

Japanese started to experience life in Brazil though farmers' dictatorial rules, while they were living amongst immigrants with other origins.

In the film those immigrants are represented by the actors Gianfrancesco Guarniere, in the role of Enrico, an immigrant from Italy in his ways to be deported, Ceará (José Dumont), a northeasterner who wishes to die in his "homeland", a city in the state of Alagoas, and the main character Titoe (Kyoko Tsukamoto), a woman who had to be married to immigrate to Brazil. Consequently, between romantic interlaces, she is the character who will lead the Japanese immigrants to São Paulo, where they become workers in factories before the Second World War.⁴³

Before the Second War, the Brazilian government had already accounted in its legislation the Article 86 of Law No. 406 of 4th May 1938 to forbid the circulation of materials in foreign languages.⁴⁴ But, during the war, within the Brazilian decision to join the Allie's side, both Japanese and German immigrants were persuaded to move into areas ethnologically defined as "strategic" spaces.

With the increasing of anti-Japanese determinations, members of Japanese communities had a violent response. Some groups started to strongly hold on ideas of a Japanese identity to be protected, and those who were consired disloyal to Japan became defined as *makegumi* [dirty hearts].⁴⁵ For example, they created a clandestine media for releasing publications, written in Japanese, with manipulated news about

⁴³ The name Ceará represents a pejorative stereotype about the northeasterners who migrate to find work in the south of Brazil. These immigrants are often called by the name of cities or states, which are not their homeland, as in the case of Ceará, the character was born in Alagoas, a state in the Northwest but still faraway from Ceará. Alexandre Kishimoto and Rose S. G. Hikiji, "Nikkeis no Brasil, Dekasseguis no Japão: Indentidade e Memória em Filmes sobre Migrações" presented for the 26ª Reunião Brasileira de Antropologia, Porto Seguro, June 01-04, 2008, p.10, and Daniel T. Linger, *No One Home: Brazilian Selves Remade in Japan*, Stanford, Stanford University Press, 2001, p.49.

⁴⁴ Before this prohibition foreigners were used to import and publish materials in their native language, since many of them could not read publications written in Portuguese.

⁴⁵ See Fernando Morais, *Corações Sujos*, São Paulo, Companhia das Letras, 2000.

the war. In these news, Japan was always in the victorious side, as Lesser points, “by mid-1946 Shindo Renmei propaganda included altered photos of President Truman bowing to Emperor Hiroshito, “press” reports of Japanese troops landing in San Francisco and marching toward New York, and notices that the recently deposed Getúlio Vargas would be signing surrender documents in Tokyo.”⁴⁶

There were also Japanese groups who outlined that a “family matter” should not be imposed to the Brazilian society. Since, from both sides, they did not ponder about leaving Brazil, they were already considering themselves as Brazilians after thirty years living in this territory. They showed through their experience a self-understanding about being part of this nation, even though their idea of nation was part of a reviewed institutional imaginary about their national belonging.⁴⁷ For example, from this period, numerous Brazilian Japanese started to change their bodies to gain a closer “Brazilian” body appearance. According to Anthias, “belonging” involves the elaboration of frontiers, but it also involves the potential breaking of, at least, its limits, since it moves beyond a characterization of an ethnic identity. To belong, in Anthia’s words, means to “wear different hats” for each situation, and the imperative of such moments is how these situations are framed.

Further, in the second chapter, we shall see that Minami Keizi, Julio Shimamoto, Claudio Seto, and Fernando Ikoma left their “Japanese communities” in the countryside to find some chance as visual writers in São Paulo from the 1960s. And in the portfolio of Minami, for example, there was a Brazilian aborigine character Astro Boy-inspired. Through this chapter, we wanted to show the Japanese immigrant cultural memories about Japan and their live in Brazilian countryside is part of a

⁴⁶ Lesser, 2001, p.11.

⁴⁷ Linger, p.276.

process of “naturalization”. This naturalization was fashioned through intertextualities of different cultures.

Hence, we shall see that in the visual stories created by these Japanese immigrants there is a Japan represented by memories, fantasy and affection. And there is a Brazil replete by folk tales and their cultural representations.

1.3 The Brazilian Way of Life or the Modern Gift from a Nation State

Through the Estado Novo [New State], 1937-1945, the president Getúlio Vargas imposed a program to modernize Brazil towards its cultural homogenization. The main proposal of this project was to subtract, unify and assimilate different cultural elements of the country. According to Lesser this was a Brazilianization campaign developed for the constitution of a national identity to eliminate the representation of immigrant and minority cultures.

In 1938 a wide-ranging *brasilidade* (Brazilianization) campaign began. This state-driven homogenization program sought to preserve an imagined Brazilian identity from the encroachment of ethnicity by eliminating distinctive elements of immigrant and minority culture.⁴⁸

In the previous sections we mentioned that categories of social exclusion in Brazil already posited the Other inside nationalistic campaigns, however, in this period the government included foreignness into tones of national security. As Seyferth claims, “the forced “Brazilianization” during the New State, with direct governmental intervention, including military, for the organization of ethnical communities, based on the same principle of “national security” that guided the exclusion of immigrants for

⁴⁸ Lesser, 2001, p.9.

racial and political reasons.”⁴⁹ Therefore, the Estado Novo legitimized the cultural inequality of the colonial, the imperial and the republican dominium, and it thrived a troubled relationship between dictatorship and democracy.

While it proclaimed a Brazilian modernity by highlighting its cultural diversity, the *povo brasileiro* [Brazilian people] became paradigmatic in their citizenship, since this model became a political regime to legalize even more the class privileges.⁵⁰ On the one hand, we find cultural metaphors related to modernity, progress and industrialization, and on the other, a radical emphasis in the preservation of a cultural tradition proposed by the elite.⁵¹ Moreover, Saliba also points that “deep contrasts, social instability, indifference of elites, poverty and helplessness of the majority, hybridism of a country irreparably split between the modern and the archaic.”⁵²

The Brazilianization program induced social instabilities with misfits between modernism and modernization, as one useful tool for the ruling class to preserve its hegemony in the country.⁵³ For example, the printed media was impaired through the limited schooling and the low power of consumption, which was marked by the emphasis of a “*Ordem e Progresso*” [Order and Progress] – the words written in the Brazilian flag.

⁴⁹ “O “abrasileiramento” forçado durante o Estado Novo, com intervenção direta, inclusive das forças armadas, nas organizações comunitárias étnicas, baseava-se no mesmo princípio de “segurança nacional” que orientou a exclusão de imigrantes por motivos raciais e políticos.” Seyferth, 2008, p.16.

⁵⁰ DaMatta, 1997, p.233.

⁵¹ Mariza Corrêa, “O Mistério dos Orixás e das Bonecas: Raça e Gênero na Antropologia Brasileira”, *Etnográfica*, vol.IV, n.2, 2000, p.233.

⁵² “Contrastes profundos, instabilidades sociais, indiferença das elites, miséria e desamparo da maioria da população, hibridismo de um país irremediavelmente cindido entre o moderno e o arcaico.” Elias T. Saliba, “Cultura: As Apostas na República”, in Lilia M. Schwarcz (Ed.), *A Abertura Para o Mundo: 1889-1930*, vol. 3, História Do Brasil Nação: 1808-2010, Madrid/Rio de Janeiro, Fundación Mapfre/Objetiva, 2012, p.258.

⁵³ Néstor G. Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, trans. from the Spanish by Christopher L. Chiappari and Silvia L. López, Minneapolis & London, University of Minnesota Press, 1995, p.43.

Hence, a national order that appealed to people's cultural memories, without giving to them access to education and cultural manifestations for their "progress".⁵⁴ Through the Estado Novo the literature became carefully confined to the idea of family with a narrative controlled by religious and biologic guidelines.⁵⁵ In the 1930s the average circulation of novels was hundred thousand copies per year due to its dependency on this state-owned bureaucracy.⁵⁶ While visual literature for a long time was disregarded by both publishers and readers, since they were printed in low-quality paper or it was irregularly distributed.

The cultural manifestations started to be censored, and the media controlled through the creation of departments such as the Departamento de Imprensa e Propaganda (DIP) [Department of Press and Propaganda] in 1939.⁵⁷ And they specially started to use *quadrinhos* as part of their educational propaganda to promote an "authentic" national identity.

According to Del Priori the media recommended individuals to demonstrate decency through every detail of their daily life, and to fight against who would say the contrary.⁵⁸ The word "*modéstia*" [modesty] became an obsession through this governamental propaganda. And silence was permeating these power relations, given

⁵⁴ Eriksen, p.170.

⁵⁵ Michel Foucault, *The History of Sexuality: An Introduction*, trans. from the French by Robert Hurley, vol.1, New York, Pantheon Books, 1978, p.3.

⁵⁶ Marcelo Ridenti, "Cultura", in Daniel A. Reis (Ed.), *Modernização, Ditadura e Democracia: 1964-2010*, vol. 5, Série História do Brasil Nação: 1808-2010, Madrid & Rio de Janeiro, Fundación Mapfre & Objetiva, 2014, p.245.

⁵⁷ Before, in 1931, the government had already created the Departamento Oficial de Propaganda (DOP) [Official Department of Propaganda], which was also a censor department that controlled media in the country.

⁵⁸ Del Priori, p.127.

that the government imposed one unique way of communication through speeches and visual materials about a procreative and “hygienic” sex.⁵⁹

The Minister of Justice, Francisco Campos, responsible to elaborate the propaganda of the Estado Novo, believed that to control the media was fundamental for conducting successfully this “revolutionary regime” in Brazil. Thus, in 1938 it was only extended as Departamento de Imprensa e Propaganda (DIP) [Department of Press and Propaganda] to apply censorship with the support of the Ministry of Education and Health. Its main objective was to elaborate cultural policies and strategies midst techniques that would interchange torture and civic celebrations.

Quadrinhos was used as the visual propaganda by this department, since it was a popular media regarded as an important instrument for civil pedagogy. According to Gonçalo Junior, visual literature received Vargas’s special attention because he recognized the importance to make the “generation of tomorrow” into a homogeneous and cohesive whole.⁶⁰ Therefore, the Estado Novo settled a cultural policy to form an “authentic” Brazilian identity in which, as Lilia Schwarcz highlights, miscegenation turned into the the focus of the government.

Se o último monarca gabava-se de usar um manto real feito de papos de tucano – como uma homenagem “aos caciques indígenas da terra” –, ou se Floriano Peixoto, em estátua de gosto duvidoso, consagrava a união das raças como a união da nação, é só com o Estado Novo que projetos oficiais são implementados no sentido de reconhecer na mestiçagem a verdadeira nacionalidade.⁶¹

[If the last monarch bragged about using a cloak made of toucan’s puffiness – as an homage “to the indigenous chief of the land” -, or if Floriano Peixoto, in a statue of doubtful taste, consecrated race union as national union, it is

⁵⁹ Anne Rubenstein, *Bad Language, Naked Ladies and Other Threats to the Nation: A Political History of Comic Books in Mexico*, Durham & London, Duke University Press, p.42.

⁶⁰ Gonçalo Junior, *A Guerra dos Gibis: A Formação do Mercado Editorial Brasileiro e a Censura aos Quadrinhos 1933-64*, São Paulo, Companhia das Letras, 2004, p.82.

⁶¹ L. Schwarcz, 2010, p.11.

only with the Estado Novo that official projects are implemented in the sense to recognize in miscegenation the true nationality.]

In this period the government openly announced its desires to make the country a “land of Brazilians” through the control of migration and investing on systems of transport and communication. Gomes asserts that regional councils were commissioned to figure out the cultural characteristics of the Brazilian states.

O regionalismo do Estado Novo, materializado no próprio mapa que traçava as regiões geográficas do país, era um dos fundamentos do novo nacionalismo, que compreendia o Brasil como formado por uma multiplicidade de elementos naturais, étnicos, econômicos e culturais, responsáveis por sua grandeza.⁶²

[The regionalism of the Estado Novo, materialized in the map that traced the geographical regions of the country, was one of the foundations of the new nationalism, which included Brazil as formed up by a multitude of natural, ethnic, economic and cultural elements, responsible for its greatness.]

For example, the Instituto Brasileiro de Geografia e Estatística, IBGE, [Brazilian Institute of Geography and Statistics] hired two illustrators, Percy Lau and Barbosa Leite, to create types and aspects of the Brazilian landscape. Thus, they specified regional stereotypes of the people living in the country, such as the rubber tapper, the *baiana* [bahia’s lady], the *pampa’s* man, and many others.

These visual characters became a national symbolic personification to be widely used on educational subjects about how to be a Brazilian taught at schools, such as the “Educação Moral e Cívica” [Education Moral and Civic]. As we observe in the cartographic illustration, reproduced below, which was inserted in books and maps that constituted a visual memory of this nation.

⁶² Angela de C. Gomes, “População e Sociedade”, in Angela De Castro Gomes (Ed.), *Olhando para Dentro*, vol. 4, Madrid & Rio de Janeiro, Fundación Mapfre/Objetiva, 2013, p.68.



Figure 9: Percy Lau, “Tipos e Aspectos do Brasil: Excertos da Revista Brasileira de Geografia”, cover, Rio de Janeiro, IBGE/Conselho Nacional de Geografia, 1956.

However, whether we consider this initiatives as part of a modernity, its “great transition” goes towards the development, or progress, of cultural manifestations that might be something sore, or even brutal, for the people inside such transitive context.⁶³ In this Brazilian transition to the modernity we note that paternalistic attachments had desires to both embody and control the moral values of its civilians. It is an invisible form of violence that rules both social and cultural life through a power apparatus to be regarded as something “natural” of the Brazilianness.

⁶³ Ernest Gellner, *Culture, Identity and Politics*, Cambridge & Melbourne, Cambridge University Press, 1987, p.111.

The judiciary sector was also a tool to preserve the rights of the elite and to suppress every alternative about civil liberty and duty. According to Chaui, it exorcised social contradictions, economic and political conflicts with the creation of a myth that the order and progress of the country would be only possible through repression, censorship and violence.

Para os grandes, a lei é privilégio; para as camadas populares, repressão. A lei não figura o polo público do poder e da regulação dos conflitos, nunca define direitos e deveres dos cidadãos porque, em nosso país, a tarefa da lei é a conservação de privilégios e o exercício da repressão.⁶⁴

[For the dominant, the law is privilege; for the popular classes, repression. The law does not figure the public pole of power and regulation of conflicts, it never defines rights and duties of citizens because, in our country, the task of the law is the preservation of privileges and the exercise of repression.]

But, on parallel, it developed a system of social navigation that helps people to cross such judiciary tightrope, and their fall will depend on their speech skills or on their cultural performance, which are respectively called *malandragem* [Brazilian trickery] and *jeitinho* [Brazilian knack]. For DaMatta both speech and performance ask for political reconciliation within the democratic relationship between individual, authority and law in Brazil. Therefore, this a democratic system in-between “can” and “cannot” that surrounds all civil rights.

Aqui, também, temos esse relacionamento complexo e criativo entre o relacionamento pessoal e criativo entre o talento pessoal e as leis que engendram – no caso da *malandragem* o uso de “expedientes”, de “histórias” e de “contos do vigário”, artifícios pessoais que nada mais são que modos engenhosos de tirar proveito de certas situações, igualmente usando o argumento da lei ou da norma que vale para todos.⁶⁵

⁶⁴ Marilena Chaui, “Cultura e Democracia”, *Crítica y Emancipación: Revista Latinoamericana de Ciencias Sociales*, n. 1, June 2008, p.71.

⁶⁵ DaMatta, 1984, p.104.

[Here, too, we have this complex and creative relationship between the personal and the creative relationship between individual talent and the laws that engender it – in the case of *malandragem* the use of “arrangements”, of “histories” and of “tales of the vicar”, are personal artifices that are nothing more than ingenious ways to take advantage of certain situations, also using the argument of law or norm that applies to everybody.]

1.3.1 The Modern Colonization of Sexuality in the Estado Novo

Sexuality in the Estado Novo is the continuation of the power apparatus on biological reproduction, as we saw before, to created a gender binary inequality. Vance claims that “the horrific effects of gender inequality may include not only brute violence, but the internalized control of women's impulses, poisoning desire at its very root with self doubt and anxiety.”⁶⁶ Thus, as mentioned in the beginning of this chapter, sexuality in Brazil cannot be addressed without the Catholic’s influence towards this control of women.⁶⁷ They were encouraged by this religion to become the moral guardians of heterosexuality.

The Estado Novo campaigned that the country’s future was based on the household determinations of the Catholicism. In this period, the studies about sexual behavior also became intertwined by biological and economic theories, thus, as Foucault claims “between the state and the individual, sex became an issue, and a public issue no less; a whole web of discourses, special knowledges, analyses, and injunctions settled upon it.”⁶⁸

The Catholic church supported the governmental concerns about sexuality through the establishment of a pact to diffuse through its lectures an ethic based on

⁶⁶ Carole S. Vance, “Pleasure and Danger: Toward a Politics of Sexuality”, in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, Boston, London, Melbourne, Henley, Routledge and Kegan Paul, 1984, p.4.

⁶⁷ Parker, p.77.

⁶⁸ Foucault, p.26.

both family communion and civil obedience. Therefore, both Catholic religion and government had the “moral regard” to input on their “scientific” books and spiritual sermons publications such as the book *Educação Sexual: Guia para Pais e Professores, O Que Precisam Saber, Como Devem Ensinar* [Sexual Education: Guide for Parents and Teachers, What They Need to Know, How They Need to Teach] written by Sebastião M. Barroso in 1935. These literary works considered the importance to “sanitize” sexual organs towards moral principles. A cultural mediation which arrived at the point of a carnival allegory be named as *Educação Sexual* [Sexual Education] in 1935.

In this allegory sexuality on the one side represented the “clean” sex of marriage to form families, and Brazilians, and on the other side it represented the “dirty” sex of adulterous relationships, homosexuality and prostitution. Therefore, for the inevitability of this “dirty side” marginal urban areas were reserved for the “sexual deviants” to live. They were areas or spaces created for enclosing different forms of social reality which were circumscribed and coded by the minor discourse.⁶⁹

For example, from the 1920s prostitution in Brazil engendered numerous social conflicts, mainly after many people were stimulated to migrate from the countryside to the larger cities. Within this atmosphere of exodus, the “sexual service” increased due to socioeconomic demands, while the female migrants still represented an obscure symbol of their entry into the labor world.

Some feminists started to include “woman” into a binary division between good and bad female sexually. As Dubois and Gordon argue, “they assumed that prostitution

⁶⁹ Foucault, p.4.

was so degrading that no woman could freely choose it, not even with the relative degree of freedom with which she could choose to be a wife or a wage earner.”⁷⁰

The writer Ercília Nogueira Cobra, 1891-1938, one of the firsts feminists in Brazil, took a position against the submissive place of women in society. And, because of it, she was also arrested and interrogated several times during the Estado Novo, for the books *Virgindade Inútil: Novela de uma Revoltada* [Useless Virginity: The Novel of one Revolted Woman], 1922, or *Virgindade Anti-Higiênica: Preconceitos e Convenções Hipócritas* [Anti-Hygienic Virginity: Prejudices and Hypocrite Conventions], 1924.

Cobra’s main claim had bases on the fact that women were just seen as a sexual object waiting to be married. Thus, she was fierce against taboos in defense of female sexual pleasure. She said that woman’s shame towards the sexual act had come from a medieval notion created by priests who did not understand anything about the physiology of the female body.

She believed that women became prostitutes only for their sexual dissatisfaction.⁷¹ Yet, we see that such women’s profession, “increased” by the Brazilian modernity, offered new visual interpretations about the womanly body. Since in these “underground” scenarios we also find the *vedettes* who began to show more their bodies through choreographies performed within special set of lights, smoke

⁷⁰ In this period the feminist movement created the notion of “sexual danger” mostly by emphasizing two subjects: prostitution and rape. The issue of prostitution received more attention, since many women were raped by their family members - and campaigns against domestic violence were avoided to do not confront the family institution. Thereby, prostitution became the symbol of male coercion for many feminists, who considered it a good way to point violence against women. In this way, they could, for example, confront husband’s roles by talking about the spread of venereal diseases. We also mark that some forms of attack on prostitution later became a general advocacy to women rights, such as the campaign to increase the age of sexual consent. Ellen C. DuBois and Linda Gordon, “Seeking Ecstasy on the Battlefield: Danger and Pleasure in Nineteenth-Century Feminist Sexual Thought”, in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, Boston, London, Melbourne, Henley, Routledge and KeganPaul, 1984, p.33.

⁷¹ However, between 1934 and 1938, Cobra owned a brothel in Caxias do Sul, where she played the piano. See Maria Lúcia de Barros Mott, “Biografia de uma Revoltada: Ercília Nogueira Cobra”, *Cad. Pesquisa*, n.58, August 1986, pp.89-104.

clouds and cascades. For Del Priori, they were propagating the spectacle of modernity with their undressed legs, body-shaking and games of seduction performed in cabarets.⁷²

On this modern representation of femininity we find signs that transformed the womanly body in a fetishistic object of desire in both sexual and behavioral aspects. Del Priori says that this aesthetic suggested that modern women could take more “initiatives” for their life.⁷³ Although we observe that on this construction of the female visual sensuality there is still the aspect that turned her into a sexual object and person of consumption.

MacKinnon points that modernity indicates the symptom of body antagonisms in gender socialization, since women were still identifying their selves as sexual beings that existed for men.⁷⁴ Besides, in the social context, the division “she/he” also faced a transformation with the transnational distribution of the films produced in Hollywood. They began to dictate fashion in the pages of numerous magazines published in Brazil, such as the *Cinearte* published from 1926 to 1942.

1.3.2 Modern Woman as National Passion

We observed that sexuality in media culture became a successful investment in Brazil, and consequently numerous visual artists specialized in illustrate an erotic womanly body inspired on the Hollywood productions. In the 1940s the pulp literature

⁷² Del Priori, p.111.

⁷³ Del Priori, p.115.

⁷⁴ Catharine A. MacKinnon, “Feminism, Marxism, Method, and the State: An Agenda for Theory”, *Signs*, vol. 7, n.3, Feminist Theory, Spring, 1982, p.532.

also started to be imported from the USA to become a source of inspiration for the publication of magazines such as the *Reporter Policial* [Police Reporter], 1940-1952.

As we exemplified in the cover below, the illustrations of erotized girls were figuring out headlines about violent crimes. We see it from this representation of an angry woman who is taking a knife from her tights, while she is also undressing herself. And on the translated headline, we read: ““You are all the same!” The gallant would not, meantime, imagine that she was different.”

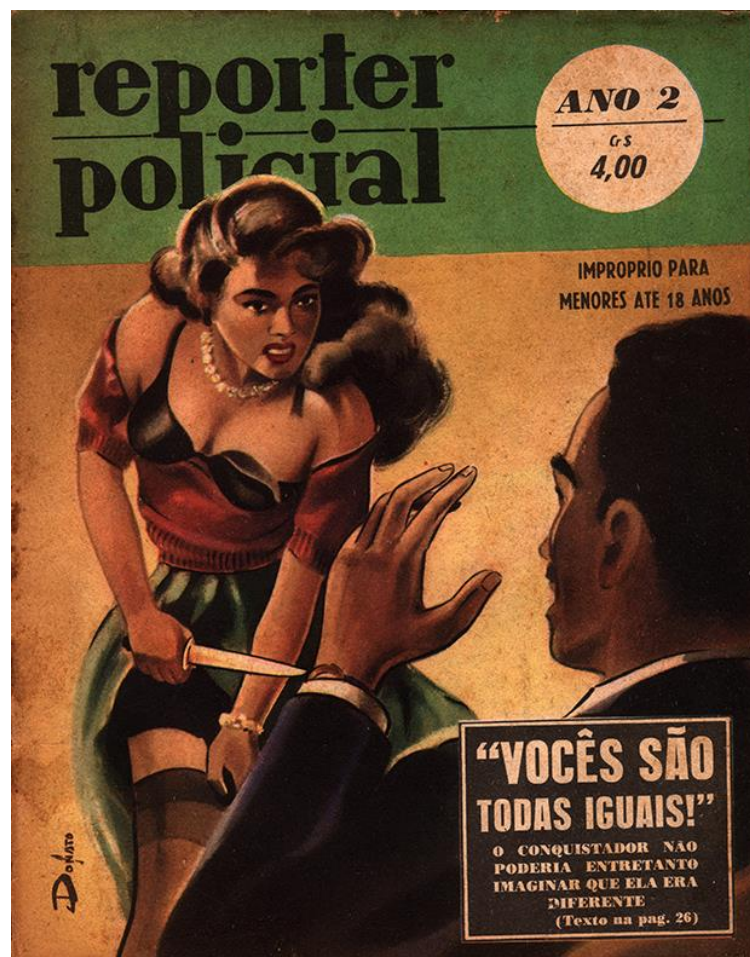


Figure 10: Donato, *Reporter Policial*, ano 2, visual magazine cover, 1951.

These pulp magazines were specialized on female personal testifies in which generally women confessed their “sexual sins” having black bars draw over their eyes to ensure their “confidentiality”. Although, Gonalo Junior points that especially when photography began to be used by these magazines, these female images were generally extracted from the imported pulps.⁷⁵

The pin up girls became also popular for women’s representation through the allegation of a femininity that worth to be nailed at the wall. They were the new sex appeal for male’s garage decoration, and an example for women’s modern behavior in numerous countries.

The pin up woman symbolized the consumerist climax of the American way of life, where she was beautiful and able to have great fun with her household tools. Numerous Hollywood actresses engaged into this fetishist imaginary starting to pose for photographers as pin ups girls, they became more than icons of a female sensuality, they start to promote a nation. This national promotion relates to soft power strategies for both war propaganda and consumerism, as we shall see further in the second part.

⁷⁵ Gonalo Junior, 2010, p.91.

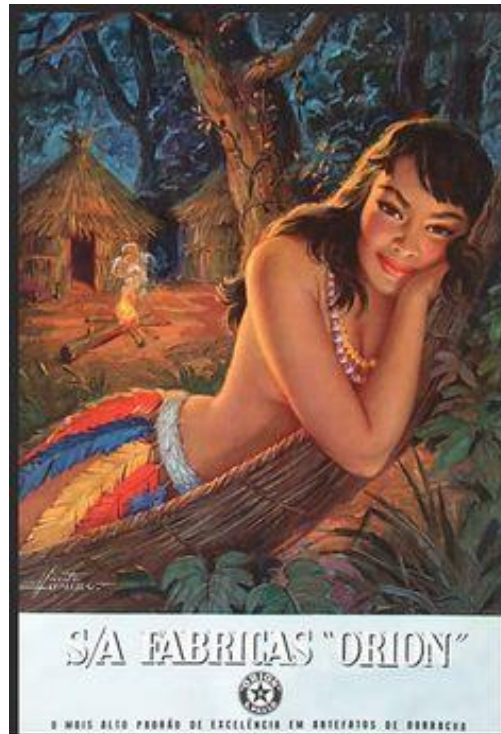


Figure 11: Vicente Caruso, *S/A Fabricas "Orion"*, advertisement, n/d

In Brazil, from the 1950s to the 1970s, Vicente Caruso illustrated numerous posters for companies with girls holding the São Paulo's flag or whitewashed aborigines in idyllic moments in the countryside. As in the poster shown above, we see an aborigine woman lying in a hammock surrounded by the *tabas* [Indian hollow] of her *aldeia* [village] in the background. This poster was an advertisement for the company Orion, specialized in rubber products, hence, it shows a great ethic contradiction on the concerns of respect for local cultures in the country. We can confront this idyllic representation with the history of Chico Mendes, an activist murdered for defending the rights of these individuals by being against such companies in indigenous reserves.

The artist J. Carlos became the most dared illustrator to create feminine images. As we show with the images below he was responsible for the formation of an imaginary typology of “women lightly dressed” in the country.

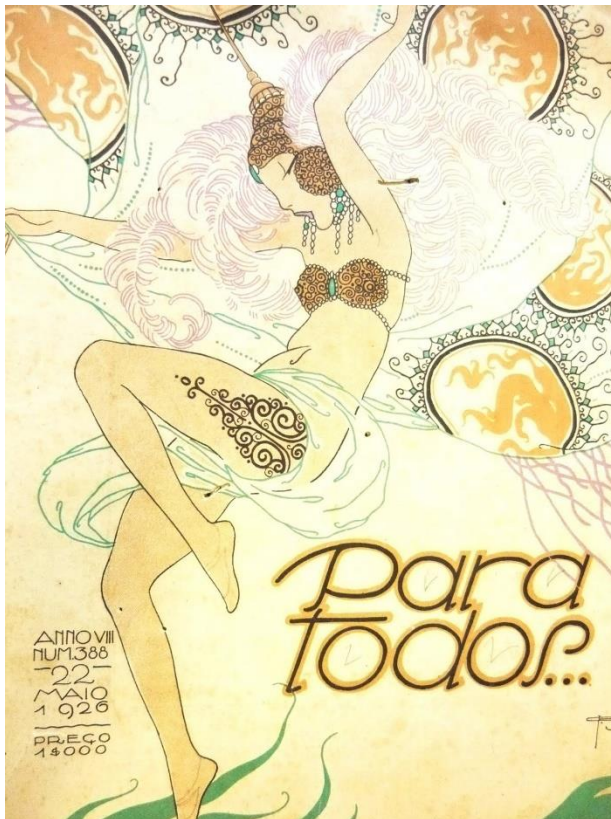


Figure 12: J. Carlos, *Paratodos*, magazine, cover, 22 May 1926.



Figure 13: J. Carlos, *O Cruzeiro: Revista Semanal Ilustrada*, magazine cover, 1934.

As the process for photographic developing had a high cost in Brazil for a long time, these female illustrations, based on the pin up, were used for decades in the covers of magazines. Although, as we already mentioned, publishing house also cut off photographs from foreign publications to put them on their publications.⁷⁶

Before we start the second chapter we are going to finish this chapter with the spot of critical element observed through our analysis of the representation of the womanly body in Brazil. Her body is mainly reproduced in the white skin. Hence, in Rolnik words, “the body is like apart from experience, anesthetized to the effects of heterogeneous interaction and, therefore, deaf to the demands of creating meaning for the singular problems which are delineated on that exposition.”⁷⁷

We do not make an analyse of the representation of the skin color in *quadrinhos*, but we have to point that women with non-white skin colors were largely represented like the examples that we show below. With these images we also point that the non-white women in the history of *quadrinhos* were for a long time drawn with a grotesque representation of the otherness based on the veiled racism of Brazil.

This is a “grotesque” quality which does not follow the Bakhtinian-gay appreciation for marginal manifestations, since commonly these images are showing

⁷⁶ Only in late 1950s the publishing houses began to use more photographs on their magazines. For example, in 1958 the carnival's edition of the magazine *Confidencial* devoted 40 pages to show that there was no more pudency in the Brazilian ballrooms. This special edition proclaimed that the camera was the “wanton: the tomb of shame” in these spaces. The magazines also started to publish photographs taken from the naturalist movement of countries such as Netherlands, Sweden or Denmark. But, they did not have a long period of distribution, since they caused moral scandals after being accused of nude explicit. Gonçalves Junior, 2010, p.90

⁷⁷ “O corpo é como que separado da experiência, anestesiado aos efeitos do convívio de heterogêneos e, portanto, surdo à exigência de criação de sentido para os problemas singulares que se delineiam nesta exposição.” Suely Rolnik, “Subjetividade Antropofágica”, in Adriano Pedrosa, *Arte Contemporânea Brasileira: Um e/entre Outro/s*, XXIVa Bienal Internacional de São Paulo, São Paulo, Fundação Bienal de São Paulo, 1998, p.3.

women ethnically inferiorized and subordinated, and who are “living” with the zoverwhelming valorization of the white skin color.



Figure 14: J. Carlos, Lamparina, visual character, 1924.



Figure 15: Luiz Sá, Maria Fumaça, visual character, 1950.

Figure 16: André LeBlanc, “Iracema”, *Edição Maravilhosa*, n.31, magazine, cover Ebal, 1951.



Figure 17: Antonio Euzebio, “Escrava Isaura”, *Edição Extra Maravilhosa*, n.92, magazine cover, Ebal, 1954.

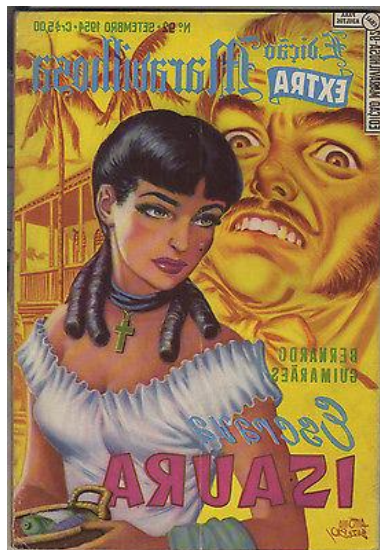


Figure 18: Altair Gelatti, “A Filha do Inca”, *Edição Maravilhosa*, n.184, magazine, cover, Ebal, 1960

CHAPTER II

HISTORIES OF *QUADRINHOS* IN BRAZIL

Within the popularization of illustrated magazines in Brazil numerous illustrators and painters, such as Emiliano Di Cavalcanti and Angelo Agostini, found in caricature a resource to counteract misleading social conventions formed by the Eurocentric elite. They created cartoons to conceive an Empire of Brazil stripped off from the European ornamentation. Thus, their works were a denounce of the governmental indifference towards the underprivileged majority living in the country.¹

We consider this visual positioning as our best historical settlement for the analysis of *quadrinhos* for adults. The social critic in *quadrinhos* was first represented by Angelo Agostini, a visual writer who mocked both popular customs and cultural prejudices through the pages of the journal *Vida Fluminense* [Fluminense Life] from 1868 to 1875.² Since we perceive that Agostini criticized post-independency, rural exodus and denounced slavery, he was the first visual writer in Brazil to create *quadrinhos* with political narratives.³

¹ Moacy Cirne, *História e Crítica dos Quadrinhos Brasileiros*, Rio de Janeiro, Edição Europa, Ministério da Cultura Fundação Nacional de Arte, 1990, p.16.

²In the newspaper *Vida Fluminense* [Fluminense Life] Agostini published the visual story *Aventuras de Nhô Quim* [Adventures of Nhô Quim], 1868-1872, to represent the transformation of social conditions after the Brazilian “independency”. He created representations of rural exodus and the arrival of *caipiras* [hillbillies] in Rio de Janeiro. Agostini also published in the visual magazine *O Tico Tico*, 1905-1977, a periodic inspired on *La Semaine de Suzette*, 1905-1960.

³ Moacy Cirne, *Quadrinhos, Sedução e Paixão*, Petrópolis, Editora Vozes, 2000, p.217.



Figure 20: Pagu, “Malakabeça, Fanika e Kbelluda”, *O Homem do Povo*, visual strip, São Paulo, 1931.

O Homem do Povo had its end not for monetary reasons, but for political reasons, as later in this same year, Pagu and De Andrade were accused to practice communist militancy, and consequently, she was arrested and forced to sign a letter admitting that everything she had created was only sensational news.

With the increase of censorship in the Estado Novo [New State], 1937-1945, the creative potential of *quadrinhos* was held for a long period on behalf of business with the USA syndicate. The first contract involving the distribution of comics in Brazil relates to a trip to Chicago, made by the journalist Adolfo Aizen among 150 professionals of communication. In 1933 they were specially chosen by the Brazilian Touring Club to visit a “world fair”, which promoted a flattered experience about the possibilities of modernization offered by the USA. This trip caused a feeling that can be measured by the name of the ship: The Messenger of Progress.⁴

During the travel Aizen noticed that the comics published by newspapers had a great popularity in the USA, and consequently, after returning to Brazil, he contacted

⁴ This travel was sponsored by the Roosevelt’s administration was towards the Inter-American good neighboring policy. As we shall see later, in the following years Roosevelt conducted numerous cultural campaigns among professionals of communication to create an ideology about the USA in South America. *Gonçalo Junior, A Guerra dos Gibis: A Formação do Mercado Editorial Brasileiro e a Censura aos Quadrinhos 1933-64*, São Paulo, Companhia das Letras, 2004, p.21.

João Alberto Lins de Barros, the editor of the newspaper *A Nação* [The Nation], and the police chief of the president Getúlio Vargas.

De Barros accepted Aizen's proposal to create supplements with visual stories acquired through a partnership with the features syndicate from USA. Therefore, Aizen was the first person to establish a system of acquisition of comics which further became applied by several editors in Brazil. Besides, this is a partnership that represents a change in the models of visual representation in *quadrinhos* for providing new inspirations based on the superheroes created in the USA. The *Suplemento Infantil* [Child Supplement], 1934-197, was distributed in five issues per week with visual stories of *Buck Rogers*, *Secret Agent X-9*, *Flash Gordon* and *Jungle Jim*, amongst others.⁵

After editorial and political discordances about the line of De Barro's newspaper, Aizen decided to create his own publishing company. He first opened the Grande Consórcio de Suplementos Infantil, from 1934 to 1942, to launch visual magazines for children, such as the *Lobinho* and *Mirim* – the first one to use the print format popular for *quadrinhos*.⁶ In a second period, he opened the Brazilian-America Editions, Ebal, to publish Disney's visual stories. Aizen negotiated a contract with Cesar Civita, the holder of Disney's publishing rights in South America, to edit the *Seleções Coloridas* [Colorful Reader's Digest], 1946-1948, a visual magazine with stories and pastimes mainly signed by the Disney Inc.

⁵ Aizen also gave opportunities to visual writers from Brazil, as Monteiro Filho and Maria Monteiro, who published the series *As Aventuras de Roberto Sorocaba* [The Adventures of Roberto Sorocaba], 1934. This visual story was a hybrid adventure that showed geographical characteristic of Brazil, having a gallant hero inspired on a mix between comics and *bande dessinée*.

⁶ The word "gibi" also means visual literature in Brazil, as it became popularly adopted in reference to the magazine *Gibi* released in 1939 by the group Globo.

Nevertheless, according to Gonalo Junior, the first successful magazine produced by the Ebal was *O Herói* [The Hero] in 1947-1983.

O Herói [sic] inovou pela criatividade de Aizen, que em vez de reproduzir uma cena de uma das hist3rias ou usar uma ilustra3o, preferiu estampar na capa a primeira p3gina da aventura *Patrulheiros do Ar*, que abria a revista – em preto e branco e com o logotipo em vermelho. Feita com personagens americanos, no comeo a revista trouxe os desconhecidos *A Amazona dos Cabelos de Fogo*, *Fredd e Nancy no Circo*, *John Danger* e *Gl3ria Forbes*, entre outros.⁷

[*O Herói* [sic] innovated for Aizen’s creativity, instead to reproduce a scene from one of the stories or to use an illustration, he preferred to imprint on the cover the first page of the adventure *Rangers of Freedom*, which opened the magazine – in black and white and with a logo in red. It was edited with American characters, in its start the magazine brought the unknown *Firehair*, *Tommy of the Big Top*, *John Danger*, *Glory Forbes*, among others.]

Therefore, besides Disney’s visual stories, Aizen invested in the distribution of visual magazines with superheroes from the DC Comics and Marvel Comics. An initiative which meant the formation of a good cultural and politic investment for the USA. Before and after the Second World War, the propaganda became an important tool for the USA do ideological encouragements against communism in the world, and for the implantation of dictatorial regimes in South America.

This was the beginning of a soft power commitment to transnational spheres. It used the representation of male superheroes and Disney’s animals for the covering of a “new phase” of consummation.⁸ The semiotics of these characters created channels for different cultural interpretations and myths towards both habits of consume and against communism.

⁷ Gonalo Junior, p.119.

⁸ Luciano Henrique F. da Silva, “Hibridismo Cultural, Ci3ncia e Tecnologia nas Hist3rias em Quadrinhos de Pr3ton e Neuron: 1979-1981/Editora Grafipar”, Master Dissertation, Universidade Tecnol3gica Federal do Paran3, Programa de P3s-Gradua3o em Tecnologia, Curitiba, 2006, p.54.

In Brazil, for example, the communist was connected to imaginaries about invasion, expropriation, sexual revolution and censorship. Hence, in the next section, we shall deepen this subject to show that while priests of the Catholic church organized a campaign against the importation of comics to Brazil, there was also a psychiatrist in the USA who started to say that visual literature inspired youth to commit crimes. From their perspectives, governmental departments, consequently, invested on sociologic studies about the “dangerous” contents of visual magazines by connecting to the communist movement.

2.1 Towards a Radical Censorship: All Nudity Will Be Punished

The publication of images can trigger both violence and moral panic with results on crimes for religious, moral and political matters. As we saw in the case of the terrorist attacks against the satirical newspaper *Charlie Hebdo* in January 2015 in Paris. Hence, we cannot ignore that on a climate of hostility towards the meaning of visual representations, we find such ideological attempts to impose dominant perspectives. Visual literature has been controlled in the world since a long time in numerous ways, and it has been subjected into national legislations upon its both production and distribution.

Citizens who are considering cultural productions detestable, alarming or even harmful are provided by institutional “protection” through forms of control, repression or censorship.⁹ Thus, not only politicians, but educators, religious, authorities and journalists participate on the censorship of visual literature. For McRobbie, moral panic

⁹ Howard S. Becker, *Art Worlds*, Berkeley, Los Angeles and London, University of California Press, 1982, p.165.

is a main strategy to ensure a bigger “popular support” of ideologies diffusing alarms that settle public “danger” at daily basis.¹⁰

Catholic priests became the first declared enemies of visual literature in Brazil.¹¹

For example, the priest Arlindo Vieira devoted two years of his life to write articles in Catholic’s newspapers to denounce the dangers of *quadrinhos*. According to Gonçalves Junior, he proposed that the visual characters were created to spread the alienating fashion created in the USA.

Para ele, as histórias publicadas por Aizen e Marinho tinha algo mais grave do que personagens femininas com roupas indecorosas, que incentivavam a molecada a se dedicar ao “sexo solitário”: o objetivo maior de quem fazia os quadrinhos, na sua opinião, era promover abertamente a alienação cultural dos leitores, por meio da imposição dos “modismos” americanos, estranhos à cultura brasileira.¹²

[For him, the stories published by Aizen and Marinho had something serious than female characters with indecent clothes, they were encouraging kids to devote to “solo sex”: the main goal of those who made *quadrinhos*, in his opinion, was to promote openly cultural alienation of readers, through the imposition of American “fashions”, unrelated to the Brazilian culture.]

The Catholic church was also responsible to organize the first meeting against *quadrinhos* in the second half of the 1940s. The Collective Pastoral of Bishops held a conference in the city of Paulista, state of São Paulo, to judge both moral and intellectual formation of children who read visual literature. They elaborated a

¹⁰ Angela McRobbie, *Postmodernism and Popular Culture*, London & New York, Taylor & Francis e-Library, 2005, p.192.

¹¹ In the 1930s the Italian state believed that there were subliminal messages hidden in the comics to “deculturalize” their citizens, mainly by the uses of symbolic forms that would impose an Americanization of the country. Therefore, Italy in 1938 created a law of censorship that banned all visual characters from foreign visual stories. In addition, it also stipulated a norm of moral and ethical conduct for cartoonists. As the Catholic priests in Brazil had a close relationship with Italia, they also started to defend such ideas for a creative control of *quadrinhos*. In France, at the same period, the film’s critic George Sadoul also devoted his attention to the “American invasion” through the book *Ce que lisent vos enfants: La presse enfantine en France, son histoire, son évolution, son influence*, [What your children read: The Youth Publications in France, its History, its Evolution, its Influence], 1938.

¹² This priest received a call from the Department of Press and Propaganda, institution responsible for censorship in the Estado Novo, with a presidential recommendation to stop talking bad about *quadrinhos*, since the president Getúlio Vargas defended that this popular media was a good tool for his governmental propaganda. Gonçalves Junior, p.80.

manifesto to warn both community and government about the seriousness of this literary problem in Brazil. And this manifesto gave a special emphasis to the erotic representation of the female body.

Consequently, the Instituto Nacional de Estudos Pedagógicos [National Institute for Pedagogical Studies], INEP, a department of the Ministry of Education and Health, composed a study about the contents of *quadrinhos* in the country. Its final report, published in the *Revista Brasileira de Estudos Pedagógicos* [Brazilian Journal of Pedagogical Studies], concluded that female characters indeed appeared in “inconvenient” ways. It also claimed that visual stories harmed the educational performance of children by imputing on them a reading habit that would make them mentally lazy and averse to “serious novels”.

As Gonçalves Junior points, “in a survey among the primary school students, the INEP considered absurd that six personages of visual literature appeared among the twenty figures listed as the best well known representatives of the Brazilian history.”¹³ These students mentioned the public importance of visual characters such as Flash Gordon side by side with names such as Barão do Rio Branco.

This report was the start of a mediatic avalanche against *quadrinhos*, as numerous journalists published articles also condemning visual literature. For example, the journalist Carlos Lacerda spoke against the dangers of new media technologies in the opening of the First Brazilian Congress of Writers in 1946. For him cinema, radio and visual literature only could bring problems of order and ethic into a society. The newspaper *Última Hora* [Last Hour] also had a headline featuring that “Gangsters,

¹³ “Numa pesquisa entre os estudantes do ensino primário, o INEP considerou absurdo que seis personagens de quadrinhos figurassem entre as vinte personalidades relacionadas como as mais conhecidas da história brasileira.” Gonçalves Junior, p.115.

Werewolves and Scantly Clad Women Sold as Weighted Heroes” were dragging kids to crime and sexual perversion.¹⁴

The Associação Brasileira de Educação, [Brazilian Association of Education], ABE, decided to show its position in this history. It entitled an appeal to editors, writers, artists, authorities and associations to creating a code of ethics, with a suggestion of items around moral and ethic principles. They suggested that *quadrinhos* should not have immoral terms, unpatriotic, sectarian, dissidents, stimulation for disbelief, sluggishness, lust, prejudice, crime, irresponsibility and passivity. Besides, the association encouraged the creation of stories related only to Brazil.

In reaction, Gilberto Freyre tried to protect the creative freedom of *quadrinhos*, since he also faced attacks for his book *Casa Grande and Senzala* [The Masters and Slaves], published in 1933. It was considered an “erotic” construction of the Brazilian society due to his interpretation about miscegenation in the country. As Freyre had a governmental position during this period, he could work against these censor laws through the defense that *quadrinhos* helped children to acquire reading habits. Hence a commission of the House of Culture and Education elaborated a report to confirm Freyre’s claims that *quadrinhos* had indeed elements to encourage literacy.

Roberto Marinho’s media company, Organizações Globo [Globo Enterprises], was the largest publishing house in Brazil for the distribution of visual literature. Marinho became the main person in this claim for the preservation of the moral and good customs. The *quadrinhos* for adults had materials filled by women in lingerie, swimsuits or bikinis in seductive poses. Thus, Marinho played lobby with congressmen and senators against the censor’s initiatives.

¹⁴ Gonçalves Junior, p.212.

We also mark that the results of the comics's restriction in the USA had a direct effect in the editorial market in Brazil. In the 1930s the psychiatrist Fredric Wertham worked in a thesis that culture media was responsible for the growth of juvenile crime. His professional entitlement earned him a contract with the New York Department of Justice to conduct a psychiatric study on juvenile detainees who read comics. Therefore, Wertham wrote *Seduction of the Innocent* in 1954 to affirm that juvenile crimes were committed under the influence of visual stories. It was an argument that pleased the senator Joseph McCarthy, who was forming in the USA a tribunal that we can consider as one example of "modern cultural inquisition".

McCarthy decided to create a subcommittee in the senate to investigate the psychological effects caused by comics. While Wertham was a judge of this subcommittee, William Gaines, the editor of horror magazines such as *Tales from the Crypt*, 1950-1955, and *The Vault of Horror*, 1950-1955, was invited to participate of this event without honors.¹⁵ At the end of their debates, the subcommittee concluded that children had been fed by a concentrated diet of crimes, horror and violence through visual stories.

This event is a milestone mark the creation of the Comics Magazine Association of America (CMAA) to establish a "moral standard" for visual literature in the USA. It aggregated the Comics Codes Authority (CCA) to rule and censor visual magazines and writers in the country through the designation of a seal to be put in the cover of every visual magazine with the follow words "Approved by Comics Code Authority". Thus,

¹⁵ William Gaines inherited the publishing house Educational Comics from his father, who was famous to adapt biblical texts to the comic format. However, after changing the company's name to Entertainment Comics, Gaines abandoned the religious theme to publish supernatural and horror visual stories. Randy Duncan and Mathew J. Smith, *The Power of Comics: History, Form and Culture*, New York & London, Continuum, 2009, p.39.

according to De Campos the code was a way to impose to visual characters moral standards about an “ingenuous and healthy” way to interpret daily life.

O objetivo expresso do Comics Code era que os quadrinhos se tornassem mais ingênuos que a programação de TV da época. Garantir que fossem leitura “saudável” de criança. Os gibis de bichinhos fofinhos, super-heróis e *Archies* foram impostos à força como padrão a ser seguido por todas as editoras.¹⁶

[The express purpose of the Comics Code was that comics become more naïve than the TV programming of the time. It was an insurance that they were “healthy” child reading. The comics with cuddly critters, superheroes and *Archies* were forcibly imposed as a standard to be followed by all publishers.]

The magazine *Seleções*, 1942-, of the Reader’s Digest group, started to be printed in Brazil to express McCarthy’s “anti-communist mission”. In its first edition, it covered articles and reports already alerting parents about the literary accountability towards juvenile delinquency. In 1954, the *Seleções* also published an extract of *Seduction of the Innocent* in its 17 international editions.

However, numerous critics in Brazil concluded that such danger was responsibility of the “American cultural imperialism”. Visual writers also decided to create a reserve for a national visual literature with arguments that it would be the best way to combat the harmful effects of the foreign materials consumed in the country.¹⁷ While Adolfo Aizen elaborated his own “commandments of visual literature” to support an “adequacy” of the imported visual stories. He wanted to change both illustrations and narratives to represent more a Brazilian cultural and moral scenario.

Through the commandments, for example, Aizen established the translation of names to Portuguese and the use of colloquial expressions. Yet, he did not escape critics, as his magazine *Epopéia* [Epic], part of the Ebal’s educational line, caused

¹⁶ Rogério de Campos, “Preface to the Brazilian Edition”, in Paul Gravett, *Mangá: como o Japão reinventou os quadrinhos*, São Paulo, Conrad, 2004, p.10.

¹⁷ Gonçalves Junior, 2004, p.133

controversy after he received numerous letters of protest for reproducing the painting *No Verão* [In the Summer], 1894, by Eliseu Visconti. We note that he had also a personal agenda behind the elaboration of such commandments, since he was not born in Brazil, foreigners are forbidden to own media companies in the country.

Aizen forged his birth certificate to figure him as a person born in the state of Bahia, hence, the possibility to lose his publishing rights and to be extradited out of the country for fraud made him more radical. The Ebal started to publish *quadrinhos* focused on the Catholic readership with the adaptation of biographies of sanctified characters and even publishing a Bible's version for *quadrinhos*. It included a special attention towards associations of Catholic's women, since they were becoming strong to further have a main role in the March with God and Family for Freedom by asking a military intervention in Brazil.

These measures for the cultural "sanitation" of *quadrinhos* increased during the mandate of the president Jânio Quadros in 1961, although it lasted only seven months. In this short period, Quadros banned the use of bikini in the beaches and the broadcast of misses' contexts when they were wearing it. Consequently, most editors of visual magazines in Brazil found themselves trapped by such governmental decisions, as the bikini was their main erotic source. Thus, publishers decided to mix the Comics Code with Aizen's Commandments of Visual Literature, even though they always showed resistance to put it on practice.

Quadros resigned from his presidential duties on 25th August 1961, three weeks after the judicial disclosure of this censor code towards *quadrinhos*. The presidential renounce unleashed an enormous governmental crisis in Brazil, as the vice president João Goulart was in a diplomatic mission in China. For this reason, the military opposed

the vice as the next president by denouncing his close relationship with a communist government.

Goulart regained the right to be president through the referendum of 1963, and in this period, he proposed a law for a national reserve for *quadrinhos*. The decree-law nº 52497 would preserve 30% of the literature's content for the visual stories created in Brazil. Within a year it should increase to 40% until finishing with 60% in 1965. The decree-law also prohibited the use of war propaganda, racism, nudity, prostitution and sadism in *quadrinhos*.

However, publishers considered it as an inconceivable decision, since the state would gain wide-ranging powers to interfere in the publishing market inside Brazil. They filed a juridic sanction in preventive character at the Supreme Court with arguments that the Goulart's decree-law was unconstitutional for not respecting free market principles. Nevertheless, while they were waiting for a final decision, the democracy in Brazil was appropriated through the military coup.

The military coup of 1964 marks a period in which millions of people walked on the streets asking the military to defend family, tradition and propriety against the communist threat in Brazil. Thus, this authoritarian government would not respect more codes and laws, but social violence with the creation of the Serviço Nacional de Informação, SNI, [National Information Service] to conduct civil espionage and

censorship. It created a list with the “criminals against democracy and human rights” to justify its practices of torture in the country.¹⁸

In 1964 the Departamento Estadual de Ordem Pública e Social, Deops, [State Department of Political and Social Order] also apprehended 25 books for its subversive contents, and most of them were considered as a pornographic literature. Thus, the rigor against the erotic literature in Brazil increased thorough the military dictatorship, whereas the rates of clandestine erotic publications also raised at same proportions. Frontal nude, pubic hair, buttocks and nipples could not be reproduced anymore in the images. Editors started to erase them grotesquely as in several cases, for example, instead of female nipples, it appeared two white spots covering them, or bikinis were grotesquely drawn over the images.

Democracy turned into an odd propaganda through the institutionalization of a national fear over the possibilities of a communist invasion. The Instituto Brasileiro de Ação Democrática [Brazilian Institute of Democratic Action], IBAD, attached to the Instituto de Pesquisas e Estudos Sociais [Institute of Research and Social Studies], IPES, and the Sociedade Brasileira de Tradição, Família e Propriedade [Brazilian Society of Tradition, Family and Property], TFP, started to promote “Marchas da Família com Deus pela Liberdade” [Marches of the Family with God for Freedom].

Catholic married women became the new symbol of the military dictatorship through their positioning as “mothers of the nation”. They were transformed into holy

¹⁸ This model of institutional violence continued to be current after the end of the dictatorship in Brazil, although it was attenuated through the next governments. According to Reis, we find a combination of rejection and memory upon the pastness of the two dictatorial periods. In the Estado Novo there is a sense of historical “shame” to admit that it was a fascist dictatorship which used euphemisms about the modernization of the country. And the military dictatorship was turned into a historical fact to be demonized without any criminal judgment for years. Daniel A. Reis, “*As Marcas do Período*”, in Daniel A. Reis (Ed.), *Modernização, Ditadura e Democracia*, vol. 5, Lília M. Schwarcz (Dir.), História do Brasil Nação: 1808-2010, Madrid & Rio de Janeiro: Fundación Mapfre & Objetiva, 2014, p.24.

heroines protecting households against the “godless communism”. Gonçalo Junior says that they spread a discuss replete by illusions about a “sexual revolution” as part of the ideas promoted by the international communist party.¹⁹ Numerous associations of catholic’s mothers were created to react changes in sexual behavior against the “improper” exposure of the female body.

Through the next section, we shall see that the emphasis on the role of superheroes in *quadrinhos* changed in the beginning of this dictatorship. It is also a moment that visual writers with Japanese ancestry also moved to São Paulo with their portfolios full of manga-inspired *quadrinhos*. We mark that their visual stories were full of manga references, since they read manga while they were growing inside the Japanese communities. They created transcultural references that transformed both cultural ways and believes of individuals who lived in remote areas of Brazil.

2.2 First Instances of Inspired-Manga in *Quadrinhos*

In 1964 Minami Keizi moved to São Paulo from Lins, a smaller city in the state of São Paulo, for seeking a chance to publish the visual story of Tapãzinho, a Brazilian aborigine boy, with big eyes and a roundly body, who had atomic powers and resembled Tezuka’s Astro Boy.²⁰

¹⁹ Gonçalo Junior, *Maria Erótica e o Clamor do Sexo: Imprensa, Pornografia, Comunismo e Censura na Ditadura Militar 1964-1985, A Guerra dos Gibis 2*, São Paulo, Peixe Grande & Editoractiva, 2010, p.124.

²⁰ In the moment to register Minami’s birth name, his father was confused about the family’s name order in Brazil. On contrary to Japan, for the birth registration it is first said the name and then the surname. Since his father was still attached to the Japanese tradition, in the moment to register his son, he inverted the order. Thus, through this work we shall mention Minami instead of Keizi, since it is also a way to locate the documents of his immigration to Brazil.

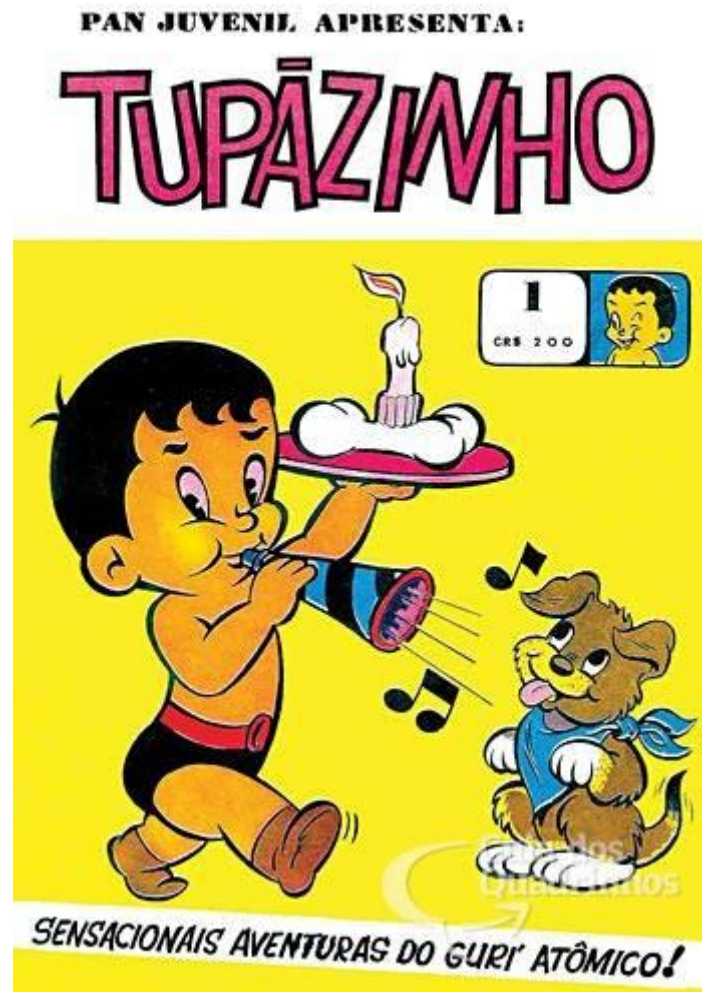


Figure 21: Minami Keizi, *Tupãzinho*, visual magazine, Pan Juvenil, 1965.

Minami found an editorial resistance about the traces of manga of his visual character. The main editors of *quadrinhos* in São Paulo did not show enthusiasm for a different way of drawing, as in this period they were investing on materials inspired on the comics brought from USA. Minami had to accept this editorial requirement to be published. He adapted the visual character Tupãzinho towards an art based on visual characters from the Harvey Comics, such as Casper and Hot Stuff.²¹ Thus,

²¹ Seymour Reit and Joe Oriolo, *Casper: The Friendly Ghost*, New York, Harvey Comics, 1939-1945 and Warren Kremer, *Hot Stuff: The Little Devil*, New York, Harvey Comics, 1957-1974.

consequently, the newspaper *Diário Popular* [Popular Daily] finally decided to publish it.²²

But Minami did not accept to change his artistic style copiously. He worked to find alternatives for creating *quadrinhos* that showed the cultural aspects of his Japanese origins. In 1966, with Salvador Bentivegna and Jinki Yamamoto, he could open the publishing house Editora de Revistas e Livros, Edrel, [Editor of Magazines and Books]. Therefore, we mark that between 1966 and 1972 the Edrel prominently led *quadrinhos* into a creative slope with an editorial line that turned away the American superheroes. The Edrel started to promote the erotic power of female characters for both consumption and seduction of its readers.

It invested on visual magazines that mixed humor and eroticism, thus, it followed the legacy of the erotic newspapers and the novels for men of the start of the twentieth century. In the beginning the magazines only published a material called by the editors as “editorial load”.²³ They had mostly anecdotes purchased from international agencies, or copied from foreign magazines, which showed humour alongside erotic illustrations of women. Hence, visual magazines such as *Garotas e Piadas* [Girls and Jokes], 1967-1970, became the Edrel’s best-selling genre, while the atomic aboriginal child, Tupãzinho, was turned into its editorial seal.

²² Later Tupãzinho also gained a homonymous magazine which was published in three issues by the Pan Juvenil in 1967. Roberto Elísio dos Santos, Waldomiro Vergueiro and Victor Wanderly Corrêa, “The Manga Style in Brazil”, in Casey Brienza (Ed.), *Global Manga: “Japanese” Comics Without Japan?*, London & New York, Routledge, 2015, p.45.

²³ Gonçalves Junior, 2010, p.81.

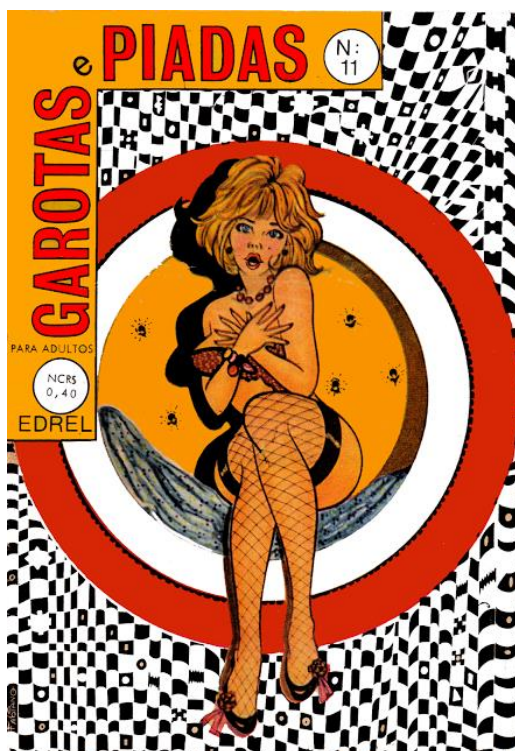


Figure 22: *Garotas e Piadas: Para Adultos*, cover, n.11, Edrel, 1968.



Figure 23: *Garotas e Piadas: Para Adultos*, cover, n.14 – Extra, Edrel, 1968.

Particularly, on the cover of the 14th issue of *Garotas e Piadas*, reproduced above on the right side, we observe already the constitution of two visual stereotypes: the blonde woman in lingerie and the Japanese man with a thin and small body. The text in this cover applies to a female domination of the household. It presents a dialogue between husband and wife concerning their crying baby who peed on the floor. While he asks the brush for cleaning the floor, she answers that he should use his hair instead. In this cover the visual representation of man/woman bodies is rather than an instrument of marketing, principally for the fact that she and he as a foreigner become represent social stereotypes of both femininity and ethnicity in Brazil.

Edrel's office was in São Paulo's central area, popularly called as Boca do Lixo [Garbage's Mouth] for its marginal characteristics. It is in this territory that marginal

groups could find freedom and even financial conditions to live and create artistic works during the military dictatorship.²⁴

Several visual writers that contributed to the Edrel had Minami's background: the Japanese ancestry. And since its editorial structure was divided in three groups, each one of them became headed by Brazilians-Japanese. Claudio Seto, Fernando Ikoma and Paulo Fukue. However, in this thesis, we shall give more emphasis to Seto's work for the great significance of his trajectory as a visual writer and as an art director of *quadrinhos*. We show that, in both positions, he used cultural references to introduce *shōjo* and *gekiga* into the composition of Edrel's stories.²⁵

Seto first created numerous *quadrinhos* about ninjas and samurais based on the memories and the stories told by his grandfather. Thus, this imaginary conception of Japan created by him is our main example of the intertextualities between Brazil and Japan in *quadrinhos*.

He supervised the visual magazine *Ídolo Juvenil* [Juvenil Idol], 1968-1969, with the creation of manga-inspired characters such as Flavo, a cyborg who had feelings. He also created the magazine *Ninja: O Samurai Mágico* [Ninja: The Magic Samurai], 1968, with a main Japanese character, Koji, who in the story becomes responsible to bring his clan to Brazil. It is settled during the battle of Sekigahara, 1600, in Japan, and since Koji had got the Brazilian map tattooed in his body, he decided to guide his clan there. But, after their arrival, the members of the clan ended up eaten by cannibals, except

²⁴ Edward MacRae, *A Construção da Igualdade: Identidade Sexual e Política no Brasil da "Abertura"*, Campinas, Editora da UNICAMP, 1990, p.52.

²⁵ Claudio Seto was born in Jundiaí, a city in the state of São Paulo, and where he was baptized as Chuji Seto Takeguma. However, later he had to adopt the "Latin" name "Claudio" to be accepted in a catholic college. Gian Danton, interview with Claudio Seto, "O Samurai Mágico da HQB: Parte 2", *Bigorna: Quadrinho Brasileiro em 1º Lugar*, 02 May 2011, <http://www.bigorna.net/index.php?secao=entrevistas&id=1304342281>, Consulted 30 March 2016, question 24.

Koji, who survived for being mistaken as a Brazilian aborigine called Itaipú due to his sunburned skin.



Figure 25: Claudio Seto, *O Ídolo Juvenil*, n.3, cover Edrel, 1968.

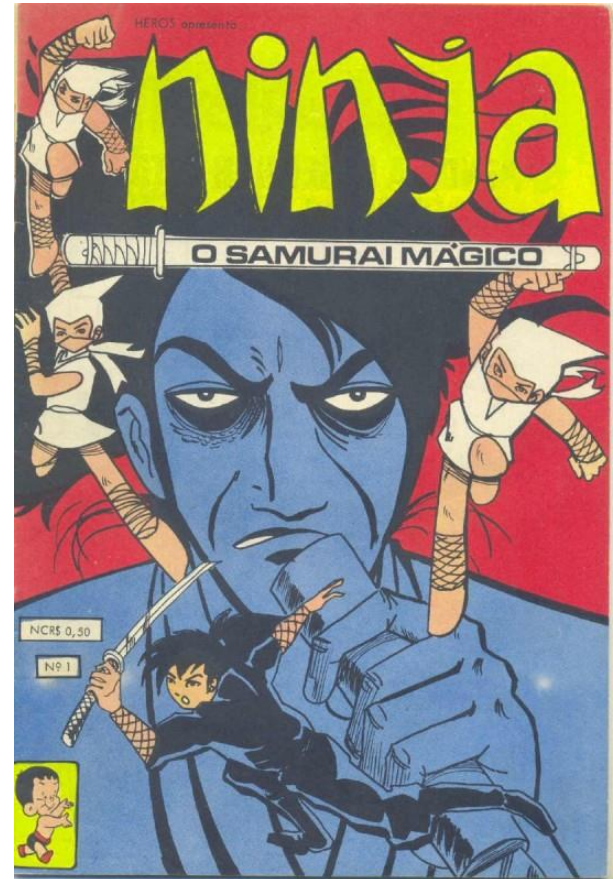


Figure 26: Claudio Seto, *Ninja: o Samurai Mágico*, n.1, cover Edrel, 1968.

These visual stories about ninjas and samurais are the first attempts to develop manga-inspired references in Brazil, although the distributors of this genre did not want to sell them for a long period. According to Seto the distributors often interrogated him about the meanings of the word “ninja”, as the folkloric foundations of such character was not yet recognized in the country.²⁶ Besides, they were more interested in a theme called “psych visual comics” for its narratives about

²⁶ Danton, question 27.

psychological utopias. Therefore, Seto and other visual writers working at the Edrel did not proclaim having manga-inspirations on this period, since their main interest turned into explore visually expressions of life based on cultural references from England, France or the USA.

In the psychologic genre sensual women were the main characters given that Edrel had also a norm upon the insertion of at least 35% of eroticism into its visual stories. Thus, we perceive that the representation of these female characters was not based on the image of a “Japanese woman”, as Lesser claims that the imaginary of women in Japan did not suit the Brazilian erotic gaze in Brazil.²⁷ They were considered as submissive, overdressed or maiden like. We also point that in the Edrel’s visual stories, male nudity was something only coadjuvant for the constitution of heterosexual encounters.

For example, the visual story “A Vida Como um Pingo D’Água Numa Torneira Velha” [The Life as a Drop of Water in an Old Tap], 1970, written by Seto, is the fourth issue of a series of *quadrinhos* called “série psicológica” [psychological series] published in the magazine *Estórias Adultas: Gibi Moderno*. We see that in this story Seto creates a different way to represent temporality. As shown below, we observe that he makes a collage using photographs taken from different sources to stablish a documental connection between the characters. The second image, on the right below, we see that Seto interrupts the narrative using a vertical separation of the frames through the whole page. It gives a way for a water drop to open a different perspective about the visual story, since it is about a fall from an old tap; the water drop becomes a temporal conductor of the life of the main character.

²⁷ Jeffrey Lesser, *Negotiating National Identity: Immigrants, Minorities, and the Struggle for Ethnicity in Brazil*, Durhan & London, Duke University Press, 1999, p.163.

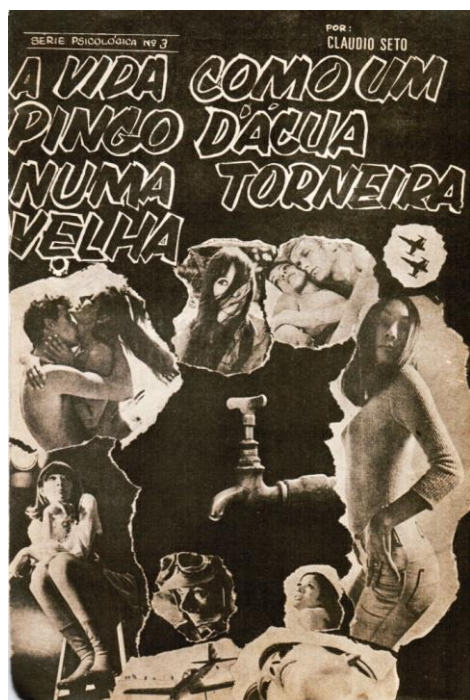


Figure 26: Claudio Seto, "A Vida Como um Pingo D'Água numa Torneira Velha", Série Psicológica n.3, *Estórias Adultas: Gibi Moderno*, y.2, n.4, Ebal, 1970, p.4.

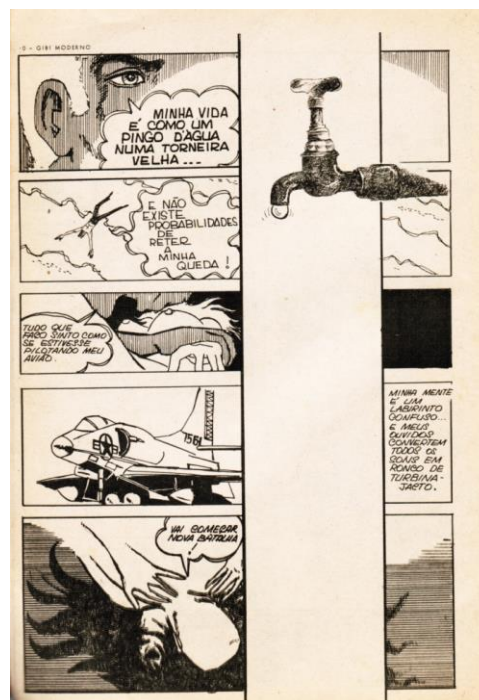


Figure 17: Claudio Seto, "A Vida Como um Pingo D'Água numa Torneira Velha", Série Psicológica n.3, *Estórias Adultas: Gibi Moderno*, y.2, n.4, Ebal, 1970, p.10



Figure 28: Claudio Seto, "A Vida Como um Pingo D'Água numa Torneira Velha", Série Psicológica n.3, *Estórias Adultas: Gibi Moderno*, y.2, n.4 Ebal, 1970, p.13



Figure 29: Claudio Seto, "A Vida Como um Pingo D'Água numa Torneira Velha", Série Psicológica n.3, *Estórias Adultas: Gibi Moderno*, y.2, n.4, Ebal, 1970, p.18

The main character is a war pilot paranoid with the idea of an unstoppable fly that are putting him at risk of falling towards death. We observe that his feeling of eminent death shows a connection with the eroticism of a mysterious woman met at a dance club. Seto plays with the memory of the male character through the illustration of flashbacks exposing the consequences of the meeting with the woman.²⁸

In the pages reproduced above she represents a requiem for a dream about both battle and life of this man; her naked body is what spreads his feelings of death from frame to frame. In the third page, shown above on the left bottom, the onomatopoeias complete the erotic composition following the representation of a body dancing, or floating, between war machines.

This representation of womanly bodies in *quadrinhos* becomes superlative through the visual magazines published by the Edrel. Below we also show three covers of the *Estórias Adultas: Gibi Moderno*, 1969-1973 with a slogan which promotes “Amor, Sonho, Sexo, Terror, Ficção e Humor” [Love, Dream, Sex, Horror, Fiction and Comedy]. The visual magazine presents photography of sensualized women in its covers, instead of the illustrations created by the visual writers. The “reality” of the photograph call the attention of readers who wished something more than a “sanitized” fiction about heroes.

²⁸ Georges Bataille, *Erotism, Death and Sensuality*, trans. from the French by Mary Dalwood, San Francisco, City Lights Books, 1986, p.11.

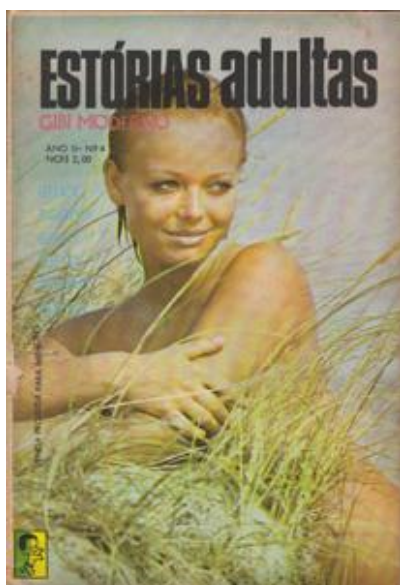


Figure 30: *Estórias Adultas: Gibi Moderno*, cover, Edrel, y. 2, n.4, 1970.



Figure 31: *Estórias Adultas: Gibi Moderno*, cover, Edrel, y. 2, n.7, 1970.



Figure 32: *Estórias Adultas: Gibi Moderno*, cover, Edrel, y. 2, n.8, 1970.

We previously mentioned that from 1964 the cultural manifestations in Brazil were facing censorship from the military dictatorship. As Edrel was founded in the beginning of this period, Minami went to the federal police of São Paulo to look for guidance against the possibilities of censorship. However, the erotic representation in popular culture only received a definition for censorship later with the Decree 1077 lowered on January 1970. Thus, Minami was never arrested by the police, although he was invited to state his “subversive intentions” for representing naked women in visual magazines.

The “great erotic problem” of Edrel conveyed on the visual magazine exemplified above, *Estórias Adultas: Gibi Moderno*, since the military government finally interpreted that it had an eroticism as part of the communist threat.

Minami elaborated numerous editorials to defend the freedom of speech on media culture. He refused that Edrel’s erotic label could be defined as a political threat

against the government, or as a scandalous pornography. For him, judgements about the erotic depended on personal interpretations, and only disturbed minds would consider the erotic as something permissive. But, his attempts to protect Edrel's erotic visual magazines from censorship made things worse for the publishing house. Consequently, he had to leave his company due to the increasing pressures of the censor department.

Before leaving Minami also thought about different alternatives for changing the Edrel's editorial line. He wanted to publish Chiba Tetsuya's manga in Brazil, showing an interest towards the *shōjo* manga *Yuka wo Yobu Umi* [The Sea Calls Yuka], 1959, a visual story with a female protagonist without erotic traces. However, from the negotiations with Chiba's studio, he decided to abandon the project, since in the 1970s it was difficult to find someone able to translate manga in Brazil.

The military government diffused a spirit of "democratic protection" to maintain the ideas of modernization, hence it deepened the social and regional inequalities of the Estado Novo. To complete, it was carefully supported by the USA government, which was investing on several political coups in the South American countries. Thus, in visual literature, De Campos claims that for almost thirty years, "*quadrinhos* were in the situation of a (artistic, if you like) language without permission to become adult."²⁹ Visual writers could not talk anymore about the history of Brazil, and lesser to create fictions about it. If they talked about sex, they knew that every expression of nudity would be punished.

The Ato Institucional Nº 5 [Institutional Act Number 5], AI-5, released on December 1968, was the last of a censorship series promulgated by numerous

²⁹ "Os quadrinhos ficaram na situação de uma linguagem (artística, se quiser) sem permissão para se tornar adulta." De Campos, p.11

generals. It achieved the climax of violence towards many cultural movements in Brazil. Rolnik says that first it had tangible and visible effects against the body that includes torture, repression and censorship.³⁰ Secondly, it had subtle and invisible effects within marginal collectivities, which only could express their feelings after the dictatorship. For Rolnik both become demonstrations of “experiences-limit” for the creation of countercultural acts.

In the case of visual literature, the visual writer Julio Shimamoto, who was previously associated to the movement of nationalization of *quadrinhos*, for a period stopped to create this literature to working on advertising as an art director. Yet, the federal police arrested him during an operation called Operação Bandeirantes, OBAN. He was accused of logistic support of terror, because the owner of the advertising agency had escaped the country accused of terrorism. For this reason, the members of the Operação Bandeirantes interrogated him for a whole day, and afterwards it was not yet enough.³¹

Shimamoto was transferred to the Departamento de Ordem Política e Social, Dops, [Department of Political and Social Order], where they inquired him more about his creative intentions on advertisement. After negating his participation with

³⁰ Rolnik mentions that one of the most tangible symptoms of this creative blockage were psychotic episodes that induced many people to be admitted into psychiatric hospitals by force. Consequently, they were involved into a “psychiatrization” of sufferings. For a better illustration of these forced admissions at asylums in Brazil we recommend the autobiography *Canto dos Malditos*, 1990, written by Austregésilo Carrano, or the film *Bicho de Sete Cabeças*, 2001, adapted by Luiz Bolognesi and directed by Laís Bodanzky. Suely Rolnik, “Geopolítica da Cafetinagem”, *eipcp*, October 2006, <http://eipcp.net/transversal/1106/rolnik/en>. Consulted on 28 October 2016, para.20. Consulted on 28 October 2016.

³¹ Shimamoto began to draw after his family moved to a large farm in Monte Aprazível, an area in the state of Mato Grosso. Hence, according to him, it was an area “infestada de bichos e jagunços” [infested with beasts and roughnecks], giving to him an experience of life to understand the representation of horror. He moved to São Paulo in the end of the 1950s to working for the publishing house Outubro, where he illustrated the first editions of the magazine *Capitão 7* [Captain Seven], 1959, inspired on a television show created by Rubem Biáfora. Júlio Shimamoto, *Volúpia: Os Melhores Quadrinhos Eróticos*, Coleção Opera X, Vinhedo, Editoractiva Produções Artísticas, 2000, p.19.

terrorism, he was released without charges and bruises, although with promises of an endless vigilance.

Shimamoto, years later, created visual stories such as *A Moça do Cemitério* [The Lady of the Cemetery], 1979, for the magazine *Neuros*, and *A Maldição do AI-5*, 1979, in collaboration with the tabloid *O Pasquim*, 1969-1991. For him to illustrate such situations using the horror genre in *quadrinhos* meant an enormous risk, since he had been already arrested for “logistic support to terror”. In such visual stories he denounced antidemocratic practices that involved violence against individuals using real names and events.³²

2.3 She Says “***”: *Quadrinhos Udigrudi* Inside the Zoo

The tabloid *O Pasquim*, 1969-1991, was a famous publication for its unusual way of formatting interviews. It used asterisks to replace the words with the swears said by the interviewers. And the interview that caused the biggest governmental fury was given by a woman. The actress Leila Diniz had 67 asterisks replacing her sayings, besides her open statements on favoring woman’s autonomy and free love on November of 1969.

³² Cirne, 1990, p.39.



Figure 33: *O Pasquim*, n.22, cover, Rio de Janeiro, 1969.

Consequently, three months later, the general Emílio Garrastazu Médici indicated a new head for the Serviço de Censura e Divisões Públicas, SCPD, [Service of Censorship and Public Divisions]. He wanted to promote both restructuring and adaptation of the sector of censorship through the elaboration of legal measures for preserving the “integrity of the Brazilian family”. The warrants were part of the Decree 1077 lowered on January 1970, and affectionately nicknamed by the newspaper *O Globo* as “Decree Leila Diniz”, since the actress was quoted directly by the Minister of Justice during the law’s announcement.

Magazines were one of the first media to acknowledge the “inequality of sexes” in Brazil. They criticized purposes of marriage and family structures. Although, as Del

Priori notes, there were still many articles adapted from foreign publications.³³ As they had “cultural subtractions”, they were lost in a translation that readapted issues about both gender and sex accordingly to the comprehension local. Thus, an article about fidelity and autonomy suggested that personal freedom was something destined only to women sexually pure and faithful.

For example, the periodic *Ele&Ela* [He’nd’She], 1969-2009, published articles to both counterpoint and illustrate female’s oppression in the country. However, it did not support a sexual revolution. It published articles against feminism by placing men as victims of this movement, since the magazine had its financial structures based on the erotic industry for the male readership.

As we mentioned before, the military government believed that erotic creations supported a “communist invasion”, thus such moral panic embedded a context of “fiction as reality”. In Baudrillard’s words, “responsibility, control, censorship, self-deterrence always increases faster than the forces or weapons at our disposal: this is the secret of the social order.”³⁴

Within the “Decree Leila Diniz” the police were free to formulate its first Index *Livrorum Proibitorum* to prohibit 126 publications in the following years, and 56 titles were visual stories.³⁵ The Ministerial Order 219 of 16th April 1970 also instituted that magazines could only be distributed and sold in Brazil after a governmental registration.

³³ Mary Del Priori, *Histórias Íntimas: Sexualidade e Erotismo na História do Brasil*, São Paulo, Planeta, 2011, p.181.

³⁴ Jean Baudrillard, *Simulations*, trans. from the French by Paul Foss, Paul Patton and Philip Beitchman, Los Angeles, Semiotex(e), 1983, p.73.

³⁵ Gonçalves Junior, 2010, p.155.

It censored the magazine *Grilo*, 1971-1973, by not granting to it a registration number. This ordinance also interdicted the publication of visual stories created by Robert Crumb, Guido Crepax, Wolinski or Pichard, visual writers considered by the government as “subversives” for their ways to story tell politics and sexuality.

The writer Odete Rios, 1932-2002, had her writing style classified as pornographic by the censors. She wrote under the pen name Cassandra Rios erotic stories about same gender affectivity, hence she managed to sell around 300 thousand books per year – something impressive for the publishing rates of the period in Brazil. Rios opened her own publishing house, since nobody wanted to print her stories. The Livraria Cassandra Rios Editora conquered 33 censored books amongst its 36 titles.³⁶

With the increasing of the pressures from the censors, she often changed her pen names to apply on them more foreigner and androgynous characteristics. For example, she also signed as Clarence Rivier and Oliver Rivers.³⁷

Therefore, in the dictatorship several cultural producers significantly seized the lack of sensibility or “naivety” of the censors to create their stories, while living under threat of deportation, torture and murder. They continued to manifest their feelings

³⁶ Another female writer who got the holophotes on this period was Adelaide Carraro, after publishing a book about an affair which she had with the ex-president Jânio Quadros in 1963. Carraro sold thousands of copies, while she also faced numerous judicial prosecutions. For dubious reasons she was arrested more than eighteen times.

³⁷ During the two dictatorships in Brazil several publishers and writers hid themselves via pseudonyms that showed foreign origins for publishing stories that would be considered libertines. For example, Suzana Flag began to publish at the newspaper *O Jornal* for the daily column *Meu Destino é Pecar* [My Destiny is to Sin] in 1943. She created the female character Leninha, a woman who tries to escape from her husband, while she felt in love with her brother in law. He represented her erotic desires towards a free live. For a long time, the readers thought that this story was written by a woman from the USA, however Flag was a penname used by the male writer Nelson Rodrigues. Rodrigues adopted numerous female pseudonyms to encourage women to observe more their sexual desires. Although writers in Brazil could be also asked to adopt foreigner names following a marketing idea that writers from other countries were contributing for the newspapers and magazines in Brazil.

by doing heroic acts.³⁸ For example, Quino criticized the dictatorial instance of Argentina with *Mafalda*, 1964-1973. Henfil created the visual magazine *Fradim*, 1972, to publish critics of the current political situation in Brazil. He manifested his political opinions with characters such as the Graúna, the black bird which opens this part. Graúna is a female name in Brazilian Portuguese. As it is a bird habiting in various regions of the country, hence it became part of the *simbologia* national. With Graúnas's representation Henfil criticizes social inequalities in Brazil. She is draw as a point of interrogation who questions her very semiotic existence inside this huge country. Since she is always hungry, Henfil emphasizes both precarity and anthropophagy of the people in Brazil.

Through this chapter, we observed that during the military dictatorship "woman" continued to be mainly represented for the erotic gaze for the readers. Female visual writers until the 1980s in Brazil did not created any alternative representation towards a realist representation of themselves. Writers such as Ciça Pinto and Crau da Ilha mostly used animals to personify their stories, and criticize both politics and everyday life.

We note the writers formed a zoo with magazines such as the *Balão*, 1972, *O Bicho* [The Beast], 1975-1976 and *O Pasquim*, 1969-1991. These are publications in which visual writers could act against the authoritarim of the Brazilian political regime. Further we shall see that they inspired many proposals for a countercultural movement, also inspired on the underground comics of USA. The word "underground"

³⁸ This is an intertext based on a tell given by the character Barley (Sean Connery) at the writer's table in the film *The Russian House*, 1990, directed by Fred Schepisi and written by Tom Stoppard: he says "nowadays you have to think like a hero, just to behave like a merely decent human being."

was phonetically translated to “udigrudi” shows bases on the anthropophagy of both culture industry and the appropriation of foreign cultures.

CHAPTER III

LA FEMME FATALE IN QUADRINHOS

We observed that visual writers created transcultural imaginaries producing parodies between local and foreign sources in *quadrinhos*. In this chapter we shall analyse that these parodies became a cultural expression to transgressing female's position in the colonized sexual mythology. We argue that female characters through parodies present contradictory femininities with both hybridizations and polymorphism based on the colonized myth.

In this chapter we are going to analyse visual productions created between the 1950s and 1960s in which female characters have a main role. First, we shall see the pornographic booklets created clandestinely by the visual writer Zéfiro for presenting the idea of *sacanagem* [naughtiness] in Brazil. Second, we shall assay four female characters of *quadrinhos*. A vampire who represents Anzaldúa's idea of a *mulher mestiça*, two spies with origins in France and USA for showing the construction of an imaginary of the female in the globalization, and a character who has her body radically possessed by the male gaze.

They are representing a gender that goes out of the national frontier, while we are not also positing "her" in the opposite bank of the Brazilian national river. In this chapter we are mainly following Anzaldúa's metaphor about a preservation of the woman's self as part of each territory.¹ Thus, on the one hand we see that on the sexual mythology of Brazil there are marks of a dominant culture which is still crossing

¹ Gloria Anzaldúa, "La Conciencia de La Mestiza/ Rumo a uma Nova Consciência", trans. from the Spanish by Ana Cecilia Acioli Lima, *Estudos Feministas*, n.13, vol.3, September-December 2005, p.705.

the cultural border towards the woman as an Other.² On the other hand, this representation of the other with dominant marks offers endless possibilities of cultural subversion through the different representations of foreign women.

These examples of female characters have a point in common, they experience an erotic life both supernaturally and globally through the constitution of hybrids and polymorphic imaginaries in *quadrinhos*. They state gender transgressions in-between cultural margins, since their female cultural experiences are rebuilt, remembered and articulated through a knowledge which is on constant movement through globalization.³ These female characters shall provide us with different ways to contact local lives and imaginaries in Brazil by representing an erotic corruption of the female role in popular literature.

In these two decades visual writers started to subvert the ambiguous representation of female morality. The female ambiguity in *quadrinhos* becomes susceptible for defragmentation, after we note that her body is excessively exposed into a model which represents her daily life. This is also an ambiguous reliability that shows a vocabulary about a female malice for figuring her image as unstable. For example, the Brazilian “philosophy” of *sacanagem* [naughtiness] leads us to the representation of a seduction to discharge patriarchy, since it is something flexible in the move between a wider perspective of gender and the model of a woman.

² Simone de Beauvoir, *The Second Sex*, trans. from the French by Constance Borde and Sheila Malovany-Chevallier, New York, Vintage Books, 2011, p.104.

³ Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*, New York & Oxon, Routledge, 1991, p.113, and Marilyn Strathern, *Before and After Gender: Sexual Mythologies of Everyday Life*, Chicago, Hau Books, 2016, p.50.

The *sacanagem* embeds the *mestiça* consciousness for breaking down sexual paradigms through hybridization of cultures, and within collective lenience.⁴ The ambiguity of the *mestiza* woman proposed by Anzaldúa also unbalances the Culture with capital “c” of Brazil. Hence, in this chapter we shall see that to be a *mestiça* indicates harsh gender social relationships related to class, sexism and racism in the formation of the Brazilian Culture, and of cultures in Brazil.⁵

From parodies of the colonized mythology we see that female visual characters, crossbreed, show potential to escape both discrimination of gender and control of cultures. Female characters as members of marginal cultures show hybridizations related to their “minor” cultures through their diversified personal experiences. Their hybridisms of the myth become crucial for their participation in Culture. Since in the eroticism of these *mestiças* in *quadrinhos* nothing is rejected, this is our perception of differences about the representation of the womanly body. The eroticism challenges moral standards relayed on the creation of the antagonism of gender, such as we see through the dichotomies hero/damsel, good virgin/seductive evil, man/woman.

3.1 Erotic Catechisms for a Lenient *Sacanagem*

Eroticism in *quadrinhos* became popular through the booklets created by Carlos Zéfiro from the 1950s, and this is a penname who took decades to gain a face or gender in Brazil.⁶ The booklets were inspired on the Tijuana Bibles, produced in the USA between the 1920s and 1960s, which had parodies of public figures or popular

⁴ Anzaldúa, p.706.

⁵ Linda Hutcheon, *A Poetics of Postmodernism: History, Theory and Fiction*, London & New York, Taylor & Francis e-Library, 2004, p.12.

⁶ See Otacílio C. de A. Barros, *O Quadrinho Erótico de Carlos Zéfiro*, Rio de Janeiro, Record, 1984.

characters withdrawn in pornographic environments. Thus, Zéfiro became the forerunner to represent the erotic body in a parodied genre of *quadrinhos*. He inspired readers, visual writers and dodged censors in Brazil.

We shall see in this section that his illustrations have erotic traces which were considered extremely scandalous, and sometimes grotesque, due to its pornographic content. The visual stories were created with both simplistic traces and content, hence they showed that a “good taste” was the least concern of his creativity.

As in the case of the Tijuana Bibles, Zéfiro’s booklets gained a humorous reference towards religion in Brazil. They became called catechisms by both distributors and readers. They were printed clandestinely in a small graphic and sold in newsstands hidden inside magazines. This anonymity consequently made him the most wanted visual writer in Brazil. Gonçalves Junior believes that Zéfiro was never arrested because the officials enjoyed reading the catechisms.

Odiados por juízes e inspetores de menores que o caçavam entre os jornaleiros, Zéfiro teria sido investigado por delegados de polícia, agentes da Polícia Federal e de órgãos ligados à repressão durante a ditadura militar – em 1970, foi apreendida em Brasília uma carga com 50 mil dos seus livrinhos.⁷

[Hated by judges and child’s inspectors who hunted him between newsstands, Zéfiro would be investigated by police deputies, federal police agents and institutions connected to repression during the military dictatorship – in 1970, it was apprehended in Brasília a load with 50 thousand of his little books.]

Several visual characters represented sexual parodies inspired on the “magazines for women” published in Brazil, such as *Rosalinda*, 1953-1958, or *Gilda*, 1952-1954. The twist on their contents went towards all kinds of sexual encounters. For example, we find also parodic versions about how Tarzan meet Jane with tones of

⁷ Gonçalves Junior, *A Guerra dos Gibis: A Formação do Mercado Editorial Brasileiro e a Censura aos Quadrinhos 1933-64*, São Paulo, Companhia das Letras, 2004, p.319.

sacanagem to suggest a sexual lenience in the “erotic ecounters” of popular characters.

Hence, with this example we want to point that *sacanagem* [naughtiness] is a cultural characteristic of many manifestations created in Brazil.⁸ The booklets indicate a transgressive sexual logic for valorizing sexual practices considered marginal or deviant in sexuality. They are part of a recurrent understanding that Brazil is a country where the body relationship with sexuality has a positive attitude towards disinhibition. *Sacanagem* both coexists and competes with numerous visual representations that show Brazil as a place where sexism, machism, homophobia and transphobia prevail.

The perception of Brazil as an open country for sexual performance, and as a world’s champion of violence against genders, involves complex and changeable articulations between the representation of pleaser and danger. We find that Zéfiro’s visual stories show a liberating potential for the representation of egalitarian relationships in genders for its narratives and illustrations about consensual mutuality.

⁸ Richard G. Parker, *Bodies, Pleasures and Passions, Sexual Culture in Contemporary Brazil*, Nashville, Vanderbilt University Press, 2009, p.138.



Figura 34: Carlos Zéfiro, *A Ceia de Natal*, booklet, cover, n.d



Figure 35: Carlos Zéfiro, *Marlene*, booklet, cover, n.d.

Through numerous titles the booklets present us indications, or whispers, of female characters who are openly experiencing their sexual desires in visual narratives such as the *Amores Proibidos* [Forbidden Lovers], n. A story about two women having a gay sexual experience. In the booklets we also perceive the casting of characters, as in the images shown above, a female character have different roles and different experiences in *A Ceia de Natal* [Christmas Dinner] and *Marlene*.

The cathechisms, on contrary of many *quadrinhos* of this period, treat the representation of sexuality in Brazil by showing female characters not being demoralized at the end of the stories. They were not to be condemned through the antagonist dichotomies of gender.

However, we also note that in the inconsistent dimension of the sexual language based on the *sacanagem* of the booklets, there are still expressions of gender domination and submission between the role of what would be masculine and feminine. As Simões points out, “*sacanagem* can be both an act that gives pleasure and that deceives, humiliates and hurts the other.”⁹ Hence, it operates with negative aspects of sexuality on the threshold between the representation of both consent and violation of the genders.

3.2 The Vamp Goes to The Beach

We previously saw that the Comic Code restricted the creativity of comics in the USA from the mid-1950s, therefore numerous visual magazines stopped to be distributed by the syndicates in Brazil. Visual writers were wishing for this gap on the publishing market for a long time for editing their *quadrinhos*. The syndicates stopped to offer magazines of horror genre for its censure in the USA.¹⁰

The publishing house Outubro built its structure based on *quadrinhos de horror* by praising that their visual magazines were planned only in “green and yellow standards”, as a reference to the main colors of the Brazilian flag. We note this beginning of the horror stories in *quadrinhos* was based on the gothic literature, but created for social contestation. The horror of the stories was mostly expressing concerns about the uncanny of the Brazilian daily life.

⁹ “Sacanagem pode ser tanto um ato que dá prazer como que ludibria, humilha e machuca outro.” Júlio A. Simões, “O Brasil é um paraíso sexual – para quem?”, *Cadernos Pagu*, n.47, 2016, p.16.

¹⁰ *Quadrinhos de horror* started to be published in newspaper’s supplements such as *A Gazetinha* [The Little Gazette] from 1937 to 1939 in São Paulo. Later, in the beginning of the 1950s, the publishing house La Selva started to translate materials of the visual magazine *Black Terror*, 1941-1949, by Richard E. Hughes and Don Gabrielson for the *quadrinhos Terror Negro*, 1951-1963.

In the *quadrinhos de horror* the female image “naturally” becomes the ideal character to assume the destabilization of daily life, since her eroticism, in numerous myths, represents the vital function of humanity. She heads destinies on both physical and psychological manners as part of a supernatural environment, which also provides the evidences of ambiguity in “nature”. Hence, as a visual character she is the justification of both taboos and prejudices mythologically incurred at her body.

Female characters are powerful entities who seduce men for taking their life energy. They involve readers with this imaginary that engages death and seduction into the supernatural instance, and at the same time, it goes along with the stereotypes of the feminine created for the horror theme as a way to catalyze male insecurities when men are trapped out of their dominance.¹¹

However, several female characters were represented as foreigners in Brazil, thus their erotic representation is connected to the horror which illustrates more the role of the *mulher mestiça* proposed by Anzaldúa.¹² She is a woman who does not belong to a place, but to other spaces where their voluptuous and hybrid bodies gain autonomy.

As in the case of the vampire Mirza, created by Eugênio Colonnese for the visual magazine *Mirza: A Mulher Vampiro* [Mirza, The Vampire Woman], 1967. In this *quadrinhos de horror*, the main character, Mirela Zamanova, is the seventh daughter of a noble Polish. She turns herself into a vampire after having a traumatic experience of rape. After both aggression and transition, Mirela decided to adopt another identity,

¹¹ Luciano Henrique F. da Silva, “Hibridismo Cultural, Ciência e Tecnologia nas Histórias em Quadrinhos de Próton e Neuron: 1979-1981/Editora Grafipar”, Master Dissertation, Universidade Tecnológica Federal do Paraná, Programa de Pós-Graduação em Tecnologia, Curitiba, 2006, p.180.

¹² Anzaldúa, p.706.

hence becoming Mirza. She consequently leaves her family in Poland to work as a professional model by travelling to the big cities in the world.

Vampires are world travelers. Their stories are often exploited through the transgression of national, sexual, and ethnic boundaries, since they show historic references about itinerant beings with transformative and seductive bodies. Hence, their ways around the world becomes a map of transnational, colonial and postcolonial hybrism.¹³

We observe that on the one hand the story of Mirza is Dracula-inspired, although she was born in Poland. And on the other, she is a parody of this gothic mythology. In *Mirza: A Mulher Vampiro* there is a transculturality configured for a mythologic adaptation of the Brazilian cultural scenario. With the fact that Mirza can sunbath in Ipanema's beach, the author understood it as a necessary withdrawal of the vampire course. Thieghi claims that, otherwise, the readers in Brazil would not be seduced by a woman who could not expose her body to sunshine.

Seu criador não a via (e nem seus leitores) como uma morta-viva, como um aborto, uma subversão da Criação, mas sim como uma força sexualmente agressiva, impossível de ser contida. Uma pulsão. Daí o gosto pelo Sol, pela praia, por histórias passadas muito mais em hotéis de luxo do que em becos escuros ou castelos sombrios.¹⁴

[His creator did not see her (and neither their readers) as a dead alive, as an abortion, a subversion of the Creation, but as a force sexually aggressive, impossible to be contained. A pulse. Therefore, the taste for the sun, for the beach, for stories was passed much more in luxury hotels than in dark alleys or somber castles.]

¹³ Johan Höglund and Tabish Khair, "Introduction: Transnational and Postcolonial Vampires", in Tabish Khair and Johan Höglund, *Transnational and Postcolonial Vampires: Dark Blood*, Houndmills, Palgrave Macmillan, 2013, p.1.

¹⁴ Adilson Thieghi, "Mirza, Um Drácula Tropicalista", *HQ Maniacs*, October 14, 2008, http://hqmaniacs.uol.com.br/principal.asp?acao=materias&cod_materia=560. Consulted on 14 February 2016.

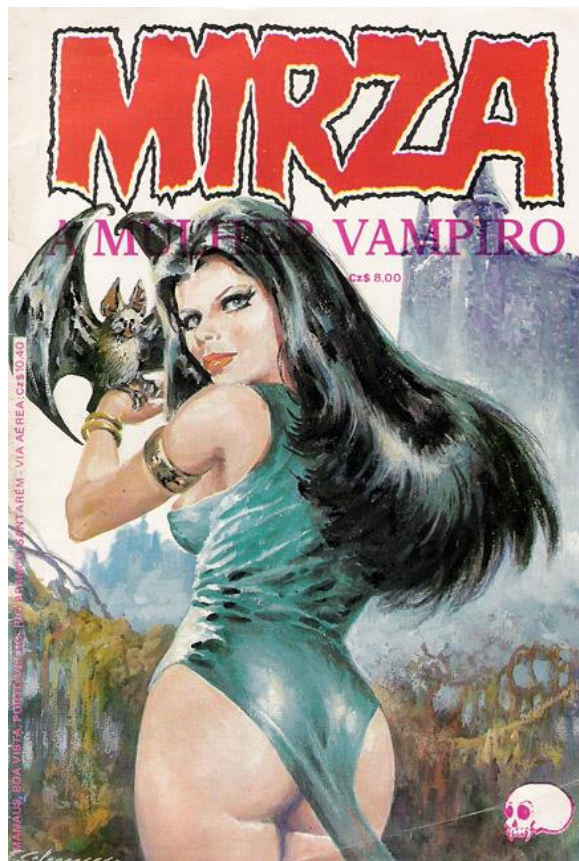


Figure 36: Eugênio Colonnese, *Mirza: A Mulher Vampiro*, cover, 1967.

Mirza is one popular example of many foreign female characters that became a cultural adaptation or hybridization for the local imaginary of Brazil. These female characters show transcultural connections through a powerful eroticism, and they have ambiguities towards the *presence africaine*.¹⁵ The female entities from the Candombé or Ubanda with their *macunaista* way to migrate through territories. As over the countryside, the *sertão* which is a conductive scenario for many fantastic stories created in Brazil. It shows both vastness and denounce people's isolation. The Brazilian countryside represents "to be so much" of many women who are *akpalô* to

¹⁵ Jacques S. Aléxis, "Of the Marvellous Realism of the Haitians", in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (Ed.), *The Post-Colonial Studies Reader*, London, New York, Taylor & Francis e-Library, 2003, p.195.

provide a vast cultural repertoire upon the sense of the “supernatural” of humanity in Brazil.¹⁶

3.3 Montfort: The Women Who Knew Different Worlds

Female characters as spies achieved popularity in Brazil for representing women diplomatically fatale in *quadrinhos*. This genre of *quadrinhos* became popularized from 1948 when José Alberto Gueiros bought the publishing house Monterrey. He was interested in creating an adaptation of the short story *Giselle: A Espiã Nua que Abalou Paris* [Giselle: The naked Spy That Rocked Paris], by David Nasser.

Giselle Montfort is a female character who works as a spy for the French resistance, and consequently, she does more than entertain men with her beauty. She is saving the world from Nazi forces, even with the price to engage sexually with them if necessary. This visual story was written as a documental diary; hence this heroine gives a testimony of her memories about the resistance, while she is waiting to be executed in Lys.

The narrative indicates that this “history” arrived in Brazil through a fictitious Italian journalist, Carlo Tancini. It was a way found by Nasser to describe Paris without being an European. He made numerous reportages in partnership with the photographer Jean Mazon. Thus, the illustrations of the scenarios were based on the photographs which Mazon took of the vedettes in Paris.

¹⁶ *Akpalô* are female story tellers who transmit popular memories. See Sônia Roncador, *Domestic Servants in Literature and Testimony in Brazil: 1889-1999*, New York, Palgrave Macmillan, 2014.

The success of Giselle led the editors into a struggle to avoid her death in the third number, as the author had stipulated her execution by a firing squad. The editor respected the killing of the character, but on return, he included a new disclosure for the story. Giselle in her memories confesses having a daughter with a Nazi strategist, and the child had been sent to be raised in the USA. This is the first clue about the “birth” of another sensual female character. Brigitte Montfort became a beautiful journalist working for the CIA as a spy through the codename Baby Montfort.

The visual magazine *Brigitte Montfort: A Filha de Giselle* [Brigitte Montfort: The Daughter of Giselle], 1965-1992, written by Lou Carrigan and illustrated by Benício, promised the international adventures of a “spy with provocative legs”, polyglot, Pulitzer winner, who also mastered martial arts. For a long period, critics believed that the writer was an agent working for the CIA due to the richness of details in Montfort’s adventures. However, it was a penname used by Antonio Vera Ramírez, who was born in Barcelona, and started to work as a contributor for the publishing house Monterrey in Brazil.

Therefore, we see three similar characteristics in these visual stories on the role of the female spies. First, they pass the impression of being part of historical testimonies. In Giselle the readership thought that her diary was found by a journalist, and in Brigitte it was thought that the writer worked for the CIA. Second, these women worked as they involved on transnational politics, hence they pass the impression that they are strong women with both power and autonomy for working with world issues. Third, we see a female imaginary built at the globalization towards movements of radical nationalization of the Second World War and of the Cold War.



Figure 37: Benício, *Giselle a Espiã Nua que Abalou Paris*, cover, 1948.



Figure 38: Lou Carrigan, *Brigitte Montfort: A Filha de Giselle*, cover, 1965.

3.4 Maria Erótica: Erotic Possessions of The Womanly Body

In the previous chapter, we mentioned that the visual magazine *Éstórias Adultas: Gibi Moderno*, 1969-1973, published by the Edrel, showed female characters through themes related to sex, horror and comedy. In these stories women accomplished their roles related to sexual situations.¹⁷ The visual writer Claudio Seto through a psychological series created numerous female characters who questioned their sexual autonomy in stories such as “Papai quer matar minha flor...” [Daddy wants to kill my flower...], n.d., or “Ninguém é obrigado a amar” [Nobody is Obligated to Love],

¹⁷ Gonçalo Junior, *Maria Erótica e o Clamor do Sexo: Imprensa, Pornografia, Comunismo e Censura na Ditadura Militar 1964-1985, A Guerra dos Gibis 2*, São Paulo, Peixe Grande & Editoractiva, 2010, p.149.

n.d. Seto expressed these female desires to show a lack of communication between the feminine and the masculine in Brazil.

The character Maria Erótica became the apex of his critics over gender antagonisms represented in *quadrinhos*, since her body represents the erotic radical possession of the male gaze. Maria Erótica first appeared in the visual magazine *As Mais Quentes Piadas* [The Hottest Jokes], 1967, when the male protagonist, Beto Sonhador, briefly meets a blond young girl called Mary Erotic during a travel in the USA. Later, Seto decides to amplify her participation in other visual magazines of the publishing house Edrel. For example, he created a special issue with 132 pages dedicated to her in the *Garotas e Piadas* in 1967 – generally these magazines were published with 64 pages in average. For this edition, he decided to translate her name to the Brazilian Portuguese, and Mary Erotic became a Brazilian.

Thus, in this section we shall see that Maria Erótica is a female character who will subvert the foreigner imaginary of girls in Brazil. As a sensual girl born in the country Seto places the male erotic gaze towards a woman in her higher point of artificiality and violence. Maria Erótica is a blonde damsel who is not saved from dangers that involves overwhelmed sexual assaults towards her body.¹⁸

Maria is a common Catholic name for women in Brazil, thus it embeds the woman stereotype of virginity, motherhood and purity. Insofar it was a name used to honor a Maria who is surnamed as Érotica, it defragments the stereotype by the

¹⁸ In 2003 Seto gained a space for Maria Erótica in the Comics Library of Curitiba, and on this same period, he was also honored by the club of *Shibari* lovers in Brazil. The members of this club claimed that he was the first visual writer who represented well the art of stringing people in *quadrinhos*, therefore, the club also created a room to expose the illustrations of Maria Erótica being tied up with the descriptions about the bonds used on her. Gian Danton, interview with Claudio Seto, “O Samurai Mágico da HQB: Parte 2”, *Bigorna: Quadrinho Brasileiro em 1º Lugar*, 02 May 2011, <http://www.bigorna.net/index.php?secao=entrevistas&id=1304342281>, Consulted on 30 March 2016, question 35.

insinuation of her lasciviousness. This is an example of female visual character who shows a pornographic imagination related to the role of the “pure woman” which touches the ambiguity of such meaning.¹⁹ Maria Erótica introduces different proposals about the erotic representation of the femininity in *quadrinhos* creating a game between the role of the virgin/ lascivious evidencing both faults and abuses of the male gaze.



Figure 39: Claudio Seto, *Maria Érotica*, 1967.

3.5 The Sexual Incorrectness of Female Characters in *Quadrinhos*

The representation of the womanly body in erotic *quadrinhos* constructed a woman out of herself, hence through this chapter we note that this is a cultural “nuisance” that haunts both female imagination and fantasy in daily life. This is a foreign based gender representation that composes the existence of a dominated pastness in Brazil. The “foreign base” provides to her a possibility for cultural

¹⁹ Moacy Cirne, *Quadrinhos, Sedução e Paixão*, Petrópolis, Editora Vozes, 2000, p.116.

transgression. Wallerstein claims that within the pastness a person shows inconstancy in social legitimation, while on this pastness she also sustains solidarity.

Pastness is a mode by which persons are persuaded to act in the present in ways they might not otherwise act. Pastness is a tool persons use against each other. Pastness is a central element in the socialization of individuals, in the maintenance of group solidarity, in the establishment of or challenge to social legitimation. Pastness therefore is preeminently a moral phenomenon, therefore a political phenomenon, always a contemporary phenomenon. That is of course why it is so inconstant.²⁰

In the past women were taught to suspect of every erotic perception. This “sexual education” applied that eroticism was a sign of moral inferiority, and it encouraged women to see their body only as a reproductive tool. According to Lorde, it produces a false acceptance that only with the suppression of the erotic, from both life and conscious, woman could become stronger.²¹ It is an illusory belief created through the patriarchal power to make women seized on a minor position. The affirmation that a woman cannot have a strong civil participation through her erotic representation is a prerogative that leads us to accept a form of oppression.

The erotic is a measure between the beginnings of our sense of self and the chaos of our strongest feelings. It is an internal sense of satisfaction to which, once we have experienced it, we know we can aspire. For having experienced the fullness of this depth of feeling and recognizing its power, in honor and self-respect we can require no less of ourselves.²²

²⁰ Immanuel Wallerstein, “The Construction of Peoplehood: Racism, Nationalism, Ethnicity”, in Etienne Balibar and Immanuel Wallerstein, *Race, Nations, Class: Ambiguous Identities*, London & New York, Verso, 1991, p.78.

²¹ Audre Lorde, *Sister Outsider*, Berkeley, Crossing Press, 2007, p.53.

²² Lorde, p.54.

Erotic knowledge enables us to reexamine all aspects of her/our sexual existence. It leads us to analyse their meanings within cultural manifestations, and it offers a force for corporal repositioning and provocation.

We note that on demarcations of “political correctness” the erotic subject can be also undermined by moral judgements which condemn roughly sexual behaviors considered as “deviant”. According to Dimen, “the discovery/creation of sexual pleasure is very much an individual journey, even as your craft pushes off from received notions of gender, and is sped on or becalmed by concurrently developing notions of what is possible and permissible.”²³

Therefore, contrary to Lorde’s arguments that pornography suppresses a “true” erotic feeling, we apply that anti-pornographic or political correctness towards the representation of the erotic also atone gender stereotypings. For example, anti-pornographic movements often interpret pornography as an invitation for violence against women, and consequently they defend postponing the discussion about a female erotic gaze.

It becomes an input for silence that stratifies women who enjoy pornography, hence such silence reveals an apparatus for control and curtailment of sexual freedoms. As Vance argues, in avoiding such discussion, it does not make a better place for women in gender representation, since sexual violence is a currency in pornography.²⁴

²³ Muriel Dimen, “Politically Correct? Politically Incorrect”, in Carole S. Vance, *Pleasure and Danger: Exploring Female Sexuality*, New York, p.141.

²⁴ Carole S. Vance, “Pleasure and Danger: Toward a Politics of Sexuality”, in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, Boston, London, Melbourne & Henley, Routledge and Kegan Paul, 1984, p.6.

For Turner a society that treats sexual freedom as a value understand that this a way for sharing “secrets” that induces us to social conformity, since we live in a world where the body is seen as a subject to inspection and control.

A society which treats sexual freedom as a value in fact forces us to confess fully our inner “secrets”, especially to medical and paramedical experts: our freedom forces us to conform to standards of personal exposure. In addition we live in a world where our bodies are increasingly subject to inspection and surveillance by professional, occupational or governmental institutions.²⁵

Porn is regarded as an inciter of rape worldwide, and for this reason, Despentès says that on this fact we find the clarity that “filming sex is not harmless”.²⁶ Numerous articles and websites are devoted to this subject with a vigor that differs it in many cinematographic genres. Porn by concentrating on sexual fantasies, without words and reflexion, gives a spontaneous excitement to the audience. For her this is what incites anti-pornographic demonstrations based on a refusal to speak directly about sexual desire. For the protesters what makes us excited is branded as private, since the image that can be constructed from an appreciation of porn is incompatible with every day masks.

O pornô coloca um problema real: ele atíça o desejo e lhe propõe um alívio rápido para que haja uma sublimação. Desse modo, possui uma função: relaxa a tensão dentro da nossa cultura entre o delírio sexual abusivo (na cidade, os signos que apelam ao sexo literalmente invadem o cérebro) e a rejeição exagerada da realidade sexual (não vivemos todos dentro de uma grande orgia perpétua, as coisas permitidas ou possíveis são relativamente poucas).²⁷

[Porn inputs a real problem: it stirs the desire and offers a fast relief for having a sublimation. In this way, it has a function: to relax the tension inside our culture between the abusive sexual delirium (in the city, the signs which appeals to sex literary invade our brain) and the exaggerated rejection of sexual

²⁵ Bryan S. Turner, *The Body & Society: Exploration in Social Theory*, Los Angeles, London, New Delhi and Singapore, Sage, 2008, p.55.

²⁶ Virginie Despentès, *Teoria King Kong*, trad from the French by Márcia Bechara, N1-Edições, São Paulo, 2016, p.76.

²⁷ Despentès, p.77.

reality (we do not live inside a perpetual orgie, the things permitted or possible are relatively few.)

Visual representations of feminine sexual pleasures on pornography already occupy a minor place in cultural manifestations, and she faces numerous misogynic elaborations about her ways to experience sex around dichotomies of passivity/activity.²⁸

In the second chapter, we observed that architects of a moral policing in Brazil have a “pornographic imagination” that strengthens sexual alienation and persecution.²⁹ Their puritanism, conservatism and moralism present a pornographic sense in name of a moral that does not dare to transgress misplaced social conventions. This is also a pornography which represses sexuality through a mediocre logic elaborated through religious, national and economic goals, and mainly through the productions of culture industry.³⁰

According to Rubin these stigmas against sexual “dissidents” render them defenseless in situations of moral panic about pornography.

A great deal of anti-porn propaganda implies that sadomasochism is the underlying and essential “truth” towards which all pornography tends. Porn is thought to lead to S/M porn which in turn is alleged to lead to rape. This is a just-so story that revitalizes the notion that sex perverts commit sex crimes, not normal people. There is no evidence that the readers of S/M erotica or practicing sadomasochists commit a disproportionate number of sex crimes. Anti-porn literature scapegoats an unpopular sexual minority and its reading material for social problems they do not create.³¹

²⁸ Hélène Cixous and Catherine Clément, *The Newly Born Woman*, trans. from the French by Betsy Wing, London, I.B. Tauris Publishers, 1996, p.64.

²⁹ Susan Sontag, *Styles of Radical Will*, New York, Noonday Press, 1976, p.207.

³⁰ Moacyr Cirne, “Quadrinhos, Memória e Realidade Textual”, paper presented at the NP 16 – Histórias em Quadrinhos for the XXVII Congresso da Intercom, Porto Alegre, 30th August to 3th September, 2004, p.2.

³¹ Gayle Rubin, “Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality”, in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, New York, 1984, p.298.

In this chapter, after analysing the female erotic characters in *quadrinhos*, we apprehend that we must care about both erotic and pornographic quality without leading it to censorship. As Sontag says, “so many are teetering on the verge of murder, dehumanization, sexual deformity and despair, and we were act on that thought, then censorship much more radical than the indignant foes of pornography envisage seems in order.”³²

Both eroticism and pornography are part of a repetitive reproduction in culture industry, but such repetition also gives us possibilities to recreate the female sexual gaze.³³ Through the pornographic universe, which is semantically economical, and with its shallow semiotics, we can ingest, metamorphose and translate sexual symbolism with facility.

The female body erotically represented in *quadrinhos* is an empty shell following this anthropophagy of the semiotics. The female visual characters analysed in this chapter share nearly the same body aspect, while they slip through narratives which are showing different possibilities of individual autonomy, and with determination to transform social roles.

They are female hybrids, inspired on foreigner sources, acting for an erotic visual transgression of the role of women inside Brazil. They show flamboyant bodies with an erotic power which has an “universal familiarity” about sexual pleasures and sensations. The erotic power settles and valorizes the feminine indentification. The

³² Sontag, p.233.

³³ Angela McRobbie, *Postmodernism and Popular Culture*, London & New York, Taylor & Francis e-Library, 2005, p.84.

role of an autonomous female main character shows gender transgressions against a pathriarcal system.³⁴

We observe these female characters as a sign of “heroines” that shows women the value of their differences. For them to live from their “inside out” in touch with the erotic power. Lorde says that this is a power that both informs and illuminates all actions against sexual oppression, since it is a power motivated by the erotic gaze.³⁵ It leads women to stop accepting indirect sayings or “jokes” about their gender impotence, or to face pedagoies which are not native to theirselves and their bodies.

In the next part, we shall see that the erotic representation in *quadrinhos* becomes a media in defense for women’s political and personal freedom for their state “from inside out” against the normative image. Since female representations are delineated for voyeurism or fetishism, they indicate a consumer pleasure. Therefore, they are a source of desire about what is morally forbidden to the other, and to herself in relation to sexuality.

These female representations in *quadrinhos* embedded by desire shows a three-dimensional space of the social through the conception of narratives with men “spiritually” destined to inhabit and take control of women. Doane points that female beauty, and the desire for it, therefore, became the function of cultural and commercial practices to constitute a feminine image in culture industry.³⁶ The image in this industry of desire orchestrates gender boundaries, but it also shows possibilities for transgressions.

³⁴ Georges Bataille, *Erotism, Death and Sensuality*, trans. from the French by Mary Dalwood, San Francisco, City Lights Books, 1986, p.11.

³⁵ Lorde, p.58.

³⁶ Mary Doane, “Film and The Masquerade: Theorising the Female Spectator”, *Screen*, vol.25, n.3-4, September-October 1982, p.76.

Through this first part we observed that visual writers represented her body through the dislocation of her unspoken sex for the valorization of the female erotic subject. Although we also pointed out that female readers do not fit in this template. She is an image. The body and gaze in Doane's three-dimensional circumstance that shows desire on narcissistic terms.³⁷ Thus, the feminine entrance in this semiotic context demands a becoming on her visual representation. The female body in becoming evidences restrictive devices of culture industry, while she can defragment her pastness to show that she was not allowed to participate in the erotic creation.

In the second part, we shall analyse that eroticism disrupts her three-dimensional image through culture industry. For Cixous and Clément both history and stories are going to have a fluid future towards a changement that transforms society. "So all the history, all the stories would be there to retell differently; the future would be incalculable; the historic forces would and will change hands and change body – another thought which is yet unthinkable – will transform the functioning of all society."³⁸

Sexual subjectivity on disagreement with heterosexual performances is to get out from this enclosed world, where being woman represents to be confined to the private space: the house, the kitchen, the language, the body. This is a social imposition on gender confirmed by an oppressive sexual reasoning along with the fact that for a long time she carried a long, ingrate, tedious "life task" to be no-body before man arrival in the scene.³⁹

³⁷ Doane, p.78.

³⁸ Cixous and Clément, p.65.

³⁹ Cixous and Clément, p.69.

We are aiming to show that the female sexuality achieves a high flexibility through this enclosed construction of gender. The female erotic charge in visual literature presents her power to go out from historic hierarchic structures of passivity/activity in gender.

We shall see that dialogues between past and present that formed sexual mythologies show old and new ways to represent sex, providing continuity for the trans*formation of the body.⁴⁰ It leads her to say what she could not say before – without being beaten, arrested or even killed. Hence, she is able to create a poetic language in midst those intentions to reinvent words and stories, before them being banned from our memories.⁴¹

Whether we speak about female fantasies in the follow parts of this thesis, this is our way to borrow these sexual symbols for creating other literary realities. As Calvino says, literature can redeem territories when it attaches to the female language; a world which is about to awake.⁴² In popular culture the female language provides cultural dialogues as a path of resistance against every authoritarianism in Brazil. Women's world is invented by performative acts, and by poetry, while they are also keeping this world in pace with culture industry, as this economic structure is their transnational network to be appropriated for daring "universal" statements about genders.

⁴⁰ Elizabeth Grosz, "Histories of the Present and Future: Feminism, Power, Bodies", in J. J. Cohen and G. Weiss (Ed.), *Thinking the Limits of the Body*, New York, University of New York Press, p.18.

⁴¹ Mikhail M. Bakhtin, *The Dialogic Imagination: Four Essays*, trans. from the Russian by Caryl Emerson and Michael Holquist, Austin & London, University of Texas Press, 1981, p.367.

⁴² Italo Calvino, *The Uses of Literature*, trans. from the Italian by Patrick Creagh, San Diego, New York & London, Harcourt Brace & Company, 1986, p.17.

SECOND PART

Cada
 busca inú-
 til me traz uma
 impressão longín-
 qua de despedaçar-se:
 chegou-se a algum lugar,
 afinal, pois chegamos quando
 não dispomos e continuas; mas a
 que custo! Seria talvez mais desajustado
 para nós, gente, não chegar, achando quem
 sabe um último suspiro depois de um, úl-
 timo passo. É Cada noite que desce sobre uma
 escura via traz-me à boca um gosto de vinagre, ao
 ouvido um som qualquer que ensurdeça. Ninguém
 se disse adeus, e na ausência de luz alguém está morre-
 do sozinho. É Cada vez que não morremos parece-me
 que demos mais um passo para trás, retrocedemos no
 sentido inverso, chegamos, pois que nos levam tanto para
 trás quanto. E nestes dias de indolência, de, ainda exal-
 te, uma sensação de interminabilidade sobre, sobre,
 pela via sobre. Nada. Esta falta de si-
 gido é
 uma chegada, no seu verdadeiro
 cada: chegada é sempre local;
 para respirar, pela
 toma vez, quem
 sabe

Esta
 brisa
 morna
 amagica
 que entra tão
 sub-repticiamente
 pela janela de renúncia
 o quê? ou talvez nos
 suspiros, com mistério tático e
 tático

Meu Deus, de novo a brisa e me
 desalcançar e desalcançar, despertando
 o borbulhar que o ano interminável apresenta-
 suspiro
 e olhada, uma tanta. Logo o rádio, dura que eu
 fui engolida inteira? Traz de conta que a
 minha digitação é fácil, que as grandes palavras
 derreteram já, que os ossos curvados estão
 rumados, massíveis e ressecando

Ouvi dizer, de um algum lugar. Ora
 é idiota de compaixão contra mim, tal vez
 eu fosse. A noite
 perdeu e quebrou três estrelas

Figure 40: Ana Cristina Cesar, *Gota a Gota*, 1975.

CHAPTER IV

SOFT POWER WELCOMES *LOS AMIGOS*: THE WATERCOLOR OF BRAZIL

Within the fast transformation of urban spaces in Brazil there was a governmental insistence that modernity was the only route for leading the country to progress. We open this part describing the cultural relationships between Brazil and the United States of America to understand the politics of soft power inside this process of Brazilian modernization. The transnational connections between these two countries also concern the financial support for feminist studies in Brazil, which came from institutions such as the Foundation Ford from the 1970s.¹

In the previous part, we showed that Brazil established a structure to buy comics from the comics syndicates in the 1930s. The representation of the womanly body in *quadrinhos* was also transformed inspired on the productions created in Hollywood.

Thus, first, we shall point that soft power as a cultural management cannot be confused with an economic necessity. For Nye Jr. it corresponds to the formation of seductive feelings which, unlike necessity, are not going to disappear after the purchase.² Hence, he is claiming that soft power is not a cultural influence, it is rather a persuasive tool for changing cultures through institutional and governmental

¹ The UN decree of 1975 proclaimed the International Year of Woman, it inspired women in Brazil to open spaces for numerous debates about gender on violence and repression. These women formed groups to discuss their social, political and cultural situation, as in the Centro da Mulher Brasileira [Brazilian Woman Center] created in Rio de Janeiro. The members of these groups also began to present their personal accounts along theoretical considerations about the freedom of the body. They contributed to the Law 6.683, or Amnesty Law, promulgated by the president João Batista Figueiredo at the Congress in 1979. Mariza Corrêa, "Do Feminismo aos Estudos de Gênero no Brasil: Um Exemplo Pessoal", *Cadernos Pagu*, no. 16, 2001, p.17, and Edward MacRae, *A Construção da Igualdade: Identidade Sexual e Política no Brasil da "Abertura"*, Campinas, Editora da UNICAMP, 1990 p.28.

² Joseph S. Nye Jr., *Soft Power: The Means to Success in World Politics*, New York, PublicAffairs, 2004, p.5.

apparatus.³ For this reason, we do not relate comics or manga as a “cultural influence” in *quadrinhos* to avoid the mention of the foreign cultural source as something intangible for our analysis. We follow Roberto Schwarz arguments that the uses of the word “influence” cannot have one unique direction that counts on a critical discourse.⁴

Second, in this part we also emphasize that mythic systems are part of newspapers, articles, visual literature, political sermons, soap operas and advertising. It goes within Barthes claims that the myth does not represent only sign, significance, meaning and connotation, but also quote, reference and stereotypes.⁵

We are expanding our analysis to the processes of gender stereotyping diffused by politics of soft power. According to Lugones these processes are a renew of the colonized subjectivity upon the man/woman dichotomy.⁶ We shall show that it is a continuation of cultural colonization through bombardments of redundant information, since Hannerz also claims that redundancy becomes a seductive input of soft power into a local culture.

This colonization is understood to process through relentless cultural bombardment, through the redundancy of its seductive messages. As the market framework interpenetrates with that forms of life, the latter becomes reconstructed around their dependence on what was initially alien, using it for their practical adaptations, seeing themselves wholly or at least partially through it.⁷

³ Nye Jr., p.11.

⁴ Roberto Schwarz, “Nacional Por Subtração”, 1983, p.5. Retrieved on *A Foice e o Martelo*, <http://afoiceeomartelo.com.br/posfsa/Autores/Schwarz,%20Roberto/Roberto%20Schwarz%20-%20Nacional%20por%20Subtra%E2%80%A1%C3%86o.pdf>. Consulted on 15 May 2016.

⁵ Roland Barthes, *Image, Music, Text*, trans. from the French by Stephen Heath, London, Fontana Press, 1977, p.168.

⁶ María Lugones, “Toward a Decolonial Feminism”, *Hypatia*, vol.25, n.4, Fall 2010, p.748.

⁷ The main idea of soft power was developed in the USA before the Second World War. It was a strategy for both diffusion and valorization of their cultural products mainly against communism. The transformation of their cultural products into the “American way of life” becomes a capitalist model for valorizing consumption. This is an economic strategy that provided different cultural exchanges or hybridisms globally through the elaboration of a transnational ideocracy to be copied. Ulf Hannerz, “Scenarios for Peripheral Cultures”, in Anthony D. King (Ed.), *Culture, Globalization and the World-System*, Binghamton, State University of New York, 1991, p.336.

With the growth of mass production capitalism reformulated its consumer ethics from a calculation on hedonism, propaganda, and the stimulus of desire. This form of capitalism does not suppress desire, it both express and produces desire directed into the feeling of satisfaction. According to Turner it requires the continuity of production by consumer technology and the legitimation of this desire commercially.⁸

From this perspective we note what Debord says about individuals in countries who recognize themselves in foreign references, since the transnationality of companies are wearing “geological diapers” in the world.⁹ Media oligopolies embraced “Disney-fied” images for a multiculturalism based on a synergic marketing which shows sanitized social conditions globally.¹⁰ In Brazil they represent a modern renovation of its colonized mythology created by the dominant elite.

Transnational corporations, amid governmental apparatus, manage diversity through simulations of multiculturalism. Hence, they do not embrace cultural plurality. On the contrary, they relate multiculturalism to their economic demands that, moreover, neutralize cultural differences.¹¹ As the global merchandise of comics imported through the syndicates indicates a transcultural immediacy of images exported to other countries. Brennan says that it relates to a change in the management of culture since “immediacy” is also the expression of the changeable policies of the institutions which have increasingly established control over the

⁸ Bryan S. Turner, *The Body & Society: Exploration in Social Theory*, Los Angeles, London, New Delhi and Singapore, Sage, 2008, p.32.

⁹ Guy Debord, *La Société du Spectacle*, Paris, Gallimard, 1992, p.40.

¹⁰ Anna Marie Smith, *Laclau and Mouffe: The Radical Democratic Imaginary*, London & New York, Routledge, 1998, 197.

¹¹ Renato Ortiz, “Imagens do Brasil”, *Revista Sociedade e Estado*, vol. 28, n.3, September/December 2013, p.633.

dispersal of images.”¹² This the lift of the greatest circus for pseudo-uses of life. While, readers are not simple the public who are watching these illusions, they are also part of this transnational spectacle.¹³

In the next section we shall see how soft power characterized cultural productions in Brazil, since Disney transnational company helped to construct cultural conveniences to convert the “American Way of Life” into a myth of “freedom” in the world. Although, in the case of Brazil, as we saw in the previous part, the desires for order and progress after its “independency” embedded an ideology to fight “foreign invaders”. The country unity, the Brazilianness, could never be overtaken, no matter the origins of the invader. Thus, a single impression or suggestion of colonialism, imperialism or communism would awake angry feelings in numerous people.

We chose to do an analysis of the role of Disney in the country because

4.1 The Disney Spell in a Globalization of Heteronormativity

Disney’s company in partnership with the USA government is an example of success of soft power in the transformation of visual literature in the world.¹⁴ In the 1930s the Roosevelt government, with the advances of communism, created an idea that security depended on the USA ability to culturally interact with other countries. Consequently, in 1938 it was created the department of Cultural Affairs Division, and

¹² Timothy Brennan, “The National Longing for Form”, in Homi K. Bhabha (Ed.), *Nation and Narration*, London, Routledge, 1990, p.67.

¹³ Debord, p.44.

¹⁴ David Kunzle, “Introduction to the English Edition”, in Ariel Dorfman and Armand Mattelart, *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, trans. from the Spanish by David Kunzle, New York, International General, 1991, p.11.

two years later, the Inter-American Affairs Office, under the supervision of Nelson Rockefeller for developing strategies such as the “good neighboring policy” for South America.¹⁵ Thus, while Rockefeller gained the title of Coordinator of Latin American Affairs, Walt Disney was chosen to be the ambassador of good will.

Dorfman and Matterlat claims that this soft power goes beyond the fact that in South America there are numerous metaphors related to a cultural imperialism of the USA.¹⁶ It was a taxonomic control towards the inception of foreign sources for favoring the local, preserving ideas of homeland and its cultural wholeness. However, individuals started to find paradigms of their daily experiences from these whitewashed cultural contradictions.¹⁷

For example, Disney mixed documentary with techniques of animation to take over the hearts of South Americans. It created stereotypes of countries such as Peru, Bolivia, Chile and Brazil. In replacing Mickey Mouse, who was more useful as a cultural marshal in this period, Donald Duck was the ideal character for such “cultural diplomacy”. Conventionally, Latin America countries also became connected to birds as with the wacky mockingbird Aracuan, the cock Panchito Pistoles, and the parrot José Carioca.

The character José Carioca represents softly the people’s malice in Brazil, or the *malandragem* of the *povo brasileiro*. He reifies this popular meaning towards a cultural

¹⁵ Nye Jr., p.101.

¹⁶ Disney became a transnational brand that reached broadly culture industry in the world. In 1935, his visual character Mickey Mouse was considered by the League of Nations the symbol of the “International Good Will”. The political affiliation between government and Disney renewed the mythology about an “universal innocence” following capitalism standards. Ariel Dorfman and Armand Matterlat, *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, trans. from the Spanish by David Kunzle, New York, International General, 1991, p.48.

¹⁷ Dorfman and Mattelart, p.76.

cliché.¹⁸ This is the Brazilian way of life that citizens created to survive democratic inequality. Therefore, he inputs feelings of praise to a characteristic national for covering a latent social condition in Brazil.

José Carioca first appeared in the docu-animation *Saludos Amigos* [Hello Friends], 1942, directed by Wilfred Jackson et al. It was created through an excursion of visual writers in several South American countries, as promised in its documental part, they were interested to represent the “pure” cultural aspects of the visited scenarios. Hence, they illustrated Donald Duck as a vivid tourist who was encountering aborigines and discovering the typical characteristics of each country. By the end of the excursion, they land in Brazil for profiting the *carnaval* [carnival] in Rio de Janeiro, with an emphasis that this is a democratic manifestation of the streets. And in the middle of this popular party, Donald Duck meets a parrot, José Carioca – the bird who is the character of numerous anecdotes to criticize the Portuguese colonization of Brazil.



Figure 41: Lee Blair et al. (Art Dep.), *Saludos Amigos*, poster, 1942.

¹⁸ In this docu-animation Zé Carioca gained life through a simulation of watercolor painting soundtracked by the *samba Aquarela do Brasil* of Ary Barroso.

For example, in history, we find the famous *malandro* João Francisco dos Santos, a child of former slaves, a gangster, a convicted murder and father of seven children. After spending a time in prison, he redefined himself as a *malandro* through his slave ancestry and homosexuality in the Lapa, a bohemian area of Rio de Janeiro. He performed in a cabaret as the drag queen Madame Satã, inspired on the film *Madam Satan*, 1930, directed by Cecil B. DeMille. Besides, he was famous for playing *capoeira* against police forces for his defense and of others who lived in this marginal area.¹⁹ Madame Satã shows this great contrast on the figure of the *malandro* after we compare her performance of *malandragem* with the welcoming parrot of Disney, who also lives inside this Brazilian marginality.

Later this touristic framework about Brazil became a source to another Disney's production. The film *The Three Caballeros*, 1944, directed by Norman Ferguson and written by Homer Brightman et al. The characters José Carioca and Donald Duck are visiting Bahia to show its whitewashed capital, Salvador, since the illustrators erased from the streets its African presence.²⁰ Thus, in this cinematographic production, the *baiana*, the main representation of black women in Brazil, and who had an important role for the regional representation of Brazil during its modernity, becomes a white skinned foreign musician. The *baiana* is performed by Carmen Miranda, the singer with Portuguese origins, "white as a ghost", as Corrêa mocks about.²¹

¹⁹ See *Madame Satã*, directed by Karim Aïnouz and written by Karim Aïnouz et al., Video Filmes, Rio de Janeiro, 2002.

²⁰ The title of this film was translated to the Brazilian Portuguese as *Você já foi à Bahia?* [Have you Been to Bahia?]. Jacques S. Aléxis, "Of the Marvellous Realism of the Haitians", in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (Ed.), *The Post-Colonial Studies Reader*, London & New York, Taylor & Francis e-Library, 2003, p.194.

²¹ Mariza Corrêa, "O Mistério dos Orixás e das Bonecas: Raça e Gênero na Antropologia Brasileira", *Etnográfica* IV, no. 2, 2000, p.261.

Miranda embodies specific traits of the marginal cultural formation of Brazil, while she whitewashes their Afro and aboriginal presence. For Corrêa, this representation of a *baiana* was transformed into an analogous way to expose the domination of the skin color in the country, since it is represented by a foreigner white woman who appropriates an Afro *simbologia* [symbolology] created in Brazil.²² It becomes a social averse of the reality. Thus, this semiotics shows a culture industry that creates simulacrum of a Brazilian majority to be exportated as a cultural imaginary about Brazil. We note that within the spectacular excess of the “Miranda presence”, who wears a Brazilian image of exotic hats with fruits, there is the transnational account of the veiled racism globally.



Figure 42: Carmen Miranda, *South American Way*, Decca, music album, cover, 1940.

Therefore, Disney's transnational business provided a “moral service” for soft power in Brazil, and in this soft culture the industry of “woman” performs her ambiguous side. Within manicheism she is a humble servant or a beautiful princess to

²² Corrêa, p.261.

be courted. In the Disneyworld she remains hostage of the ambivalent nature: the sweetheart princess or the malefic powerful entity. For this reason, this dichotomous representation of the feminine created by Disney is an example of the imposition of a globalized heteronormativity that still mediate both gender representation and colonial methods to constraint citizenship in the world.²³

4.2 Brazil Shows Its Face

The military government contributed to the development of the telecommunication in Brazil with the creation of agencies such as the Embratel and the Ministry of Telecommunications in 1965. It inaugurated an “authoritarian modernization” with investments on culture industry. The dictatorship focused on showing their idea of Brazilianness through the television. This media would glamorize the government through the propaganda of a “national belonging”.²⁴ For this reason, publicity was a sector that increased considerably due to these investments in telecommunication, since the government needed to propagate nationally such modernizing ideals.

²³ Lauren Berlant and Michael Warner, “Sex in Public”, *Critical Inquiry*, Intimacy, vol.24, n. 2, Winter 1998, p.554.

²⁴ Esther Hamburger, “Telenovelas e Interpretações do Brasil”, *Lua Nova*, n.82, 2011, p.84.



Figure 43: *Brasil Ame-o ou Deixe-O*, governamental propaganda, 1969.

Brazil was the most dynamic country in South America to implant the television system due to its economic model based on purchase by long installments. According to Del Priori in the 1960s while only 6% of households in the major Brazilian cities had a TV, one decade later this percentage arose towards 40%.²⁵ Since the television emerged as an efficient media for the management of the civil attention, the self-recognition of the audience as Brazilians passed through governmental advertisements with “philosophical orders” about nationality.²⁶

The image of being Brazilian was integrated to this electronic vending machine. In the military dictatorship the television diffused flashes, stereotypes and summoned

²⁵ Mary Del Priori, *Histórias Íntimas: Sexualidade e Erotismo na História do Brasil*, São Paulo, Planeta, 2011, p.179.

²⁶ Thomas Frank, *The Conquest of Cool: Business Culture, Counterculture, and the Rise of Hip Consumerism*, Chicago & London, The University of Chicago Press, 1997, p.4.

the audience to choose the alienating side of the Brazilian history, in which trivialities were diffused for stopping popular creativity.²⁷

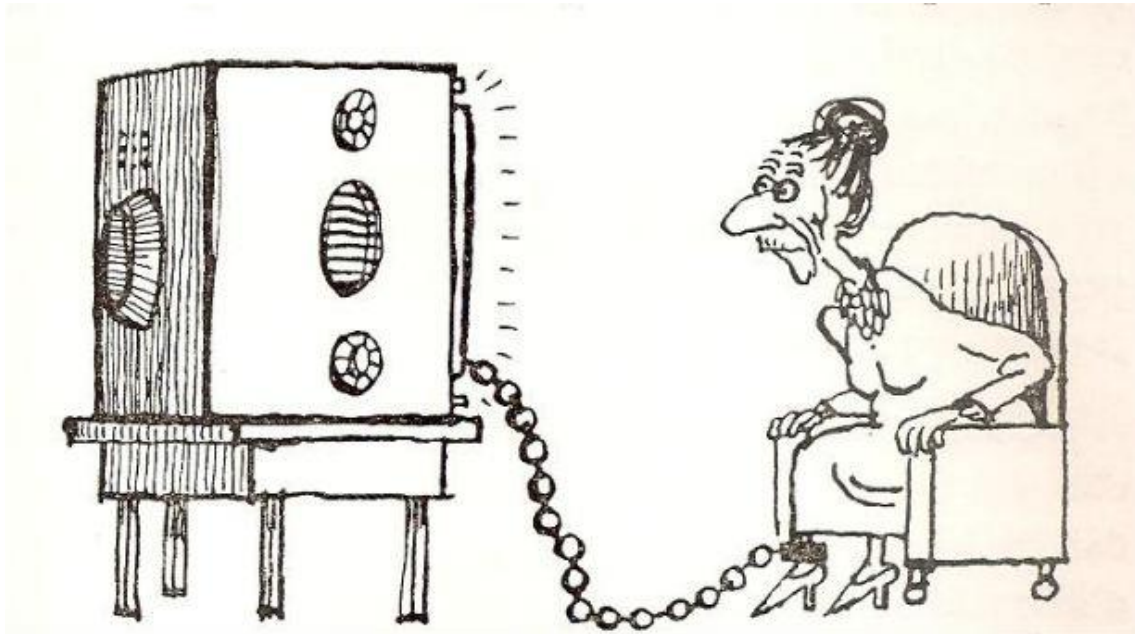


Figure 44: Jaguar, *Febeapá 3*, cartoon, 1968.

A daily entertainment which involves our ludic metabolism, and diffused by culture industry, sells a culture based on the good seller's guide: this culture needs to seduce and please the consumer with empty information wrapped by hope.²⁸ This sort of hope covers intentions for people's anesthesia. In Brazil both journalism and *novelas* [soap operas] became a perfect cultural product to nurture this representation, although the television system was never part of the state property.

²⁷ Raoul Vaneigem, *The Revolution of Everyday Life*, trans. from the French by Donald Nicholson-Smith, London, Rebel Press, 2001, p.61.

²⁸ Hannah Arendt, "Society and Culture", *Daedalus*, v.89, no. 2, Mass Culture and Mass Media, Spring 1960, p.283.

Journalism promoted an “economic miracle” diffusing fake news, while *novelas* excluded the Brazilian social contradictions through the glamorization of the white upper-class universe. They increased social boundaries with stories/histories created to convince the audience to see themselves as part of the circus of consumption and alienation.

The symbolic materials about the progress of the nation had a subjective logic of consume through the advertising of clothes, beauty products, electronic appliances, cars, travels and behaviors.²⁹ The *novelas* also stereotyped gender with melodramatic plots which intensified the representation of the feminine and masculine in Brazil. The repetitive use of the womanly image brought a sense of belonging to women based on the stimulus for consumption to please men, hence it mainly promotes beauty products.

Since culture industry reworks and renovate social representations with the crystallization of popular sensitivity, the capitalist image always gains a “contemporary” appearance.³⁰ This is to show “realness” of daily life based on a fantasy which becomes a commonplace for such emotional capitalism. Culture industry can turn everything in entertainment: wars, genocides, strikes, festivals, religious ceremonies, “natural” disasters and even thoughts. Genders and sexual conflicts in this “real world” are, hence, simulations after they are filtered. They

²⁹ Suely Rolnik, “Subjetividade Antropofágica”, in Adriano Pedrosa (Ed.), *Arte Contemporânea Brasileira: Um e/entre Outro/s*, XXIVa Bienal Internacional de São Paulo, São Paulo, Fundação Bienal de São Paulo, 1998, 1998, p.11.

³⁰ Debord, p.31.

become a source of entertainment for this odd simulacrum of daily life.³¹ These are models about a “higher standard of living” to reconcile people with their rulers.³²

However, this “way of life” demands a condition to exist: the embodiment of a *prêt-à-porter* identity. In cristalization of representation, ensured by the rhythms of advertisement, we find the stereotypic state. Vaneigam says that “consumer goods, ideologies, stereotypes all play the part of photos in a gigantic version of Szondi's test in which each of us is supposed to take part, not merely by making a choice, but by a commitment, by practical activity.”³³

The female representation created by culture industry is saturated by gender contradictions. Through the electronic media the advertisement designed a pictorial ideology of femininity articulating an eroticism based on woman's social instances.³⁴ Women's experiences become cartographies, not only for the preservation of the binary gender system, men/women, but for a stereotyping which define moral restrictions for intimacy.

The female body is a support for an endless commercialization of the eroticism in the television, principally when “she” is used to sell beer to thermal insulation. For example, in *novelas* women enrolled stereotyped positions of “mother”, “housewife”, “damsel” “virgin”, “libidinous” and “handmaids”, hence they show female models socially personified to fit the different social classes in Brazil.

As a person continually reconstitutes herself by creative or reactive ways after getting information, we cannot ignore that her image is anchored by this subordinative

³¹ Jean Baudrillard, *Simulations*, trans. from the French by Paul Foss, Paul Patton, and Philip Beitchman, Los Angeles, Semiotext[e], 1983, p.119.

³² Jean Baudrillard, *Les systèmes des Objets*, Paris, Gallimard, 1968, p.10.

³³ Vaneigem, p.136.

³⁴ Griselda Pollock, *Vision and Difference: Femininity, Feminism and the Histories of Art*, London, Routledge, 1988, p.75.

input.³⁵ However, for Del Priori within the exaggeration of the womanly image, the woman starts to have a “narcissist moment” for gazing herself with such legitimacy, even though television is the electronic shop window which exposes controversial issues about sexual life, and with skin color discrimination.³⁶ For Hamburger women can also find themselves out of this culture industry.³⁷

What was presented to them through these cultural simulacrum also affects their perceptions of life and attitudes. For Luhmann “when individuals look at media as text or as image, they are outside; when they experience their results within themselves, they are inside.”³⁸ Thus, within this oscillation between the feeling to be outside/inside of the visual representation, women need to figure themselves through identity. Turner says that in some cultures initiation rites are made to “form” new people, thus, they mark their bodily changes with symbols of transformation. This conversion gives us doubts about the perspective of identity as something fixed, in the sense that we are part of a social definition within the body/person unity.³⁹

Since *novelas* are written, recorded, edited and broadcasted while they are still part of the television programming, Hamburger claims that they are open for dialogue between the author and the audience.

Telespectadores escrevem cartas; enviam e-mails; contribuem para aumentar ou diminuir índices de audiência medidos pelo Ibope, segundo critérios que privilegiam a capacidade de consumo do público; e opinam em grupos de discussão conduzidos por institutos especializados. Anunciantes, movimentos

³⁵ Janice Winship, “Sexuality for Sale”, in Stuart Hall et al. (Ed.), *Culture, Media, Language: Working Papers in Cultural Studies 1972-79*, London & New York, Taylor & Francis e-Library, 2005, p.211.

³⁶ Del Priori, p.108.

³⁷ Hamburger, p.76.

³⁸ Niklas Luhmann, *The Reality of the Mass Media*, trans. from the German by Katheen Cross, Stanford, Stanford University Press, 2000, p.115.

³⁹ Bryan S. Turner, *The Body & Society: Exploration in Social Theory*, Los Angeles, London, New Delhi and Singapore, Sage, 2008, p.54.

sociais, censores, dirigentes de emissoras, entre outros críticos potenciais, podem interferir na definição dos rumos de um entrecho de novela.⁴⁰

[Television viewers write letters; send emails; contribute to the increase or decrease of audience measure by the Ibope, according to criteria that favors the capacity of public consumption, and they opine on discussion groups conducted by specialized institutes. Advertisers, social movements, censors, channels directors, between other critiques, can interfere in the definitions of the paths of a *novela* plot.]

Popular responses to culture industry in Brazil goes beyond its merchantability.

Soap operas began to both expose and criticize social problems in the country. They showed critical aspects of the Brazilian political corruption, racism and gender discrimination through their narratives.⁴¹ Although, it was a slow process, because in the following three decades the *novelas* did not improve their representation of the marginal majorities in Brazil.

Whether the capitalism emotional is considered as a result of the consumer culture, the consumers start to measure the interpretations of their spectacular society.⁴² In the 1980s, during the transition to presidentialism in Brazil, *novelas* showed dense social topics about the consequences of the dictatorial modernization of Brazil. For example, in the open credits of the *novela Vale Tudo* [Anything Goes], 1988-1989, by Gilberto Braga, we see a montage with the Brazilian national's symbols, and not only the touristic ones. This montage shows images of corruption, violence, marginality and poverty in the country along with its musical composition. The soundtrack of this soap opera undermined the ideas of a *país do futuro* [country of the

⁴⁰ In the 1970s *novelas* entered into the transnational market as a cultural product which indicates a reversal of economic networks of information and culture. Hamburger, p.74.

⁴¹ In 2008, for the celebrations of the centenary of the Japanese immigration to Brazil, the television channel Band exhibited the *dorama Haru to Natsu Todokanakatta Tegami*. It tells the story of Haru, a girl who immigrated to Brazil to work in a coffee plantation, and Natsu, her younger sister, who stayed in Japan during the period of post war. See Hashida Sugako, *Oshin*, NTSC Interlace, 297 episodes, Japan, 4 April 1983 to 31 March 1984. And Hashida Sugako, *Haru to Natsu Todokanakatta Tegami*, Full HD 1080, 5 episodes, Japan, 2 October 2004 to 6 October 2005.

⁴² Gregory B. Lee, *Troubadours, Trumpeters, Troubled Makers: Lyricism, Nationalism and Hybridity in China and its Others*, Durham, Duke University Press, 1996, p.155.

future], as the main song “Brasil”, composed by Cazuza in 1988, and in this case interpreted by Gal Costa, called the country to *mostrar tua cara* [show its face].⁴³



Figure 45: Fred Confalonieri, *A Banana Mecânica*, film, poster, 1974.



Figure 46: *Cada Um Dá O Que Tem*, film, poster, 1975.

⁴³ This is song that talks about a person who complains about not being invited to the mediocre party which men organized to convince people to pay without see. The narrator points out her complete exclusion from this national business, the corruption of the party, since she was not even chosen to be the girl of the Sunday's night television show. She questions whether it would be better remaining inside an indigenous *taba* watching the television with a program that teaches to say yes, yes. She uses the popular axiom *mostra tua cara* [show your face] to call this nation to removing out its mask, and to show its real agenda.

In this period the *pornochanchadas*, cinematographic productions inspired on comedies created in Italy, were also showing eroticism of females with titles such as *Banana Mecânica* [The Mechanical Banana], 1974, directed by Braz Chediak and scripted by Braz Chediak et al., or *Cada Um Dá O Que Tem* [Each One Gives What Has], 1975, directed by Adriano Stuart and scripted by Adriano Stuart and Silvio de Abreu. The first film is reference to Stanley Kubric's *Clockwork Orange*, 1972, which was translated to the Brazilian Portuguese as *Laranja Mecânica* with an allusion to the fruit instead of the color. Thus, with the replacement of the orange by the banana it inserts a sexual connotation to this *pornochanchada*, since this fruit "remembers" a penis. The word "dá" [gives] of the second title may mean "gives the body"

Del Priori claims that the actresses in these cinematographic productions are shown with sensuality, often nude, to brake the standard representation of the naïve woman. They gave impetus not only to the practice of visual pleasure on pornography, but also to dislocate gender and sexuality policies in the cinema. Although these films established a lucrative marketing towards the male gaze.

As mulheres eram sempre belas e desinibidas. Seu corpo, valorizado pelo olhar da câmera. A forma de mostrar uma blusa entreaberta, uma calcinha ou um seio era mais importante do que o próprio seio e a calcinha. Ao explorar a figura feminina, a *pornochanchada* colocava-se à disposição do olhar masculino. Era ele que conduzia a câmera, contemplando, burilando ou despindo o corpo feminino.⁴⁴

[Women were always beautiful and uninhibited. Her body, benefited by the camera's gaze. The way for showing a half-opened blouse, panties or a breast was more important than the very breast and panties. To explore the female figure, the *pornochanchada* was put at the disposal of the male gaze. It was he who led the camera, looking, chiseling or undressing the female body.]

⁴⁴ Del Priori, p.188.

Men in the role to look are empowered by the popularization of these visual productions, while women in the role to be looked at are weakened by the reproduction of images towards their sexuality. For Allison this is the power disparity of visual technologies which stimulates the pleasure of seeing towards one gender.⁴⁵ The *pornochanchadas* have a sexual explicitly “supported in a wish that moralizes more than violated rules, the genre was, at heart, conservative: there were not rare movies in which the protagonists were delighted in endless orgies, but, in compensation, they were looking for the right partner or virgin for a more serious commitment.”⁴⁶

They achieved a cultural capital not only at the cinemas, but also on the television. Therefore, it leaded the president João Figueiredo in 1982 to make a statement about the preoccupying rampant situation of obscenity and pornography in the country. Nevertheless, in the next section we shall see that this pornographic gaze in culture industry shows transgressive potentials based on the representation of such sexual performances.

We are going to do a closer analysis of the *Tropicalismo* following the fact that this cultural movement is often regarded as a corrupted manifestation for its attachments to culture industry. However, we believe that in the *Tropicalismo* the womanly image gains force, since her image starts to be a performance of both men and women who want to subvert the sexual morality of the country. This cultural

⁴⁵ Anne Allison, *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*, Berkeley, Los Angeles & London, University of California Press, 2000, p.36.

⁴⁶ “Apoiado num desejo que moralizava mais do que violava as regras, o gênero era, no fundo, conservador: não eram raros os filmes em que os protagonistas se deliciavam em intermináveis orgias, mas, em compensação, estavam à procura do parceiro ideal ou da virgem para um compromisso mais sério.” Del Priori, p.193.

movement is a political act which reifies homogenous visual representations of culture industry with experimentalisms based on poetic hybridizations.

4.3 *Tropicalismo*: The Colorful *Queer* Fruit for a Female Gaze

In the *tropicalismo* cultural creators began to tell stories using the first person of the singular, showing their experiences and memories about daily life in Brazil. Their stories were magnified by performances about marginalization and persecution. As it relayed on culture industry we also find the creation of hybridizations, mainly through the incorporation of different media to disrupt the authoritarian politics of Brazil.

Ridenti applies that the artistic borders of this movement “were shuffled by the popular, classical, traditional, avant-garde, pop, regional, national, international, art and conventional, the revolution and the market”.⁴⁷ Thus, this is a hybridism which goes for changement on both language and behavior, since the merging of different cultural manifestations created an inevitability for the culture industry, as it also started to modify its message.

Tropicalistas embroidered on the foreign cultural manifestations their “native net”. They put these cultural references from other lands more next to the artisanal laces of the popular culture in Brazil. In addition, since many of them were born out of the axis Rio de Janeiro / São Paulo, they were created trademarks for cultural diasporas inside the country.⁴⁸ They engendered poetic messages to acquiescent the

⁴⁷“Embaralharam-se as fronteiras entre popular, erudito, tradicional, vanguarda, pop, regional nordestino, nacional, internacional, a arte e convencional, a revolução e o mercado.” Ridenti, p.254.

⁴⁸ Rafael da Silva Noletto, ““Eu sou uma Fruta “Gogóia”, Eu sou uma Moça’: Gal Costa e o Tropicalismo no Feminino”, *Per Musi*, no. 30, 2014, p.68.

audience with a common past.⁴⁹ For Starling the cultural manifestations of the *tropicalismo* opened trails to the fusion of the individual stories previously blocked by authoritarian governments.

Lugar de encontro de diversas linguagens próprias do campo da imaginação brasileira e, simultaneamente, espaço do conflito e da redefinição de territórios, a fronteira definiu o lugar poético de produção de uma forma de expressão sobre o país que veio a ser também uma maneira original de pensar o Brasil.⁵⁰

[Place for meeting many languages proper from the Brazilian imaginary field and, simultaneously, being a space of conflict and redefining territories, the boundary defined the poetic space of production upon a form of expression about the country that came to be also a unique way to think Brazil.]

According to Laclau and Mouffe the nodal points show impossibility of having fixed cultural meanings implies that there are partial fixations, because in order to subvert a meaning we shall understand that fixations exists even in differences.⁵¹ The interactions between literature, song and poem started to review the cultural formations in Brazil to consolidate nodal points, and to show unstable meanings about the country as one homogenous unity.

In 1973 the writer from Alagoas, Lêdo Ivo, published the novel *Ninho de Cobras* dedicating a chapter about a brothel in Maceió. He connects this place to all immigrants who landed in Brazil by showing that many of them were also persecuted for their dreams and vices. This is a way for criticizing the ways that suffocated minorities and migrants with the permissive moral code performed by both Catholic

⁴⁹ Umberto Eco, *Apocalípticos e Integrados*, trans. from the Italian by Andrés Boglar, Spain, Editorial Lumen, 1984, p.102.

⁵⁰ Heloisa Maria M. Starling, "Música Popular Brasileira: Outras Conversas Sobre os Jeitos do Brasil", in André Botelho and Lilia M. Schwarcz (Ed.), *Agenda Brasileira: Temas de uma Sociedade em Mudança*, São Paulo, Companhia das Letras, 2011, p.294.

⁵¹ Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, London & New York, Verso, 2014, p.99.

church and the State. According to Parker from this story we perceive the message of *tropicalismo* with the revaluation of collective memories of natives and immigrants. The structure of these stories are the heterogenous experiences of the grand Brazilian cultural representation.

What is most striking about this narrative is its suggestion about the ways the collective memory of this past through, at certain moments, to structure the experience of the present. In the face of centuries of social development and repression, the vision of a past in which, as Ivo puts it, “everything was permitted” continues to interrupt the flow of social action.⁵²

Therefore, we see that the wicked vision of the eroticism in the tropics created by writers such as Gaspar Von Barlaeus were transformed by the *tropicalismo*. The work for a different understanding of sexuality became part of the “cultural tradition” of Brazil. A renewed vision of the erotic in the tropics. It started to show a world where everything is sexually possible towards a positive way. For example, in 1973, Chico Buarque de Holanda composed the song “Não Existe Pecado ao Sul do Equador” [There Is No Sin in The South of Ecuador] inspired on Ivo’s novel. In this composition, De Holanda steps further in suggesting that if there is sin, it is only on the mind.

Both cultural creators used different media, but as nodal points to subvert the notion of sin proposed by the travelers in the seventeenth century. Parker claims that in the 1970s desires and pleasures were discovered by this rebellious world.

The seriousness and severity of daily life, which is made possible only through the repression of desires and the prohibition of pleasures, is contrasted with a rebellious world of sensuality and satisfaction in which the pleasures of the body can escape the restrictions imposed by an oppressive social order.⁵³

⁵² Richard G. Parker, *Bodies, Pleasures and Passions, Sexual Culture in Contemporary Brazil*, Nashville, Vanderbilt University Press, 2009, p.154.

⁵³ Parker, p.155.

The subversion of the *tropicalism* is not a parody of the sexual myth or its “correction”, as it implies a discomfort towards the stability of erotic meanings.⁵⁴ The “sexual myth” is also a metaphor that talks about what was not supposed to say about sex in Brazil. It is the discovering of both erotic image and narrative that shakes the patriarchal apparatus.

Moreover, the *tropicalistas* questioned the relationship between gender and cultural representation with performative acts, hence, for Corrêa they could expose on the stage more social disruption than many scholars in this period.⁵⁵ Their cultural enunciation resisted both totalitarianism and globalization, and using Bhabha remarks, they were “in the restless drive for cultural translation, hybrid sites of meaning open up a cleavage in the language of culture which suggests that the similitude of the *symbol* as it plays across cultural sites must not obscure the fact that repetition of the *sign* is, in each specific social practice, both different and differential.”⁵⁶

In this renewed sexuality of the tropics there is a clear affirmation of sexual diversity, which is straightened by hybridizations with new cultural inputs of African and aboriginal traces in Brazil.⁵⁷ For example, Gilberto Gil and Caetano Veloso in 1968 composed the song *Bat Macumba* bringing together the character Batman with the

⁵⁴ Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics*, New York & London, Routledge, 1991, p.110.

⁵⁵ Corrêa, 2001, p.21.

⁵⁶ Homi K. Bhabha, *The Location of Culture*, London & New York, Routledge, 1994, p.234.

⁵⁷ In the seventieth century queers of color in Brazil were already renouncing the Catholic meanings imposed on them. This a detour caused by phonetic understandings of foreign languages which were transformed into the Brazilian Portuguese. As Sodré illustrates with the fragment of a prayer in Latin. “*Ressurrexit sicut dixit*” was turned into “Reco-Reco Chico Disse”. Reco-Reco is an instrument of percussion in the form of a scraper, and Chico in Brazilian Portuguese is the shorten of the name Francisco. For Brazilians, this phrase in Latin meant that Francisco said to scrape something into music. Therefore, it is an example that shows the comprehension of the incomprehensible Latin by people. Muniz Sodré, *A Verdade Seduzida: Por um Conceito de Cultura no Brasil*, Rio de Janeiro, Francisco Alves, 1988 p.187.

word “*macumba*”, both an instrument of percussion and a magical practice linked to afro rituals. In the lyrics the singers transit evocations about Batman, with the verb “*bater*” [to beat], while they call for the female deity Oba, a strong-willed, combative and vindictive *orixá* who fights for women’s rights.

The *tropicalistas* also used theatrical performances, garments and verbal graphism to cultivate these cultural estrangements, and to match different subjectivities. Neder says that in *tropicalismo* “assimilation and rejection, love and hate are bodily categories manifested in the music and these make possible, in general, a much higher degree of emotional mobilization than the one allowed by the verbal discourse.”⁵⁸ They prepared a play of cultures for leading Brazil into the colorful queer experience.⁵⁹ As in the photograph shown below, the musicians used their bodies as a performance to encourage the pluralization of sexual embodiments.



Figura 47: Gal Costa, *Rumbeira Style*, photography, personal archive, 1973.



Figure 48: Ana Arantes, *Ney Matogrosso*, photography, 1970.

⁵⁸ “Assimilação e rejeição, amor e ódio são categorias corporais que se manifestam na música e possibilitam, em geral, um grau muito maior de mobilização emocional do que o permitido pelos discursos verbais.” Alvaro Neder, “O Coletivo Anônimo e a Trama dos Gêneros: Subjetivações Plurais e Intertextualidade no Brasil dos anos 1960.”, *Per Musi*, Belo Horizonte, n.30, 2014, p.178.

⁵⁹ Sandeep Bakshi, Suhraiya Jivraj and Silvia Posocco, “Introduction”, in Sandeep Bakshi, Suhraiya Jivraj and Silvia Posocco (Ed.), *Decolonizing Sexualities: Transnational Perspectives, Critical Interventions*, Oxford, Counterpress, 2016, p.5.

The group of theater Dzi Croquetes was also sexually and culturally hybrid through an exposition of beards, hairy breasts, bras and high heels. They promoted shows in broadways around the country with the combination of different music styles and choreographies for a carnival. Their sexual definition as a group of theatre became an example of the transnational *queerness* for their uses of both multicultural references and languages on the stage.

The costumes mix trash with international glamour. Made with Carnival leftovers, discovered clothes, shredded tights, sequins, football socks, dresses and tuxedos, the composition of the clothing was a mixture of shades, colors and textures where garbage turned into luxury. In the scene where they danced "Thus Spoke Zarathustra" by Strauss, for example, fluttering fabrics acquired movement like the wings of Loie Fuller, like moths flying around the stage. The humor was present at all times, whether in the choice of songs, the combination of movements or in the texts.⁶⁰

They overreacted daily life in womanly costumes, but without headlining to be women. Through naming themselves as Dzi Croquetes, they claimed that every human is a flesh made of carnival. According to MacRae they believed that all performances over sexual paradigms were at risk of becoming oppressive, and with debauchery they could emphasize better the ridiculous and absurdity of controlling sexuality.⁶¹

The cultural transgressions of the *tropicalismo* characterize a constant invention and reinvention of the self-understanding of cultures inside a nation, while it also challenges both social institutions and traditions. For Weeks it is a moment in which many people rejected stereotypes through a consciousness that the marginal different or the ordinaly normativity becomes queer.

⁶⁰ Lucila Vilela, "The Power of Male and Female Grace", *Interactive: A Platform for Contemporary Art and Thought*, <http://interartive.org/2011/02/the-dzi-croquettes>, para.13. Consulted on 13 April 2016.

⁶¹ MacRae, p.233.

The moment when the non-heterosexual comes out as lesbian or gay, rejecting the negative stereotypes; when the housewife joins a consciousness-raising group and redefines herself as a feminist, when the cross-dresser proclaims him or herself as transgendered, when the marginally different or the apparently normatively ordinary becomes “queer”.⁶²

Tropicalismo showed inadequacies in the status of a fixed Brazilian cultural identity with the exposition of prejudices and fears, without aspirations for a new unity. As a metaphor that embraces cultural transitions, the *tropicalistas* appealed their full citizenship in becoming a “sexual citizen”. In Weeks’s words, this is more than a metaphor, since the “sexual citizen” condenses a range of cultural and political practices that challenges and shows different possibilities for sexual life in the world.⁶³

Therefore, we find possibilities to manifest different ways of living intimacy, expressing sensitivity, and to create collective relationships. As we show through this analyses of the *tropicalist* movement, it played with culture industry to reproduce senses, performances and possibilities for cultures in Brazil.⁶⁴

Several marginal movements in Brazil also exposed that the historical colonization of cultures was thought for the formation of a whitewashed Culture. They showed that cultures could not be something fixed anymore. Ortiz points that in this period these movements ceased to state culture in the singular for creating shifts for the representation of both identity and identification, which is something seen as unstable in-between political interests and social conflicts of the country.⁶⁵

⁶² Jeffrey Weeks, “The Sexual Citizen”, *Theory, Culture & Society*, vol. 15, no. 3–4, 1998, p.36

⁶³ Weeks, p.37.

⁶⁴ Weeks, p.46.

⁶⁵ Ortiz, p.626.

4.4 *Quadrinhos* in the Way Without Censorship

The publishing house Garantia Cultural, located in the city Curitiba, changed its name to Gráfica Editora Paraná, Grafipar, in 1969, when Said El-Kathib began to listen the editorial advices of his children: Faruk, Faissal and Selma. Faruk suggested modifications on the printing models of the publishing house to amplify the distribution of books and magazines in national levels. Through the investment of erotic literature, they started to edit *quadrinhos eróticos*, which became the most popular genre sold by the Grafipar. This editorial innovation also followed a compromise to talk about sex for women with the elaboration of articles about labor laws to female orgasm.

The visual writers were also stimulated to experiment different aesthetic compositions, mainly for the representation of sexuality in *quadrinhos*. They created visual stories indicating that eroticism could show forms of desires, in which the womanly body was not a complete foreign terrain to herself anymore. Although censorship remained their biggest problem, even in these cities far from São Paulo and Rio de Janeiro. To support sex in this period could indicate a communist threat for the government no matter the place in Brazil.⁶⁶

Claudio Seto moved to Curitiba for assuming the position of art director of the Grafipar, and consequently he invited other 21 visual writers for meetings in the city. Seto was planning to drawback the editorial power of the comic syndicates as for him *quadrinhos* created with good quality in Brazil would interested more the readers. Visual stories about the local life would represent better the daily life in the country.

⁶⁶ Gonçalves Junior, *Maria Erótica e o Clamor do Sexo: Imprensa, Pornografia, Comunismo e Censura na Ditadura Militar 1964-1985*, A Guerra dos Gibis 2, São Paulo, Peixe Grande & Editoractiva, 2010, p.361.

For example, he defended the attention for the symptoms of colonialism and imperialism, which were something latent during the dictatorship.

The visual writers started to consider the creation of visual magazines without the pressure to use eroticism in the narratives. Seto organized a project called Bico de Pena, with collective standards for the visual writers earn a bigger participation on the selling of *quadrinhos*. From this project, it was created the visual magazine *Kiai: Faixa Preta em Quadrinhos* [Kiai: Black Belt in Comics], 1979, a mini-series about martial arts created by Hayle Gadella and Julio Shimamoto. And in a partnership with Carlos Magno, Seto created a visual story that merged literature of *cordel* with manga, since he appreciated the dynamics of both aesthetics. He also encouraged the visual writer Watson Portela to direct his style towards manga for creating the visual magazine *Xanadu*, which is a hybrid sci-fi inspired on manga, elves, the film *Xanadu*, 1980, by Robert Greewald, and the visual magazine *Heavy Metal*, 1977-1992.⁶⁷

The main objective of the collective Bico de Pena was to find a “national identity” for *quadrinhos*, although it led the visual writers in Curitiba to be more open to create parodies and hybridisms. Their creative instances left the Brazilian frontier to find inspirations on foreigner visual elements. For example, they were inspired on the visual stories created by Moebius, Philippe Druillet, Guido Crepax or Milo Manara.

Faruk El-Katib went to the USA several times due to an interest for publishing the magazine *Penthouse*, 1965-, in Brazil. In one of these travels he thought to present some of Grafipar’s *quadrinhos* in the studio of the *Heavy Metal*. But, after the analysis

⁶⁷ The magazine *Métal Hurlant*, created in France, became part of a transnational chain made in different versions and languages. Luciano Henrique F. da Silva, “Hibridismo Cultural, Ciência e Tecnologia nas Histórias em Quadrinhos de Próton e Neuron: 1979-1981/Editora Grafipar”, Master Dissertation, Universidade Tecnológica Federal do Paraná, Programa de Pós-Graduação em Tecnologia, Curitiba, 2006, p.130.

of the stories, the studio suggested to El-Katib to present a portfolio in English. The Grafipar prepared the album entitled *Sexy Comicx*, and once again, the editors refused it by arguing that the visual stories did not followed their editorial line. They only agreed on distributing Grafipar's *quadrinhos* in the USA without a connection with the *Heavy Metal*'s seal.

On parallel, El-Katib also bought a lot of 500 visual stories from Italy with a diversity of genres. Seto decided to use this material as inspiration to create female characters such as Katy Apache, a blond and sexy cowgirl, who wears a poncho to cover her naked body. He was inspired in the character Hannie Caulder (Raquel Welch) of the eponymous film *Hannie Caulder*, directed by Burt Kennedy and scripted by Peter Cooper in 1971.

In Seto's story Katy Apache is the daughter of a geologist born in Brazil, who moves to the USA for studying a meteor which had felt in the wild west. After an accident with Apaches only the young girl and a mestizo guide will survive from the conflict. She is consequently raised by them to become a bounty hunter, until she discovers having a sister in Brazil.

We note that Apache is illustrated by the mold of the white female character, while she becomes part of a marginal culturar in the USA. Seto appropriates a dominant typology about the "Indians" and cowboys to use it as a parodic reverse, already mentioned with the role of Carmen Miranda. Katy Apache is a cultural simulacrum inspired on the spaghetti westerns, soft power from the USA, and immigration. The female character is a girl born in Brazil, who immigrated with her scientist father, and she raised by aborigines in the USA. After she returns to her origins for finding her affective Brazilian connections.

This visual story shows the transculturality of imaginaries about migratory issues, cultures and colors who are living in-between different worlds. A white girl from Brazil, raised in the wild west as an Apache, transgresses the “female damsel code”. She is kept inside the colonial mold of the womanly representation, while she represents a role which does not rely on her to be sexual object. She is a Brazilian Apache, anti-heroine, who hunts white man in the USA and migrante between national, cultural and marginal frontiers.

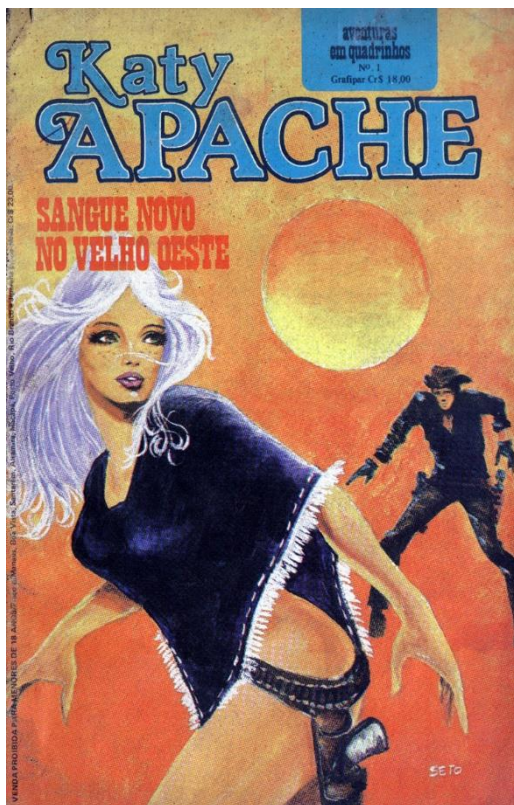


Figure 49: Claudio Seto, *Katy Apache: Sangue Novo no Velho Oeste*, cover, 1979.



Figure 50: Claudio Seto, *Katy Apache: O Grito de Agonia*, cover, 1979.

In the Grafipar, Seto brought back the female character Maria Erótica. Hence, ten years later, she has first a short return in the fourth number of the visual magazine *Especial de Quadrinhos*, 1979. Since she achieved a great popularity after this issue, she gained an eponymous visual magazine from 1980 to 1982. Claudio Seto and Nelson Padrella in the first issue decided to make a parody of *Alice in Wonderland*, 1865, by Lewis Carroll, with the subtitle “No Mato Sem Cachorro” [In the Bush Without a Dog].

We see in the cover shown below that they also make parodies of several characters from popular culture. They were illustrated gazing at a Maria Erótica with her buttocks upside up. It is a form to indicate that in this place of the body there is an entry to “wonderland”. All characters are males figured on different sexual perversities, such as Zorro, Robin Hood, Quasimodo, Pinocchio, Petit Prince, and many others.



Figure 51: Claudio Seto and Nelson Padrella, *Maria Erótica: No Mato Sem Cachorro*, cover, 1980.

The role of Maria Erótica in this new edition is to escape from the position of sexual object which was imposed by these characters. Like Alice, she will meet a rabbit who advises her to both control and repress her sexuality, since the queen had imposed that eroticism was something unacceptable in Wonderland.

In other issues she continues to transit inside parodies of other enchanted kingdoms, interacting with characters such as Pipinóquio, a wooden doll depraved and maniac, Peter Pão, a nice boy with a small penis, and Príncipe Rodolfo, a villain who sponsors orgies and a lover of numerous princesses. Therefore, Maria Erótica becomes a female character who criticizes the sexual representation of *quadrinhos* through pornographic parodies. She is always barely dressed, while she represents the role of an innocent blond girl who becomes a sexual object of the male gaze.

Seto created other titles for the Grafipar, and all of them mixing eroticism into different genres. For example, the magazine *Próton*, 1978-1979, mixed eroticism with sci-fi, *Perícia*, n.d, eroticism with detective stories and *Neuros*, 1978-1979, eroticism with horror. Thus, the visual stories published by this publishing house continued to use stereotypes of female characters to show that women were often represented in submissive and powerless roles, but as some-body inside a society full of violence and patriarchal dominance.

In the visual magazine, *Neuros*, particularly, we find visual expressions evidencing the uses of both violence and power as an unequal force between man/woman in daily life. The male characters no longer appear as heroes, but as violent beings who impose violence and terror towards women, as Da Silva claims, “this repeated exposure of the submissive women condition through violent coercion,

imprisonment, and frequent scenes of rape, demonstrate in a large symbolic range the aspects of a society concerning gender issues.”⁶⁸

The visual writers Julio Shimamoto and Fernando Ikoma were also part of the team collaborating with *Neuros*. We note that Shimamoto in this period started to criticize sexuality in society through horror stories. For example, in *O Anãozinho do Bordel* [The Dwarf of the Brothel], 1979, created with Paulo Leminski, the main character is a dwarf who calls the readers “voyeurs with repressed feelings”. He navigates through manifestations of the sexual instincts proper of a brothel to provoke the meaning of the erotic gaze in visual literature.

According to Da Silva in this story “the excesses and the breaking of sexual taboos place an ideal ambience of brothel rooms, which if observed by breaches they become claustrophobically narrowed – a graphic artifice used by Shimamoto – resembling the cells of a dungeon.”⁶⁹ Therefore, Shimamoto and Leminski emphasizes the semiotic of bestiality, torture and madness to show the effects of sexual repression in society.⁷⁰

In other visual story published in the *Neuros*, *Uma Mulher Interessante* [An Interesting Woman], 1979, by Fernando Ikoma and Sebastião Seabra, a man saves a woman from a vampire attack. Consequently, he invites her to calm down at his home, and in this private space both characters will take out their masks. She reveals to be a bugler who tries to kill him, while he reveals to be also a vampire. As a vampire the

⁶⁸ “Nesta exposição repetida da condição de submissão da mulher através de meio de coerção violentos, o cárcere e as cenas frequente de estupro, demonstram em grande parte, aspectos simbólicos de uma sociedade no que diz respeito às questões de gênero.” Da Silva, p.175.

⁶⁹ “Os excessos e a quebra de tabus sexuais tem como ambiente ideal os quartos do bordel, que observados pelas frestas se estreitam claustrofobicamente – artifício gráfico usado por Shimamoto – assemelhando-se às celas de uma masmorra”, Da Silva, p.145.

⁷⁰ Júlio Shimamoto, *Volúpia: Os Melhores Quadrinhos Eróticos*, Coleção Opera X, Vinhedo, Editoractiva Produções Artísticas, 2000, p.60.

male character shows himself as somebody calm, while the female character, on the contrary, is shown as somebody impulsive and unpredictable. In this clash between woman/man with bad intentions, we see that she was saved by an apparent good man, but both are anti-hero(ine)s trapped in a private and intimate place. The man wants to eat her, and the word “*comer*” in Brazilian Portuguese means “to have sex”. The woman wants to rob him, which connotes to her mythologic capacity of taking something from the male, as the soul. Thus, Ikoma and Seabra are evidencing the symbolism on the behavior of gender stereotypes.

Alice Ruiz, one of the few women who created visual stories on this period, wrote a script illustrated by Shimamoto. And she proved to be even more provocative about the representation of the gender’s stereotype. In *O Papel Principal* [The Main Role], 1979, she tells a story of a writer who creates a beautiful and submissive character called Maria. As in the case of *Maria Erótica*, she is another Maria who brings a sense of womanly “universality” for the representation of female’s passivity.

Since this is a popular name of many women in Brazil, she is created for the male subordination.⁷¹ This Maria embodies the dominative fantasy of her creator: she is always naked, concentrated on the domestic work or available for sex. Until the moment that she understands that she can subvert such role, after discovering that the desire in dominance is a male fragility. Thus, her creator will realize that her passivity is a source of power against the structure patriarchal.

Within these different examples of female characters created by the Grafipar, we see that the womanly body is still enrolled by the male gaze, while it also becomes pliable for trans* formations in the stories in *quadrinhos*. The stories have the

⁷¹ Da Silva, p.171.

recurrent representation of erotic discrepancies about the role of woman in Brazil. Therefore, these visual materials start to provide ways to find incoherences on the representation of genders. The erotic represented through female characters becomes incoherent with the normativity of culture industry, and the obscenity gains a subversive discharge, as they were also part of a transgressive network underlined by visual writers from other countries, such as Milo Manara, Guido Crepax, George Pichard and Robert Crumb.⁷²

By the end of the 1970s the Conselho de Censura [Board of Censorship] was transferred to the Ministry of Justice, and during this transition, it was organized a meeting with editors to discuss the new ways for the erotic representation in printed materials. The government was softening the censorship against the eroticism.⁷³ The minister Abi-Ackel received thousands of letters with protests from religious, association of parents and activists against the eroticism. Consequently, he had to ask for caution to avoid the beginning of a moral panic in the country.

However, the protests became more and more violent with the creation of the group Fanlangue Pátria Nova [Falange New Homeland], which committed numerous attacks on bookstores, publishing houses and newsstands against the publication of erotic images. They were distributing leaflets to condemn the spread of “communist” ideas and pornography in the country.

While the Grafipar was releasing even more erotic visual magazines such as *Clássicos Eróticos em Quadrinhos* [Erotic Classics in Comics], 1979, and *Clarice – Novela em Quadrinhos* [Clarice, Novel in Comics], the first *quadrinhos* with erotic stories for

⁷²Georges Bataille, *Erotism, Death and Sensuality*, trans. from the French by Mary Dalwood, San Francisco, City Lights Books, 1986, p.246.

⁷³ For example, after this meeting, for the first time it was approved the printing of a photograph of showing the pubic hair of a woman.

women.⁷⁴ In this opening of the erotic the images of naked women became a “natural” view of public spaces in Brazil, and this the reason for the attacks committed by the Falange Pátria Nova.

Nevertheless, the publishing houses started to face a rough economic crisis for not keeping the reader’s attention. With the excess of erotic images and exaggeration of pornography, the images became visually aggressive. They spot a process of vulgarization of the erotic *quadrinhos* towards the womanly image, hence they formed an impression of body’s aggression. Consequently, with time the readers detached from this visual literature, and it led the Grafipar into bankruptcy.

4.5 Women Read the Romance: The Aesthetic of Hunger

Parker claims that sexual desire can be imagined as a feeling of hunger which shall be never satisfied, “yet even while focusing on the inevitable transience of sexual satisfaction, this symbolism of hunger links the experience of desire to a highly concrete notion of corporal pleasure.”⁷⁵ In the beginning of this part we saw that through the formation of a Disneyworld, female characters in culture industry were incorporated into an erotic ideology for the expression of heteronormativity. Now, we shall conclude it showing that this womanly representation takes out more than her “sexual appetite”, they mean a great disregard about women’s “real” erotic experiences.

For Castoriadis, in our daily life, we do not hunger just for food, but for personal accomplishments such as power, holiness, asceticism or debauch, and all of them are

⁷⁴ Gonçalves Junior, p.409.

⁷⁵ Parker, p.119.

amalgated into our mythical and rational knowledge.⁷⁶ In Brazil, Glauber Rocha, as a cultural creator, criticized the capitalist mythology using these characteristics of hunger in the Brazilian context, where thirst, sexuality, power, death, corruption and worship are intrinsically part of its daily life.⁷⁷ Rocha created “ugly” and “sad” movies to shout a desperate Brazilian reality to the world, where hunger emanates desires and collective dreams as acts for survival principally through cultural performances.⁷⁸

Visual writers were also part of this resistance against the national ideologies promoted by the dictatorship. They created stories based on the aesthetic of hunger to express their political positioning which rejected historic narratives about the undemocratic Brazil.⁷⁹ As the visual writer, Henfil who used a poetic message to present possibilities to dream inside dictatorship.

Therefore, *quadrinhos* became a visual literature “awaken” through the culture of hunger inducing both affective and solidary messages in terms of national

⁷⁶ Cornelius Castoriadis, *L’Institution Imaginaire de La Société*, Paris, Éditions Points, 1975, p.203.

⁷⁷ The cultural movement Cinema Novo in the 1960s combined neo realism into popular allegories which denounced dominance of patriarchal relations. It inscribed Brazil into the arid landscape of the “Brazilian nation”. Rocha writes the manifesto “The Aesthetic of Hunger” to criticize the cultural productions “made in Brazil” only to feed an “European interest” on the poverty of the third world. He shows that in Brazil existed “elaborated lies of the truth” for producing an exoticism of its grave social issues. Rocha reacted this representation through the creation of myths of marginal people, their prophecies, hunger, and banditry to expose the cruel site of capitalist promises amid modernization/globalization. Hamburger, p.70. And see Glauber Rocha, “The Aesthetics of Hunger”, trans. from the Portuguese by Burnes Hollyman and Randal Johnson, 1965. https://www.amherst.edu/media/view/38122/original/ROCHA_Aesth_Hunger.pdf. Consulted on 10 April 2015.

⁷⁸ To escape culture industry the geography of *sertão* [to be so much] becomes the place for deterritoriality and transformation in Brazil, since its hostile characteristics offers a change from an extreme cultural dryness of the dictatorship to exuberance. In the *sertão* represented by cultural manifestations we find people’s passages, transitions and their becoming into a different body. According to Bentes “o sertão, em Glauber, é o grande outro da civilização tropical e paradisíaca do litoral. É um território de transformações violentas, de uma natureza hostil, capaz de passar da aridez extrema a exuberância extrema.” [The backlands, by Glauber, is the biggest other of tropical civilization and paradise coast. It is a territory of violent transformations, from its hostile nature, capable to move from extreme aridity to extreme exuberance.] Ivana Bentes, “Terra de Fome e Sonho: O Paraíso Material de Glauber Rocha”, *Biblioteca On-Line de Ciência da Comunicação*, p.8, <http://www.bocc.ubi.pt/pag/bentes-ivana-glauber-rocha.pdf>. Consulted on 02 December 2016.

⁷⁹ Moacy Cirne, *Quadrinhos, Sedução e Paixão*, Petrópolis, Editora Vozes, 2000, p.43.

belonging. Although, as we previously note in this part, the marketing of popular culture also has inadequacies towards how poetry might encounter the “need” for lyrical expressions in a society.⁸⁰

We cannot deny that poetic aspirations are part of the exaggerated exploitation of popular culture by the culture industry. For this reason, we see that the *quadrinhos* attached to a poetic message shows creativity only when the hunger triggers a transgression of the cultural homogeny. The creativity of hunger leads us to observe *quadrinhos* as a poetic message within the vastness of sexual mythologies in Brazil.

These sexual mythologies break the singularity of the sexual myth which can condemn a person from her clothing to menstruation. The mythologic multiplicity created locally and globally is out of the complete control of a nation state, since sexual acts and cultural representations condemned in some places are encouraged in others.

Radway in the article “Women Read the Romance: The Interaction of Text and Context” claims that there is no precision in determining which gender prefer to read romantic stories. Yet, even with this imprecision, romantic literature is often defined as exclusive of women’s preferences. Consequently, gender categorizations in literature were developed to diminish both women’s interest and creativity. To say that she only enjoys romantic stories is a confirmation of a patriarchal system which constitutes a passive fantasy towards her tastes, experiences and accomplishments.

Romantic escape is a temporary but literal denial of the demands these women recognize as an integral part of their roles as nurturing wives and mothers. But it is also a figurative journey to a utopian state of total receptiveness in which the

⁸⁰ Lee, p.39.

reader, as a consequence of her identification with the heroine, feels herself the passive *object* of someone's else attention and solicitude.⁸¹

This is a categorization that assures heteronormativity, but through its own repetition we find doubt and resentment about the goals of this literature. The repetition of such female image in the stories in *quadrinhos* calls our attention about a reductive character into both sameness and stagnation. According to Trinh it also indicates a redoubling opportunity in which the uses of language show power to recreate representation.

Repetition outplays itself as repetition, and each repetition is never the same as the former. In it, there is circulation, there is intensity, and there is innovation.⁸²

Whether romantic novels indicates a repressive place of her intimacy, the repetition of this representation becomes a demonstration of a female fantasy created for gender restriction.⁸³ As this is part of an industrial institution that plays with female illusions, we also find in the culture industry a recent interest in changing women's "life resolutions". They no longer want to be seen in a passive place in life and sexuality. As Radway points out, women's actions against culture industry are protests about their "real" needs.

When romances are used to deny temporarily the demands of a family, when they are understood as the signs of a woman's ability to do something for herself alone, when they are valued because they provide her with the opportunity to indulge in positive feelings about a heroine and women in

⁸¹ Janice A. Radway, "Women Read the Romance: The Interaction of Text and Context", *Feminist Studies* 9, no. 1, Spring 1983, p.66.

⁸² Trinh, p.190.

⁸³ Ben Highmore, "Introduction: Questioning Everyday Life", in Ben Highmore (Ed.), *The Everyday Life Reader*, London and New York, Routledge, 2002, p.6.

general, then their popularity ought to be seen as evidence of an unvoiced protest that important needs are not being properly met.⁸⁴

For Hutcheon the “unvoiced”, also suggested by Radway, shows a change in the concept of authorship upon creativity and its appropriation.⁸⁵ Without the marginalization of the audience there is a vast field for reversing any illusory image. Although Lefebvre asserts that the imitation of “real life” is still an opposite practice of perfection.

How strange the split between the real world and its reverse image is. For in the end it is not strange at all, but a false strangeness, a cheap-and-nasty, all – pervasive mystery.⁸⁶

The word “*fantasia*” [fantasy] in Brazilian Portuguese has a double meaning. It refers to both idealization of reality and to the customs used during the *carnaval*. Thus, *fantasia* both distinguishes and reveals social conditions, since everybody is free to choose what they want to wear or become in their ritual of *fantasia* [to fantasize]. DaMatta says that in the fantasies of the carnivalesque there is more revelation than concealment, because on the representation of hidden desires they synthesize social roles through the collective reunion.

Como consequência, as fantasias carnavalescas criam um campo social de encontro, de mediação e de polissemia social, pois não obstante as diferenças e incompatibilidades desses papéis representados graficamente pelas vestes, todos estão aqui para “brincar”. E brincar significa literalmente “colocar brincos”, isto é, unir-se, suspender as fronteiras que individualizam e compartimentalizam grupos, categorias e pessoas.⁸⁷

⁸⁴ Radway, p.72.

⁸⁵ Linda Hutcheon, *A Poetics of Postmodernism: History, Theory and Fiction*, London & New York, Taylor & Francis e-Library, 2004, p.81.

⁸⁶ Henri Lefebvre, “Work and Leisure in Everyday Life”, in Ben Highmore (Ed.), *The Everyday Life Reader*, London & New York, Routledge, 2002, p.230.

⁸⁷ Roberto DaMatta, *Carnavais, Malandros e Heróis: Para uma Sociologia do Dilema Brasileiro*, Rio de Janeiro, Rocco, 1997, p.80.

[Consequently, carnivalesque fantasies create social field of encounter, mediation and social polysemy, for despite the differences and incompatibilities of these roles graphically represented by garments, everyone is here to “brincar”. And to brincar means literally “putting on earrings”, which is, to unite, to suspend the boundaries that individualize and compartmentalize groups, categories and people.]

Fantasy becomes a way to transgress the colonization of gender, since Parker points that through fantasy the erotic is a play of hunger to break patriarchal rules.⁸⁸ It anticipates satisfaction on reality through the collective, as it is a popular game, the result of each personal satisfaction depends on what will be created. Thus, fantasy is more about the encounter between dominant/dominated than history. The collective fantasies are worlds among the possibilities of exchanges amid genders, colors and cultural identifications. As they also refer to memories (or traces of memory) of both popular pleasures and believes, the *fantasia*, therefore, is a desire based on the diversity of historical facts which occurred before the determination of a capitalist pleasure towards modernity.

The numerous signs of the poetic of hunger in both female readings and creations in Brazil demonstrate that their experiences in daily life do not legitimize the patriarchal imaginary constructed for them. Hence, as Gardiner claims, it refers to a search for a representative differentiation through fantasy which shows women's testimonies, and illustrate their hazardous experiences in reality.⁸⁹ These creations/testimonies include the demystification of the patriarchal romance, since MacKinnon claims that “as women's experience blurs

⁸⁸ Parker, p.125.

⁸⁹ Judith K. Gardiner, “On Female Identity and Writing by Women”, *Critical Inquiry*, Writing and Sexual Difference, vol.8, no. 2, Winter 1981, p.348.

the lines between deviance and normalcy, it obliterates the distinction between abuses of women and the social definition of what a woman is.”⁹⁰

Fantasy has a status of power status in visual literature, as we analysed in the part through the autonomous role of female characters such as Mirza, Giselle and Brigitte Montfort, Katy Apache and Maria Erótica. In addition, we also mention other powerful female characters that show similar powerful roles, such as Barbarella and Valentina Rosselli.⁹¹ They can still be representations of a female autonomy created for a male gaze, but their worlds are replete of a poetic of hunger for reconstructing their “real” sexual fantasies. From this fantastic economy about the female eroticism in *quadrinhos*, a different subjectivity about the role of women in daily life shall counterpoint the aesthetic of the colonization made for and by the male spectatorship.⁹²

In the next chapter, we are going to analyse that women started to extrapolate this male gaze by showing and writing about their sexual fantasies through manga. The representation of gay experiences in this *quadrinhos* place what Echols points a “counter heteronormativity”, since for her “the struggle for lesbian visibility and recognition in the 1970s was extremely important because it forced feminists to acknowledge that sexuality is socially conditioned and that heterosexuality is culturally, rather than biologically, mandated.”⁹³

⁹⁰ Catharine A. MacKinnon, “Feminism, Marxism, Method, and the State: An Agenda for Theory”, *Signs*, Vol. 7, No. 3, Feminist Theory, Spring, 1982, p.532.

⁹¹ See Jean-Claude Forest, *Barbarella*, France, 1962-1964, and Guido Crepax, *Valentina*, Italy, 1965-1966.

⁹² Luce Irigaray, *Speculum of the Other Woman*, trans. from the French by Gillian G. Gill, Ithaca, Cornell University Press, 1985, pp.124.

⁹³ Alice Echols, “The Taming of the Id: Feminist Sexual Politics, 1968-83”, in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, Boston, London, Melbourne & Henley, Routledge and KeganPaul, 1984, p.54.

Numerous *quadrinhos* were diffused clandestinely in Brazil during the dictatorship, generally as fanzines which formed a countercultural crust on culture industry. These fanzines were a preparation for the arrival of the 1980s, a decade considered as the transition for democracy in Brazil. Visual writers diffused dreams of freedom, “hopes” and different social thoughts through their clandestine *quadrinhos*. They were writers creating in the front of an old aged notion of society, or life. In Butler’s words: to find what sexual freedom could be.

We no more create from nothing the political terms that come to represent our “freedom” than we are responsible for the terms that carry the pain of social injury. And yet, neither of those terms are as a result any less necessary to work and rework within political discourse.⁹⁴

⁹⁴ Judith Butler, *Bodies That Matter: On the Discursive Limits of “Sex”*, New York & London, Routledge, 1993, p.229.

CHAPTER V

THE FEMININE TRANS*FORMATION OF MANGA-INSPIRED *QUADRINHOS*

In this chapter we shall analyse aspects of gender-related representations in manga to understand how female visual writers in Japan changed both visual and textual structures of the womanly body representation. We showed in the first part that Brazil has a close connection with Japan through immigration, and manga became part of its local hybridizations since the arrival of the immigrants in the start of the twentieth century. Thus, in our research for different worlds of female fantasies, thoughts and imagination, manga becomes our main source to deconstruct visual taboos about woman in Brazil. Besides, as Lugones says, every step for perceiving another woman's world is part of an affective interconnection, principally towards laces of knowledge about the intimate.

Knowing other women's "worlds" is part of knowing them and knowing them is part of loving them. Notice that the knowing can be done in greater or lesser depth, as can the loving. Also notice that travelling to another's "world" is not the same as becoming intimate with them. Intimacy is constituted in part by a very deep knowledge of the others self and "world" travelling is only part of having this knowledge.¹

The subjectivities created by the genre *shōjo* manga in the 1970s exceeded traditional formulations of gender representation towards body and identity in the world. *Shōjo* manga can be seen as our milestone to locate desires and subversion in *quadrinhos*, since the event-message between *quadrinhos*/manga interacts between authors and readers through cross-territorial travellings. It refers to a nomadic way to see paradigms of her bodily representation as a preparation for our further analysis of

¹ María Lugones, "'World'-Travelling, and Loving Perception", *Hypatia*, vol.2, n.2, Summer 1987, p.17.

manga-inspired *quadrinhos*. This is a renew of our critical writing within Trinh claims that “strategies of displacement defy the world of compartmentalization and the systems of dependence it engenders, while filling the shifting space of creation with a passion named wonder.”²

Wonder demarcates a protest, or manifestation about a women’s time without her creative participation in *quadrinhos*. It also determinates a disorder of imagination, given that new imaginaries about the female created in Japan indicate unusual representations of intimacy for metaphors about gender. We shall observe that these metaphors are confronting the cultural realities constrained by the national identity, even though, we still pass by strong traces of Japanese national ideologies.³

5.1 Gender in Travelling Worlds: Genre’s Division in Manga

The *ukiyo-e* prints, illustrations based on the bohemian neighborhoods of Japan, or the floating worlds, between the seventeenth and nineteenth century were already portraying erotic scenes of everyday life. According to Gravett, they had big proximity to visual literature for their meticulous ways to create narratives.⁴ The erotic scenes of *ukiyo-e* became termed as “*shunga*” [spring painting] for showing sexuality with the surrealist atmosphere of daily life in Japan. These figures introduced a shareable erotic code for the creation of a manga imaginary with images replacing both sexual signs and forms into a semiotics which does not need “to be safe” for a reality.

² Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics*, New York & London, Routledge, 1991, p.23.

³ Ian Condry, "Anime Creativity: Characters and Premises in the Quest for Cool Japan", *Theory Culture Society*, 2009, p.25.

⁴ Paul Gravett, *Mangá: Como o Japão Reinventou os Quadrinhos*, São Paulo, Conrad, 2004, p.24.

The word “manga”, 漫画, was first used by Katsushita Hokusai to name a series of caricatures of daily life during the nineteenth century. However, in the early twentieth century this word changed to define the visual literature created in Japan. Thus, the main reference to manga has been used in the katakana “マンガ” for a dissociation of Hokusai’s series.⁵

The visual writer Rakuten Kitazawa adopted this word to name his creations, pioneering the creation of visual parodies to criticize both the government and social life in the weekly magazine *Tokyo Puck*, 1905-1912. However, at first, Rakuten was not an enthusiast of women’s emancipation in Japan, as Schodt marks, he published a special edition on women’s right to counter react the first steps of the feminist movement in the country.⁶

For example, in a manga strip with the headline “Virgin! Virgin! That is where the divinity of sex dwells”, he did a sequence of images criticizing the transformation of the family with a hymn about the Japanese traditional values. Nevertheless, years later, he changed his position with the strip “The Future Coed”, with a girl representing an idea of modernization and sexual education. In this visual strip, this female character points out to her parents a book about sexual hygiene written in English for questioning them whether they would be able to understand its meaning.

Numerous printing materials written in English started to become popular in Japan. To the point of the cartoon “A New Year’s Party for the World’s Most Popular

⁵ Julien Bouvard, “Manga Politique, Politique du Manga: Histoire des Relations entre un Médium Populaire et le Pouvoir dans le Japon Contemporain des Années 1960 à nos Jours.”, Université Lyon III - Jean Moulin, 2010, p.13.

⁶ Frederik Schodt, *Manga! Manga! The World of Japanese Comics*, New York, Kodansha, 2012, p.42.

Comic Characters”, 1937, figure visual writers from Japan having a good time with numerous characters of comics.⁷

Gravett also shows that during this decade Hollywood films were an influential mean the creation of manga.⁸ Although, after the incident in Manchuria in 1931, the Japanese government started to regulate more the cultural productions following strict policies. Kinsella says that “all independent cartoon and manga artist’s associations, including the *Shin Manga Shudan* [New Manga Society] founded in 1932, were dissolved into one official association, the *Shin Nippon Manga* [New Japan Manga Association] organized by the government.”⁹

But, numerous visual writers, in the beginning of their careers, had to publish or to display their manga in alternative ways. They found options on the *kamishibai*, the theater of paper, *akahon*, handmade publications or in the *kashihonya*, the rental books stores

The *kamishibai* are hand-painted cards presented by trobadours for thousand spectators daily. Publishing houses and advertising agencies hired these storytellers to reproduce their stories for building a visual identity converted into manga.¹⁰ Their ways of storytelling were adapted to the manga narrative with the production of realist images. For example, we find the representation of the fantastic or the horror in which according to Bouvard “il y a là une volonté de s’affranchir des représentations codifiés de la bande dessinée pour en quelque sorte recréer une réalité fictive grâce à la

⁷ Schodt, p.46.

⁸ Gravett, p.80.

⁹ Sharon Kinsella, *Adult Manga: Culture and Power in Contemporary Japanese Society*, London & New York, RoutledgeCurzon, 2000, p.22.

¹⁰ Schodt, p.62.

couleur (contrairement au noir et blanc du manga) et à des expressions qui rappellent parfois les films fantastiques ou d'horreur de la même époque."¹¹

The *akahon*, the red books, were distributed informally by street vendors, candy stores or during popular festivals. Most of these books were parodies of visual characters such as Tarzan, Godzilla or Rikidozan. For example, Tezuka Osamu created the *akahon Shin Takarajima* [New Treasure Island], 1947, in merging traces of *Donald Duck Finds Pirate Gold*, 1942, by Carl Banks and Jack Hannah, with Stevenson's *Robison Crusoe*, 1719, and Tarzan's films.¹²

The *kashihonya*, besides being rental stores, enabled the creation of visual magazines such as *Kage* [Shadow], 1956, and *Machi* [The District], 1957. They gradually declined in the mid-1960s when publishing houses in Tokyo began to enlarge their distribution. They bought works created of visual writers such as Tatsumi Yoshihiro, Hirata Hiroshi and Shirato Sanpei created for the *kashihonya*. Further we shall see that these writers were also responsive for the creation of the *gekiga* movement.

Therefore, withing these numerous references manga features a media diversity, and visual magazines in Japan contain between 100-500 pages with visual stories that can take years to reach an end. Yet, there is clear division of gender between manga for boys, *shōnen*, and for girls, *shōjo*.

In the case of *shōjo* manga only at the late 1940s the publishing houses began to separate pages of children's supplements for it. For example, Machiko Hasegawa created the female character Sazae-san in 1946 to show playfully daily contradictions

¹¹ Bouvard, p.40.

¹² Ryan Holmberg, "Manga Finds Pirate Gold: The Case of New Treasure Island", *The Comics Journal*, <http://www.tcj.com/manga-finds-pirate-gold-the-case-of-new-treasure-island/2/>, Consulted on 15 April 2016.

first in the newspaper *Fukunichi Shinbun*.¹³ In this same period, the comic *Blondie*, 1930-1973, by Chic Young, also started to be published in Japan by the periodic *Asahi Shinbun*, 1879.¹⁴

Manga reached a rapid expansion in the 1960s, and after conveying with countercultural movements, it branched in two different types.¹⁵ The first type follows Tezuka and his apprentices in Tokyo, where they developed a manga part of the culture industry. The second, produced in the Kansai region, represented visual writers claiming to be part of the *Gegiga Kôbô* [Gekiga Workshop]. It became called, on a shorter way, as *gekiga*, which is often translated as “dramatic pictures” for representing a cultural movement that characterizes the “tradition of the rejected”. Hence, *gekiga* offers a more political view of everyday life upon the representation of social marginalities and the difficulties of urbanism in Japan.

In this chapter we shall first analyse the sexual representation on *gekiga*, since it shows visual stories created in middle of the social struggles of the late 1960s.¹⁶ These stories show us parallels between popular culture and culture industry to provide an alternative view about the erotic representation.¹⁷

¹³ Sazae-san first appeared as daily strips in the newspapers *Fukunichi Shinbun*, 1946, and *Asahi Shinbun*, 1949. But with its popularity, she had innumerable special issues in visual magazines, and she was animated in 1969 to become the anime diffused on television for the longest time in the world. Schodt, p.96.

¹⁴ From 1946 to 1956 *Blondie* showed consumerists desires of a couple who wanted to have a house, a car, a washing machine and a refrigerator. They introduced the American way of consumption to future creations on manga, being a visual story, which served as a consumer guide for families. Akiko Hashimoto, “Blondie, Sazae, and Their Storied Successors: Japanese Families in Newspaper Comics”, in Akiko Hashimoto and John W. Traphagan, *Imagined Families, Lived Families: Culture and Kinship in Contemporary Japan*, Albany, State University of New York Press, 2008, p.21.

¹⁵ Bouvard, p.46.

¹⁶ *Gekiga* was hunted by several media which said that its visual stories were instating students to commit violent activities, mainly when censorship confronted more visual literature as a media which diffused political messages. Nakar Eldad, “Manga from Center to Periphery, Back and Forth”, *Tsukuba Annals of Sociology*, n.14, 2002, p.77.

¹⁷ Gravett, p.45.

5.1.1 *Gekiga*: The Erotic Transcendence of Manga

Gekiga in 1967 become considered as a “border art” for its connection with culture industry, while it created visual stories about social transgressions. For Saitō this is a feature that determined a popular sensibility on visual literature in Japan for nullifying the distance between readers and authors in manga.¹⁸ Bouvard points that *gekiga* opened discussions about new ways to represent sexuality, since it was integrated to the consumer society.¹⁹ For both reasons, it achieved an “autonomous reality” amid a poetic message which represented a reality to transcend heteronormative borders.

Gekiga has a neorealist style which characterizes an indeterminacy of the life in modernity for showing that reality and imagination are complementary to each other. It rescues a lost gaze of the spectatorship, who was absent of representation. For example, the visual writer Tatsumi Yoshihiro minded the importance of the representation of people’s daily life with the creation of numerous characters affected by urbanity. Tatsumi shows the working environment with characters having emotional conflicts, and expressing them through their bodies. He creates a Kafkaian atmosphere through visual stories representing men as caged animals of the large cities.

Tatsumi’s working-class male protagonists may sometimes expose their unhinged animalist greed and (perverse) sexual desires, but they are also emasculated and impotent (for some literally). They cannot perform their

¹⁸ Saitō Tamaki, *Beautiful Fighting Girl*, trans. from the Japanese by Keith Vincent and Dawn Lawson Minneapolis & London, University of Minnesota Press, 2011, p.147.

¹⁹ Bouvard, p.165.

masculinity or enact powerful agency to resist or break away family and social pressures.²⁰

Other pioneers of *gekiga* also created unusual erotic instances for manga in visual magazines such as *Ero Gekiga*, n.d., *Kannō Gekiga* [Sensual Dramatic Manga], n.d., or *Manga Erotopia*, 1973. In the visual story *Harenchi Gakuen*, [Shameless School], 1968-1972, Nagai Gō creates a school environment where teachers have perverse sexual attitudes towards their students, and particularly it shows many girls having their skirts being raised. It was a story published in the *Weekly Shōnen Jump*, hence Nagai was accused of introducing eroticism into a child's magazines.

For Bouvard from the fact that in *gekiga* the visual writers could have an active political manifestation, they found on the erotic medium a way to show their position against moral impositions.²¹ Erotic *gekiga* allowed graphic experimentations for the representation of sex. Although Allison criticizes that on *gekiga* we still see dominant forms of *ero* manga which represents men seeing, possessing, penetrating and hurting women. And to achieve these goals, for example, we find several illustrations of phallic objects evidencing a male power against female bodies. The male body through the semiotic of the phallic becomes empowered by the violent desire, while the female body becomes vulnerable by a nudity that symbolizes captivity.

The male body defines the female gender, and it does so through the body parts that can exert strength and force even if the acts that ensue do not necessary yield an organ (even for the male). Males are also reminded, in the

²⁰ Suzuki CJ (Shige), "Tatsumi Yoshihiro's Gekiga and the Global Sixties: Aspiring for an Alternative", *International Manga Research Center*, Kyoto Seika University, <http://imrc.jp/images/upload/lecture/data/SUZUKI20111212.pdf>. Consulted on 14 January 2016, p.79.

²¹ Bouvard, p.148.

cartoon scenarios, that should they fail do so construct woman-becoming embedded in, rather than taking over, femininity-danger lurks.²²

This erotic representation will further integrate the imaginary of *shōjo* manga, but to be used for a subversion of such male gaze with the representation of same gender affective relationships. Since female visual writers used to sign their *gekiga* stories using male pseudonyms, Kinsella claims that only from mid-1970s the manga written by female authors became popular in Japan.²³ In the next section, we shall see that for a long period the critics of manga pointed out that women were only stepping towards the representation of petty personal issues. They believed that female visual writers were moving away from the political subject. But, on contrary, we are going to show that *shōjo* is the beginning of female transgressions about the representation of gender for the uses of the intimate theme which exposed traumas about a sexuality hidden in dominant societies.

5.2 *Shōjo* Manga: Feminine Steps Outside Heteronormativities

Women in Japan face a history about rituals between families and matchmakers, which restricted them into the private space before and after marriage. Yet, we see that even in this closed place, they could create numerous cultural expressions to express their daily life with poems, novels and visual forms.²⁴ *Shōjo* manga becomes the first genre of visual literature to present a female gaze outside heteronormativity, hence it is an act of emergence of female visual writers through the

²² Anne Allison, *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*, Berkeley, Los Angeles & London, University of California Press, 2000, p.68

²³ Kinsella, p.138.

²⁴ Schodt, p.94.

creation of different subjectivities.²⁵ In this section, we shall analyse that *shōjo* has a new “sexual” approach against worldly social conventions of gender representation.²⁶

From the 1930s female visual writers such as Hasegawa Machiko started to conquer important positions working at publishing houses. Hasegawa worked as an assistant with 14 years old, and in her career solo she created the popular female character *Sazae-san*. From 1946 to 1974 this character deceived thieves, US occupation forces, and participated of demonstrations for woman’s rights. Once she got married, Hasegawa began to focus more on her familiar nucleus for anchoring its transformation into a semiotics of the “modern woman” in Japan.

For women to work as visual writers in the publishing houses was an opportunity to be out of their households. They became a majority for the creation of *shōjo* manga, as Moto Hagio, Riyoko Ikeda, Yumiko Oshima, Keiko Takemiya e Riyoko Yamagishi, who were called the “magnificent 24” – since they were born in the Showa era, or 1949.

5.2.1 Visual Composition in *Shōjo*: The Tension of Emotive Representation

We already mentioned that female visual writers in Japan focused in representing gender issues through their stories, which were perceived by the critics as an unimportant expression of individualism, and sometimes, a retreat from political and social topics.²⁷ However, they pioneered different perspectives for illustrating a

²⁵According to Ogi until the 1970s the word “*shōjo*” was only referred to the readers of this genre, but with its popularization, it become posited as an unusual written style for its approach of the sexual theme. Fusami Ogi, “Beyond Shoujo, Blending Gender”, in Jeet Heer and Kent Worcester, *A Comics Studies Reader*, Jackson, University Press of Mississippi, 2009, p.244.

²⁶ *Shōjo* manga was first created by men, or by women signing with male pen names.

²⁷ Kinsella, p.37.

manga which transformed the page's layout and established "dynamic tensions" for the visual storytelling.²⁸

They released the frames from the static rectangles towards an innovative representation of emotions. For Gravett *shōjo* cares less to show action; it often invites the reader to decipher the passionate evidences of the visual story.²⁹ This development of irregular layouts prized a visual dynamism with bold perspectives and graphic games. The frames are designed through an "intuitive approach" which empowers the angulations of the characters, while the illustrations afloat from one page to another. Schodt marks that "they may fuse into a medley of facial close-ups, free-floating prose attached to no particular character, rays of light, and abstract flowers and leaves that waft slowly across pages with no seeming relationship to the story."³⁰

For example, *shōjo* have aesthetical compositions inspired on the constructivism with the high contrast on the pages. As we show in the page reproduced below, Ariyoshi Kyōko in the *Swan*, 1976-1981, uses such constructivist technique for inserting a contrast at the background. The black gives an excess for the white of the illustrations in white.³¹

²⁸Amato X. B. Júnior, "Análise Sociológica e Estética Midiática: Reflexões sobre a Aparência e os Impactos das Histórias em Quadrinhos Japonesas", *História, Imagem e Narrativas*, n.12, April 2011, p.5.

²⁹ Gravett, p.81.

³⁰ Schodt, p.89.

³¹ Schodt also says that in this visual story we find intexts with the cinema of Ōshima Nagisa. Schodt, p.102.



Figure 12: Ariyoshi Kyōko, “SWAN”, *Margaret Comics*, vol.1, graphic novel, page, 1976.

Onomatopoeias and outlines complete both action and the emotional expressions of the characters, in a context that backgrounds can be designed with great details, while characters will appear as symbolic abbreviations. Hence, *shōjo* created countless metalinguistic recourses for increasing the possibilities of semiotic representation in visual literature. This innovation of the symbolic manifestation on manga became termed as “manpu” for its expressive mark corresponding different codes in synchrony. According to Saitō texts and images in *manpu* are supplementary to each other, and the space of representation are determined by a high redundancy.

Multiple code systems are synchronized to convey the meaning of single situation. The more precise and rhythmic this synchronization is, the more rapidly we end up reading them. Speed-reading is an effect of this unison of codes, but at the same time the codes are brought into greater synchronicity by being read quickly.³²

Schodt also points that visual writers of *shōjo* created a rule for drawing characters, since they have a physical similarity, their appearances concentrate an image of delicacy.

Unfolding orchids and crashing surf are superimposed on scenes of lovers embracing. Close-ups of clenched hands, tousled hair, and sweating faces allow the reader to imagine the rest.³³

On the one hand, the relationship between the characters, minimally differentiated, constitutes them into a redundancy in the story. On the other, we see that through this same aesthetics there is an openness for the reader's imagination. Hence, Groensteen claims that this is a dialectical form which becomes paradoxical since "the page is less a closed space that invites reading than a lower-density open space, its emptiness allowing for the circulation of feelings, energy, dreams – a space that stirs up strong emotional involvement in the reader."³⁴

The representation of the body on *shōjo* manga shows realism amid poetic and introspective scenarios, while it also has a "porous border" the personal interpretation.³⁵ It indicates a deterritoriality in the relation between fiction and reality

³² Saitō p.141.

³³ Schodt, p.101.

³⁴ Thierry Groensteen, *Comics and Narration*, trans. from the French by Ann Miller, Jackson, University Press of Mississippi, 2013 p.59.

³⁵ Hébert Xavier, "L'esthétique shōjo: de l'illustration au manga", in *Le Manga au Féminin: Articles, Chroniques, Entretiens et Mangas*, Manga 10000 Images: Revue sur la Bande Dessinée Japonaise, Versailles, ÉditionsH, 2010, p.30.

with vanishing points between the redundancy and the symbolism of *manpu*.³⁶ Therefore, in the following subsection, we shall analyse the representation of the eye in *shōjo* manga to demonstrate such deterritoriality. The eyes are an iconic symbol of this manga, since they are often illustrated with sparkling and colorful traces to emphasize emotions. They are a main reference for the creation of manga-inspired products around the world.

5.2.2 The Bright Eyes of the *Bijin-ga* in Japan

We observe that the aesthetics of eye in manga has inspirations on the illustrations created for child's literature of the early twentieth century. The work of the poet and painter Takehisa Yumeji is a main reference for us to find this characteristic. He was an illustrator in chief of magazines such as *Kodomo no Tomo* [Children's Friend], 1914-1943, and *Fujin no Tomo* [Women's Friend], 1903. Moreover, this last periodic is also considered the first magazine dedicated to females in Japan. In these publications Takehisa innovated the representation of the womanly body, since he also illustrated numerous stories of the female writer Yoshiya Nobuko.

Another illustrator who contributed to this representation was Jun'ichi Nakahara. He worked at the magazine *Shōjo no Tomo* [Girl's Friend], 1908-1955, and there he created numerous illustrations which formed the semiotics of a female fragility and delicacy in Japan. For Hébert these lyrical illustrations intertext the *art nouveau* with the *bijin-ga* to form the image of the beautiful modern woman in Japan.

³⁶ Groensteen, p.61.

Cette époque se caractérise par une recherche affirmée de modernisation et d'occidentalisation. La jeunesse y affiche sa différence à travers un mode de vie et un habillement "exotiques" – autrement dit de type occidental – symbolisés par les figures de la *moga* (modern girl) et du *mogo* (modern boy).³⁷

But it was the *mangaka* Tezuka Osamu who popularized this representation for his way of drawing round bright eyes in the characters. As in the visual story *Ribbon no Kishi* [The Princess Knight], 1953-1956, Tezuka focus on the expressivity of the eyes for showing a character who needs to switch genders. Hence, we shall fragment this section to do a closer analysis of this trans gendering characteristic of manga to understand how the expressivity of the eyes connects the visual transgression of genders in visual literature.

5.2.3 The Theater of the Masked Gender

The Takarazuka theater, founded in 1913 in the prefecture of Hyogo, is a company formed only by women, and the major part of its public also consist in females. Thus, in this theater, the actresses travesty themselves to perform male roles for showing romantic relationships between women and men. The personification of the "man" by a woman presents a female gaze which composes a fantasy on the transvestism. This is a way for masquerade sexuality within a female conception that highlights a sexual imaginary counter masking the male-dominated narrative. Doane claims that "masquerade is not as recuperable as transvestism precisely because it

³⁷ Xavier, p.7.

constitutes an acknowledgement that it is femininity itself which is constructed as mask – as the decorative layer which conceals a non-identity.”³⁸

Tezuka Osamu created *Ribbon no Kishi* with a character who is an example of this mask of gender, with inspirations on the Takarazuka theater, since he frequented it with his mother. He applies to it the idea of genders unfixed identity safeguarded into the tranvestism of a masked person. Besides, this manga also shows other intertextualities between the Greek’s mythology, the Christianity, medieval European stories, and the animations produced by Disney.



Figure 53: Tezuka Osamu, Princess Sapphire, visual character, 1953.

³⁸ Mary Doane, “Film and The Masquerade: Theorising the Female Spectator”, *Screen*, vol.25, n.3-4, September-October, 1982, p.81.

The main character Sapphire, shown above, travesty herself to fulfil the social roles of her realm, as for Gravett when she is a male knight, she is a masked woman dressed as a man for accomplishing a patriarchal position. Thus, she does not represent a transgression of gender in manga, “but it was a point of departure for the magical girls and their sexual ambiguities that would become characteristic of the *shōjo* manga.”³⁹

Magic girls are the female characters who transform the male myth through a gender identification which create a sense of erotic identifications based on female fantasies. For this reason, we say that these fantasies involve same gender relationships with a focus on the male as effeminate characters. This representation is a first path in which female visual writers start to abandon the binarism of gender that subdued them into the standard role of “woman”.⁴⁰

The trans* formation of gender representation in *shōjo* has theatrical references that formed a fandom of identification for a further transgression of numerous sexual mythologies. For example, in 1971 the visual writer Hagio Moto wrote the short visual story *Juichi-gatsu no Gimunajiumu* [November Gymnasium] suggesting a romance between two boys. This is a *shōjo* set in a boarding school in German, where the main male characters are going to have an affective relationship.⁴¹ In 1976, Takemiya Keiko also created the *shōjo* *Kaze to Ki no Uta* [The Song of the Wind and the Trees] which also portrays a romantic relationship between boys.

³⁹ “Mas foi um ponto de partida para as garotas mágicas e as ambiguidades sexuais que se tornariam características do mangá *shōjo*.” Gravett, p.81.

⁴⁰ Bouvard, p.161.

⁴¹ Matthew Thorn, “Girls and Women Getting Out of Hand: The Pleasure and Politics of Japan’s Amateur Comics Community,” in William W. Kelly (Ed.), *Fanning the Flames: Fans and Consumer Culture in Contemporary Japan*, SUNY Series in Japan in Transition, Albany, State University of New York Press, 2004, p. 185.

In the 1970s writers also created female visual characters who are struggling with moral judgments, and often they decide to give up their gay love for not handling such pressure. They could choose to isolate themselves from society or to commit suicide, as Merveille marks that in the stories of love between girls, the female characters only find torment in their lives with shocking stories about the cruelty to accept the difference in society.⁴²

The romantic relationships in *shōjo* expose the heteronormativity in showing that women could not live with their own understand of love. Since the romantic theme is claimed to be part of women's readings and creations, hence, these gay stories became a way for transgress the expression of gender by such unusual representation of female fantasies. Hence, for Ogi *shōjo* does not totalize elements for a heterosexual relationship, "shoujo manga as a category acts like an item of clothing which anyone can wear, but the way of wearing it produces in each case an original individuality and sometimes works as subversion, a process which never lets the person look the same as before."⁴³

5.3 Japanese Censorship: Sexual Creativity in Manga

In mid-1945 Japan under the administration of the USA was censored to use violent themes in all media. This foreign administration was against any representation of the Japanese warrior spirit as well to the values of obedience and self-sacrifice. Gravett says that "in 1946, they created a constitution to project the goals of democratization and demilitarization which determined that 'the Japanese forever

⁴² Karen Merveille, "La Révolte du Lys: Une Odyssée du Yuri", *Le Manga au Féminin: Articles, Chroniques, Entretiens et Mangas*, Manga 10000 Images: Revue sur la Bande Dessinée Japonaise, Versailles, ÉditionsH, 2010, p.65.

⁴³ Ogi, p.250.

renounce war as a sovereign right of the nation.”⁴⁴ As consequence manga also found hostile movements such as the publication of articles pointing its “pernicious influence” for children’s formation.⁴⁵

The campaign against manga reached its peak in 1955, when it became known as a “purification movement” that focused on concerns about the role of visual literature in society. It promoted the revision of the Article 175 of the Criminal Code of 1907, for stipulating that obscene materials could not be sold or displayed in public anymore. Thus, it became also known as the Obscene Act, in which the definition for “obscene” is related to all realistic representations of sexual organs or to the violation of concepts over sexual morality.

A “Harmful Designation List” started to be published quarterly, and it was sent to publishers, booksellers and communication vehicles. Kinsella marks that the word “harmful” became useful to these anti-manga movements for its broad meaning, as harmful was something not applied only to erotic and pornographic contents, but also to scenes containing violence or even images considered grotesque.⁴⁶ It guided local councils to stipulate censorship towards cultural manifestations such as the film *Ai no Korīda* [In the Realm of the Senses], by Ōshima Nagisa in 1976. Consequently, “obscene” manga is monitored by Youth Policy Units which produce reports about its immoral content.

On contrast, visual writers found a way to use more creativity to represent sex in their stories. They had alternatives for drawing differently the naked body or to

⁴⁴“Em 1946, eles criaram uma constituição para resguardar os objetivos da democratização e desmilitarização que determinava que ‘o povo japonês renuncia para sempre à guerra como um direito soberano da nação.’”, Gravett, p.58.

⁴⁵ Bouvard, p.121.

⁴⁶ Kinsella, p.142.

symbolize sexual relations. For example, they camouflaged the scenes related to sex with shadows, black shapes, pixilated effects or by leaving a blank space. This camouflage created a large lexicon of symbols such as with the replacement of the vagina by flowers or the penis by vegetables, what gives wings for the reader's sexual imagination.

The censorship did not mind about the symbolic value of what was being censored. Saitō claims that while the sexual symbol is castrated in some places of the world, in Japan the censors did not trim this imaginary.⁴⁷ The representation of sexuality is more ludic in manga, since according to Gravett, "their restrictions may have encouraged artists to venture beyond the standard representations of the sexual act and situate the sexuality not only in the genitalia of the characters but in all the body, the cloth and scenery."⁴⁸

In the late 1980s the words "harmful", "obsece" and "pornographic" were still stamped in several headlines of the periods in Japan for exposing the interests of marketing over the ways of representing the body. These highlights formed a point of view contrary to *dōjinshi* [fanzines] and *gekiga* with articles affirming the corruption of the sexual life of the youth. The practical results of this hostile media can be conferred in the attempts of the Tokyo police to prevent the distribution of many visual magazines in bookstores. Besides, they arrested also built a portfolio with addresses of visual writers to further take them into inquiries about the "legal status" of their narratives.

⁴⁷ Saitō, p.153.

⁴⁸"Suas restrições podem ter encorajado os artistas a se aventurar além das representações padronizadas do ato sexual e situar a sexualidade não só na genitália dos personagens, mas também no resto do corpo, nas roupas e nos cenários." Gravett, p. 104.

Women engaged these critics to show the creation of images in which there was a representation of violence against them. According to Kinsella “from 1990 women’s organizations such as the Osaka-based, Letters from Japan (Nihon kara no Tegami), and the Society for the Protection of Women (Josei wo Mamoru Kai), protested against the negative portrayal of women in manga sex scenes (seihyogen).”⁴⁹ Thus, in this context, women also started to express that they had a problematic presence inside the patriarchal representation in manga, especially in relation to an eroticism that suggested a pleasure through rough sex.

The manifestations contrary to the called “harmfull manga” have balanced these interpretations about the eroticism in cultural products of Japan.⁵⁰ Thus, the idea of “obscene” has been gradually softened, since there is, for example, an increase of illustrations showing pubic hair and genitals. Yet, Kinsella still warns us that this visual “openness” can also mean a change on the interpretation of a moral towards what is considered obscene in a society.⁵¹ According to her the visual compositions considered realistic are surrounded by institutional imaginaries about a “healthier sexual life” based on heteronormativity.

She also completes that after the 1990s numerous publishing houses started to dodge this prohibition in three ways.⁵² First, the censor of materials edited by small publishers would demand extra work of regulators. Second, these materials could be found only in specialized places, therefore, they had no great scope for public knowledge. And third, as few publishers were part of the Japan’s Publishers

⁴⁹ Kinsella, p.145.

⁵⁰ Allison, p.54.

⁵¹ Kinsella, p.139.

⁵² Kinsella, p.151.

Association, the ones without such membership were out of such institutional jurisdiction.

For example, the visual writer Morizono Milk was censured by this regulatory movement due to her erotic theme: visual stories about women who had a life style leveraged by diverse sexual encounters. In 1990 the Kodansha, her publishing house on the period, received numerous criticisms from associations, local politicians and even police departments. Hence, as the editor refused to print her visual stories without previous adaptations, Morizono decided to leave the Kodansha to be part of a smaller publishing house in order to keep her creative freedom.

On the one hand, censor movements in Japan raised a radical sense of national identity for condemning the “obscene aspect” of manga, while on the other, visual writers acted against it with the creation of the association Manga Hyogen wo Jiyu ni Mamoru Kai [Society for Freedom of Expression to Manga’s Protection].⁵³ In 1992 they published the “Appeal to Protect the Freedom of Expression in Manga Books” to show to the readers that negative publicities about manga have been arbitrary in their accusations. Although, in the next years, the Comic Market decided to distribute a guide about what would be appropriate for them to display during the events. Thus, for Kinsella, it showed that the Comic Market, as a main institution to promote visual literature was troubled about the freedom of expression in manga to the ridiculous point of connecting fanzine creators with terrorist political groups.⁵⁴

⁵³ Bouvard, p.38.

⁵⁴ Kinsella, p.132.

5.4 Cool Japan: The Cute Capitalist Globalization

Manga is a multimedia and a transnational manifestation which offers numerous possibilities in both visual representation and economic investments. The production of manga has no parallels in the world, with an extraordinary number of publications reaching around 6.5 million of copies sold per week. The cost for printing manga in Japan is relatively minor when we compare it with printing rates of other countries. And thousands of visual writers literary live at work looking to achieve success, which means to become a celebrity who will have the visual stories adapted for multimedia productions. These characteristics give to manga an innovative technique which is broadly used by culture industry, popular culture, and national politics. Thus, in this section we shall see that the multimedia is more interconnected culturally because of the manga.

In the 1980s the Japanese government realized that culture industry is a promising field for its cultural promotion, since it was insufficiently explored. The Ministry of Economy, Commerce and Industry discovered that content-related revenue of culture industry was relatively low in the country. Consequently, this department worked on the project that Japan needed to safeguard its intellectual property. Condry marks that “indeed, one reason for focusing on ideas of creativity, rather than economic success, is that the logic of popular culture economics is such that, in some ways, conspicuous visibility is more important than actual commodification.”⁵⁵

Before, Japan had already centered its cultural identity on the popularity of visual characters with a project to make manga a symbol of the Japanese national

⁵⁵ Ian Condry, "Anime Creativity: Characters and Premises in the Quest for Cool Japan", *Theory Culture Society*, 2009, p.10.

culture.⁵⁶ Large corporations, publishing houses and institutions adopted this idea by reassigning their products closer to the idea of nation using two ways: censorship and assimilation.⁵⁷ But, the valorization of visual literature matured later in the 1990s with the burst of an economic bubble. Thus, cultural products turned into an “hope” that resulted in an unpredicted success during this severe period of economic recession.

In chapter 4 we considered that the soft power provided an “americanization” of the world. But this is a process that branches around the world from the 1990s when governments of different countries start to promote their cultures through globalization. They incorporate their cultural capital to be distributed both transnationally and simultaneously in the world.

The Cool Japan evolves this soft power created by the USA, as Allison claims that the main premises of Cool Japan as a soft power strategy turned Japan into a brand, and it does not attract only fans of manga or anime, but it remade the history of the country.⁵⁸ In both international market and for the reader’s imaginaries it represents a significant change in culture industry, and for the elaboration of a Japanese national identity.

The economic success of Japan in both distribution and creation of video game, manga and anime transnationally is not just about the capacity to manage technology or the financial value of the cultural capital. It relates to the creation of visual stories with an ideology that shows a Japanese culture as part of a “cool” behavior for people in the world. “It is not only that the imaginary characters of Pokémon are cute in a way

⁵⁶ Bouvard, p.237.

⁵⁷ Kinsella, p.202.

⁵⁸ Anne Allison, “The Cool Brand, Affective Activism and Japanese Youth”, *Theory, Culture & Society*, vol. 26, no. 2–3, 2009, p.89.

that differs from Disney, but that cuteness here invites a different type of interaction”⁵⁹

In concretizing national values, the visual characters are products which triggers a fantasy enveloped into the ways of people’s everyday life. Manga, in this context, was turned into a “patriotic psyche”, hence a product of exchanges between government and culture industry. It represents a successful cross-cultural engineer for the commodification of fantasy. As Saika points, we cannot consider the products of manga just as a “simulacrum of marketing” in globalization, manga becomes an assimilatory culture into worlds of industry culture and popular culture.⁶⁰

Cool Japan relays on the promotion of Japanese institutions and companies through a subtle connection with the government. For example, governmental agencies committed to cultural policies, such as the Ministry of Education and Culture, began to approach manga publishers to propose new channels for their national propaganda. For Kinsella, the results of this governmental propaganda in the world are align with a transformation of the image about the Japan.⁶¹ We observe that since the World Cup settled in Japan and Korea in 2002 numerous transnational companies started to use manga as something cool in their advertisements.

⁵⁹ Anne Allison, “Millennial Monsters: Japanese Toys and the Global Imagination”, in Joseph Tobin (Ed.), *Pikachu’s Global Adventure: The Rise and Fall of Pokémon*, Durham & London, Duke University Press, 2004, p.37.

⁶⁰ Tadahiro Saika, “How Creators Depict Creating Manga: Mangaka Manga as Authenticating Discourse”, in Jaqueline Berndt (Ed. and Trans.), *Comics Worlds and the World of Comics: Towards a Scholarship on a Global Scale*, Global Manga Studies, vol.1, International Manga Research Center, Kyoto Seika University, 2009, p.100.

⁶¹ Kinsella, p.91.



Figure 54: *Gilbert and Sullivan's: The Mikado*, opera, poster, 2014.



Figure 55: L'Oréal Paris, *Mega Volume Miss Manga*, advertisement, n.d.

However, this is an important mark about the presence of manga in the world for its disconnecting with the characteristic of being an exclusive visual literature created in Japan. From the becoming of a transnational event, manga started to be used in posters of the Seattle Opera or in the design of beauty products to promise a “manga effect”, such as we shown above with the Mega Miss Manga Volume created by L'Oréal Paris.

5.4.1 *Kawaii*: The Transcendence of Female Consumption

Within the occupation of USA in Japan the Disneyworld also affected its cultural imaginary. Since youth face pressures from its educational system, individuals are going to reach an adulthood with social restrains and oppression. Thus, in this subsection, we shall analyse that from the visual imaginary of Disney it was created

fantastic structures and simulacrum for characters inspired on the nostalgia of the childhood.

The *kawaii* style, in both visual media and cultural goods, represents this creation of a nostalgic fantasy applying an infantilization or decreasing of the body for marking its dissimilarity of the human anatomy. Kinsella claims that “cute characters like *Hello Kitty* and *Totoro* have stubby arms, no fingers, no mouths, huge heads, massive eyes – which can hide no private thoughts from the viewer – nothing between their legs, pot bellies, swollen legs or pigeon feet – if they have feet at all.”⁶²

The tender aspect of *kawaii* is defined in Japan by the word “*yasashii*”, which broadly means “kind”. Therefore, through this sense it has been used to define cultural products such as *Pokémon*, 1996-, by Tajiri Satoshi, for the transformation of the representation of national characters. They are turning away from the diligent spirit such as of Tetsuwan Atomu [Astro Boy] to cute aspects which offer more cross-media possibilities for the ideology of Cool Japan. Besides, within the popularity of the *kawaii*, the word “*shōjo*” also changes its meaning to represent a trendsetting of the feminine.

According to Yano *shōjo* and *kawaii* interconnect the semiotics of Cool Japan to transform its trendsetting into infantilized ways of life for women.⁶³ *Kawaii* images interlace shopping guides to build a “pink capital” based on the emotional of both women’s lives and spaces. While the “cute” of the products offer an atmosphere of lullaby, its customization is inherent of the culture industry. The culture industry appropriates the cultural networks of the consumers to turn them into a series of

⁶² Sharon Kinsella, “Cuties in Japan”, in Brian Moeran and Lise Scov (Ed.), *Women, Media and Consumption in Japan*, Honolulu, Curzon & Hawaii University Press, 1995, p.236.

⁶³ Christine R. Yano, “Kitty Litter: Japanese Cute at Home and Abroad”, in Jeffrey Godstein, David Buckingham and Gilles Brougere, *Toys, Games and Media*, Mahwah, New Jersey & London, Taylor & Francis e-Library, 2008, p.56.

paraphernalia.⁶⁴ As a fetishism the life represents a *kawaii* made to orchestrate, or to compensate, “a process of disavowal of the self and act of projection that *displaces* issues of self-identity on to a particular physical object.”⁶⁵

The branding of *kawaii* addresses both female intimacy and affectivity through a capitalist dynamic that transcends consumption. It shows a peaceful ornament for feminine environments, when we note that products and women are becoming infantilized in daily life. For Yano, a person surrounded by these products *kawaii* acquires a self-understanding following childlike chains on both physical and emotional instances.

One does *kawaii* primarily through buying *kawaii*, surrounding oneself with things *kawaii* whether in work or play, office or home. One consumes *kawaii* bodily, and also as part of one’s very physical self. These practices create a *kawaii* self, which is both performative and constitutive, rooted in the past. Doing *kawaii* in these many ways offers gendered selves for sale, stitching together collective memories across time and space as an unbroken chain.⁶⁶

While private life is a place for comfort and pleasure, it is also a space for emotional isolation, and whether cultural gods start to replace emotional connections, Weeks applies that they encourage a search for illusory substitutions.⁶⁷ In the replacement of intimate feelings for consuming products *kawaii* there is an orientation which loads the buying of “personality”. Women, as “modern consumers”, still find problems to express their sexualities in daily life, therefore, Kinsella claims that “cute culture” provides an escape into their childhood memories. “Nostalgia has been a door to people’s collective past; foreign travel and fixation with foreign culture have

⁶⁴ See Tachikawa and Danny Choo, *Otaku: Worldwide Otaku Rooms*, Tokyo, Kotobukiya, 2009.

⁶⁵ Mark Duffet, *Understanding Fandom: An Introduction to the Study of Media Fan Culture*, New York, London, New Delhi & Sydney, Bloomsbury, 2013, p.181.

⁶⁶ Yano, p.65.

⁶⁷ Jeffrey Weeks, *The World We Have Won*, London & New York, Routledge, 2007, p.129.

provided another escape hatch; whilst syrupy monogamous romance has beckoned people into their narrow, inner lives.”⁶⁸

Although, we observe that when *kawaii* reproduces a realist image of the modern woman, it gives value to the eroticism. For example, the magazine *Cutie for Independent Girls*, 1986-, shows *kawaii* women through photograph essays with models customizing lolicon characters. This magazine creates a visual concept in which cute modern girls are wearing unbalanced and colorful clothes for them to become erotic.⁶⁹ It has been creating unusual portrays of women for the female gaze which follows the “cuteness” out of a mold for the infantilization of women.

Kawaii on the fashion industry trans*forms the constructed gender imagery of visual literature, since it escapes the fixation of the pink illusion with the scratch of contradictions between reality and fantasy. We shall see further that visual writers and their fans have been using this fashion to show how their “erotic subject” can be detoured based on the *kawaii*. The representation of cute modern woman contradicts the molds of a fixed femininity by the creation of other genres of manga.

5.5 Cool Japan in a Brazilian Version: *A Terra do Sol Nascente*

Publishers in the Americas and Europe for a long period saw impossibilities to distribute manga in their countries, having an idea that it was necessary to adapt it in many ways before distribution.⁷⁰ The frames could not be simply rearranged for the

⁶⁸ Kinsella, 1995, p.252.

⁶⁹ Tiffany Godoy, *Style Deficit Disorder: Harajuku Street Fashion - Tokyo*, San Francisco, Chronicle Books, 2007, p.73.

⁷⁰ Gravett, p.156.

reading left to right. But, they did not assume that the readers would be interested, or prepared, to read it “backwards”.

Only when the visual writer Frank Miller created the visual story *Ronin*, 1983-1984, to tell a saga of a master samurai in comics, he sparked the editorial interest towards manga. After, Miller was invited to illustrate the cover and write the introduction of the English translation of *Kozure Ōkami* [Lone Wolf and Cub], 1970-1976, by Kozue Koike and Goseki Kojima in 1987. And this version in English was later translated to the Brazilian Portuguese by the publishing house Cedib in this same year. The audiences in the Americas, hence, started to experience manga differently from the readers in Japan, since a manga that took years to be completed was translated from start to end in a shorter period.

In the 1970s the anime diffused on television also settled the arrival of the spirit of Cool Japan in Brazil, hence teasing a young audience to search for manga in the 1990s.⁷¹ The fast translation of manga allowed several media companies to adapt the visual stories to television. Numerous television channels in Brazil broadcasted anime such as *Ōgon Bat* [Golden Bat], 1966, directed by Satō Hajime and written by Takaku Susumu, *Ribon no Kishi* [Knight of Ribbons], 1967-1968, directed and written by Tezuka Osamu et al., and *Kyandi Kyandi* [Candy Candy], 1976-1979, directed by Shidara Hiroshi and Imazawa Tetsuo, and written by Shiroyama Noboru and Yukimuro Shun'ichi. The television show *Himitsu Sentai Gorenjā* [Secret Squadrom Five Rangers], 1975-1977,

⁷¹ Tezuka in 1964 was the first visual writer to export animations by signing a contract with the NBC for the distribution of *Tetsuwan Atomu* [Astro Boy], 1952-1968. Yet, the studio Toei became the biggest anime producer for exporting numerous anime to be broadcasted on the television or in the cinemas of many countries. Cristiane A. Sato, “A Cultura Popular Japonesa: Animê”, in Sonia M. B. Luyten (Ed.), *Cultura Pop Japonesa*, São Paulo, Hedra, 2005, p.32.

created by Ishinomori Shōtarō, also pioneered the live-action squad style in the Americas.⁷²

The remake *Mighty Morphin Power Rangers*, 1993-1996, created by Haim Saban and Shuki Levy in the USA represents a hybrid cultural transformation of heroes and heroines with numerous recyclings. This squad had two female characters, as main part of the team, which was something unusual from the action dramas that valorized only heroes.

From the 1980s the publishing house Ebal, of Adolfo Aizen, invested on publishing stories with these super *sentai* heroes of Toei, and they were also diffused as series for television. As *Kyojū Tokusō Jaspion* [Special Megabeast Investigator Juspion], 1985-1986, *Dengeki Sentai Chenjiman* [Changeman], 1985-1986, and *Dai Sentai Gōguru Faibu* [Dai Sentai Goggle-V], 1982-1983.

Thus, manga and television developed a symbiotic transnational relationship in many countries, although, the public abroad, sometimes, does not have the opportunity to discover the fullness of manga, as their translations also depend on editorial interests. But, from these televisive productions, we shall see later that several series and parodies were created in Brazil, in which the squad model will be frequently appropriated for manga-inspired *quadrinhos*.

These anime stimulated visual writers in Brazil, who had never been in Japan, and without a Japanese ancestry, to create *quadrinhos* inspired on these anime diffused on the television and on the manga translated from the English.

As we previously mentioned, until the 1980s the Brazilian-Japanese visual writers never claimed to be creating manga within their *quadrinhos*. But, from this

⁷² Sonia M. B. Luyten, “Mangá Produzido no Brasil: Pioneirismo, Experimentação e Produção”, XXVI Congresso Anual em Ciência da Comunicação, Belo Horizonte, 02 to 06 September 2003, p.8.

decade, Francisco Noriyuki Sato invited visual writers interested in creating manga to create a publishing group dedicated to this visual literature. They founded the Associação Brasileira de Desenhistas de Mangá e Ilustrações, Abrademi, [Brazilian Association of Manga Writers and Illustrations] in 1984.⁷³ And in this same year Tezuka Osamu was invited to visit the country for inaugurating an exposition about his work at the Museu de Arte de São Paulo – Masp.

The Abrademi profited from such opportunity by asking him to give a talk about manga-inspired *quadrinhos*. The association selected visual stories created by Claudio Seto, Julio Shimamoto, and other newcomers who had been collaborating in recent publications diffused by the association, as the magazine *Quadrinhos Especiais* or the fanzine *Clube do Mangá*. After analysing these *quadrinhos*, Tezuka said that it did not matter the place of the world to find the traces of manga, but he always advised visual writers to do not imitate the manga created in Japan.⁷⁴

Tezuka was particularly troubled with the illustration of female characters, which were simulating the *shōjo* manga. For him this way of drawing the female through repetition, even in Japan, did not show an ability or a mastery in the creation of visual literature. He claimed that illustrations could be badly done, or precarious, with the uses of ugly colors and lines, but if they are creative enough, they would develop new ideas for their cleverness and innovation.

In the 1990s the premiere of *Seinto Seiya* [Saint Seiya: Knights of Zodiac], 1986-1989, directed by Morishita Kōzō and Kikuchi Kazuhito and written by Koyama Takao and Suga Yoshiyuki, on the television in Brazil had an unprecedented popularity. It

⁷³ Abrademi, “A Fundação da ABRADEMI, Associação de Mangá”, http://www.abrademi.com/?page_id=84. Consulted on 03 December 2016.

⁷⁴ Abrademi, “Aula de Otsamu Tezuka em 1984”, http://www.abrademi.com/?page_id=859, para.14. Consulted on 03 December 2016.

increased the publication of manga-inspired *quadrinhos*. The producers working on television channels also followed close the new launches of anime such as *Pokémon*, 1996, by Tajiri Satoshi, and *Dragon Ball Z*, 1989-1996, directed by Nishio Daisuke and written by Koyama Tako. And publishers discovered that manga represented a new profitable economic market from the popularity of anime. Hence, both television channels and publishing houses sparked a “generation manga” in Brazil through a process of cross-media related to the stimulus of fandom and advertisement.

In 2005 the television system DirectTV/Sky created a channel exclusive for anime, connected to the franchise Animax, and other shareholders as the Sony Pictures Entertainment, GONZO and Aniplex. It was the first channel dedicated to diffuse anime in South America, with its signal first generated in Venezuela and later in Brazil until its end in 2011.⁷⁵

With the creation of the Abrademi, the importation of both anime and manga, it starts the second phase of manga-inspired *quadrinhos* in Brazil. In this phase, we find a different “transcultural perception” of the popular culture and the Cool Japan. They are going to be hybridized into other foreigner references, as we shall analyse in the third part. This is a hybridization that shows a “reformed” historical valorization of the Japanese immigration in Brazil, and the manga-inspired *quadrinhos* created by Seto, Shimamoto, Ikoma, Minami and Fukue years before are engaged into these imaginaries about the Cool Japan in Brazil.

In 2008 it was celebrated the centenary of the Japanese immigration to Brazil with Claudio Seto receiving a homage at the Troféu HQ Mix [HQ Mix Trophy] for the visual story *Samurai*, 1969, published by the Edrel. All the visual writers with Japanese

⁷⁵ Arnaldo M. Oka, “Mangás traduzidos no Brasil”, in Sonia M. B. Luyten (Ed.), *Cultura Pop Japonesa*, São Paulo, Hedra, 2005, p.93.

ancestry also received a credit for their historical contribution on the creation of manga-inspired *quadrinhos*. Julio Shimamoto was invited to illustrate the book *BANZAI! História da Imigração Japonesa no Brasil* [BANZAI! History of Japanese Immigration in Brazil], 2008, and in the follow year, he published a visual collection about samurais, ninjas and martial arts.

In the next section we point that from this “historical reform” the relationship between Brazil and Japan formed a subjectivity of what was distributed in the country and what Brazilian-Japanese immigrants lived in Japan. Numerous publications started to offer from teaching manga, manga-inspired *quadrinhos* to magazines specialized on creating a profile of visual characters of anime.

5.6 Brazilian-Japanese Immigrates to Japan: *Gaijin* off Cool Japan

In the 1980s the hope for democracy and the frustrations about the economy were part of a governmental transition in Brazil. They constituted a reason for the increasing of immigration to other countries. Brazilians-Japanese, with their memories about a Japanese land, found in Japan a way out of this situation, since their ancestry was the main condition for Japan accept them there. Tsuda says that these Brazilian-Japanese immigrants were already part of the second or third generation of the Japanese who migrated to Brazil, hence they were living cultures also based on an imaginary about Japan.

A vast majority of them are of the second and third generations who were born and raised in Brazil, do not speak Japanese very well, and have become culturally Brazilianized to various degrees. Because of narrow definitions of what constitutes being Japanese, they are ethnically rejected and treated as foreigners in Japan

despite their Japanese descent, and thus have become the country's newest ethnic minority.⁷⁶

To consider that Brazilians-Japanese were part of a diaspora we see that they changed their self-understanding about what mean to be part of a Brazil or of a Japan. For Linger this is a "double diaspora" in which immigrants shall live their lives between two homelands.⁷⁷ Hence, the terminologies about a "returned immigration" or "dual diaspora" fail in case of an understanding of the dynamics of cultural hybridization. For Eriksen on the fact that diasporas are part of governmental perspectives the cultural assimilation is not something "natural" of the changement of places.⁷⁸

For numerous Brazilians-Japanese migrating to Japan meant one easy way to achieve dreams for class rising in Brazil, when they believed that ten years of salary in Brazil correlated to one year of hard manual work in Japan.⁷⁹ However, these dreamers would be considered as *dekassegui*, since their cultural and social characteristics put them in low positions at factories. As Brazilians-Japanese they are down-leveled inside

⁷⁶ Takeyuki Tsuda, "Homeland-Less Abroad: Transnational Liminality, Social Alienation, and Personal Malaise," in Jeffrey Lesser (Ed.), *Searching for Home Abroad: Japanese Brazilians and Transnationalism*, Durham & London, Duke University Press, 2003, p.123.

⁷⁷ Daniel T. Linger, *No One Home: Brazilian Selves Remade in Japan*, Stanford, Stanford University Press, 2001, p.26.

⁷⁸ Thomas H. Eriksen, "Ernest Gellner and the Multicultural Mess", in Siniša Malešević and Mark Haugaard (Ed.), *Ernest Gellner and Contemporary Social Thought*, New York, Cambridge University Press, 2007, p.178.

⁷⁹ Angelo Ishi, "Searching for Home, Wealth, Pride and "Class": Japanese Brazilians in the "Land of Yen"", in Jeffrey Lesser (Ed.), *Searching for Home Abroad: Japanese Brazilians and Transnationalism*, Durham & London, Duke University Press, 2003, p.79.

the Japanese hierarchic system, and easily dismissed for their scarce cultural knowledge, or imaginary, about Japan.⁸⁰

The hardest experience of the Brazilians as immigrants or *dekasegui* in Japan refers to their transnational alienation. They were socially separated from the Japanese cultural environment, since Tsuda says that “the Japanese Brazilians are ethnically rejected as foreigners by the Japanese because of exclusionary notions of Japanese ethnonational identity, which are restrictively defined by both “racial” descent and culture.”⁸¹ Thus, from this transnationality the dreams for a better life condition in Brazil as immigrants made them settle residence in Japan for longer periods than they imagined.

They directed their daily lives towards a network of economic and affective relationships between two lands: the Japanese-land and the Brazilian-land.⁸² In the Japan-land, their lives were reduced to a repetitive triviality combined to the harshness of industrial lines for conforming to the hierarchic requirements. In the Brazilian-land they created a ludic space based on their memories of sparing time, where they could play fantasies, tastes and pleasures connected to the cultures they knew in Brazil.

For example, the Brazilian-land includes the construction of ethnic spaces for recreation in Japan, as Ishi demonstrates “in 1997 a group of Brazilian shop owners in Oizumi, was described by the Japanese media as “Brazilian Town” because almost 15

⁸⁰ In the middle-1980s Japan began to suffer a lack of manpower, hence, it promoted an influx of foreign workers to the country. This investment was based on the idea of “bringing back” the Japanese descendants spread on the world. Since the economy in Brazil was also in crisis, Brazilians-Japanese began to immigrate to Japan for working at small or medium factories. Thus, it established again a transnational system of recruitment between Japan and Brazil. David W. Edgington, “Joining the Past and the Present in Japan”, in David W. Edgington (Ed.), *Japan at the Millennium: Joining Past and Future*, Vancouver, UBC Press, 2003, p.3.

⁸¹ Tsuda, p.125.

⁸² Tsuda, p.126.

percent of the town's 40.000 residents are Brazilian, decided to rent an entire floor of a large building as an ethnic shopping center called Brazilian Plaza."⁸³

In the ethnic spaces Brazilians-Japanese would consume what was in fashion in Brazil, after they take off their *dekasegui* uniforms. Therefore, a simulacrum of Brazil becomes a fantasy to counterbalance both their expatriate feelings and their social isolation. For Tsuda, as transmigrants, after living in Japan, they gained a sense of double ethnic identity to discover themselves detached from one unique nationality.

As a result, when they are socially alienated and marginalized in Japan as liminal transmigrants, they experience a disorienting loss of their ethnic homeland, which had given them a strong sense of ethnic identity, belonging, and rootedness in Brazil. Since Japan has become a place of social detachment and estrangement instead of attachment and identification, it ceases to be experienced as true homeland.⁸⁴

This is self-understanding of the immigrant with two national origins that evidences an "otherness in-between" cultural gaps of different countries, or an exposition to the emptiness of national signifiers. Bhabha claims that "the barred Nation It/Self, alienated from its eternal self-generation, becomes a liminal signifying space that is *internally* marked by the discourses of minorities, the heterogeneous histories of contending peoples, antagonist authorities and tense locations of cultural difference."⁸⁵ The experiences of Brazilians in Japan, as somebody hyphenated as Brazilian-Japanese, hence indicate a different relationship with the Cool Japan.

The interpretation of Cool Japan of the Brazilians-Japanese creates a different media to transmit cultural imaginaries about the cultures in Japan. "Or, if we regard

⁸³ Ishi, p.82.

⁸⁴ Tsuda, p.133.

⁸⁵ Homi K. Bhabha, *The Location of Culture*, London & New York, Routledge, 1994, p.212.

everyday life as the frontier between the dominated and the undominated sectors of life, and thus as the terrain of risk and uncertainty, it would be necessary to replace the present ghetto with a constantly moving frontier; to work ceaselessly toward the organization of new chances.”⁸⁶. Therefore, they created music, literature, e-mails and websites to express their migratory chances and discoverings about an other culture, which had a hybrid transcultural characteristic through the affective connections maintained in Brazil.⁸⁷

After the 1990s the numerous investments on Cool Japan in different countries produced hybrid interpretations about Japan. Luyten points that in the publications about Japan created in Brazil the word “hero” or “anime” were wildly used to attract Brazilian readers.⁸⁸ In these publications it was proposed “cultural summaries” about a Japanese culture for covering the understanding of a foreign daily-life that many Brazilians-Japanese were experiencing. It is the start of a cultural cosplay in which “dancers” do not need to have any Japanese ancestry for choreographing patterns of manga and anime.

The publishing house Japan Brazil Communication, JBC, was created for this exchange of information between Brazilians living in both countries. Its founder, Masakazu Shoji, had migrated to Brazil in 1960 to work in São Paulo at a Japanese international trade company. Thus, he decided to create the *Jornal Tudo Bem* [It is All Fine News], 1992-2010, to be printed in both countries, although it was only written in Portuguese. In 1997 the JBC also published the magazine *Made in Japan* to be

⁸⁶ Guy Debord, “Perspectives for Conscious Alterations in Everyday Life”, in Ben Highmore (Ed.), *The Everyday Life Reader*, London & New York, Routledge, 2002, p.241.

⁸⁷ Craig Calhoun, “Information Technology and the International Public Sphere”, in Douglas Schuler and DAY Peter Day (Ed.), *Shaping the Network Society: The New Role of Civil Society in Cyberspace*, Cambridge, MA: MIT Press, 2003, p.230.

⁸⁸ Sonia M. B. Luyten, *Mangá: O Poder dos Quadrinhos Japoneses*, São Paulo, Hedra, 2000, p.161.

produced and distributed in both countries. In JBC's website, we find the following description:

Seu conteúdo abrange tradição, culinária, negócios, moda, turismo, tecnologia e comportamento, tornando-se um sumário dos aspectos formadores da cultura da terra do sol nascente, além de trazer os principais eventos da comunidade nipo-brasileira e revelar como a cultura nipônica faz parte do cotidiano dos brasileiros.⁸⁹

[It's contents cover tradition, culinary, business, fashion, tourism, technology and behavior, becoming a summary of formative aspects of the land of rising sun culture, in addition for bringing the main events of the Brazilian-Nippon communities and revealing how the Japanese culture is part of the daily life of Brazilians.]

The JBC is committed to publish manga in Brazil without jeopardizing both its format and its visual delineations, except for economic reasons, it could not afford to print numerous pages as manga are published in Japan.⁹⁰

The association of *mangá*, Abrademi, in 1992 published the fanzine-mangazine *AnimeClub* to celebrate its 12th birthday with an article about the world of cosplayings in Brazil.⁹¹ They invited the school of samba Vai-Vai to teach them how to create fantasies of *carnaval*, and as result of this lesson, a member of the association, Cristiane Sato, could elaborate a costume of the character Aries Mu, of the anime *Seinto Seiya*, 1986-1989, by the Toei Animation. She wanted to travesty herself into this male character for cosplaying him at the Concurso de Cosplay do Brasil [Cosplay Contest of Brazil] promoted by the MangáCon, the first event focused on manga in South America.

⁸⁹ Editora JBC: *Japan Brazil Communication*, "Revista Made in Japan", <http://www.editorajbc.com.br/revista-made-in-japan/>. Consulted on 15 November 2016.

⁹⁰ Arnaldo M. Oka, "Mangás traduzidos no Brasil", in Sonia M. B. Luyten, *Cultura Pop Japonesa*, São Paulo, Hedra, 2005, p.88.

⁹¹ Abrademi, "O Primeiro Cosplay no Brasil", http://www.abrademi.com/?page_id=108. Consulted on 03 December 2016.

The publishing house JBC also started to promote another annual context of cosplay. The WCS Etapa JBC Brasil [WCS JBC Brazil Stage] in which cosplay dancers are competing to represent Brazil at the World Cosplay Summit. This is an event also financed by governmental institutions such as the Ministry of Foreign Affairs, the Ministry of Land, Infrastructure and Transport, and the Ministry of Economy, Trade and Industry.

The visual writer Claudio Seto, who changed *quadrinhos* in different ways since the 1960s, noticed that this was an amazing transformation concerning the valorization of manga in Brazil.⁹² Since from the 1990s all visual writers with Japanese ancestry, such as Seto, Shimamoto, or Ikoma, were acknowledged as “manga masters” of Brazil or “samurais from Brazil” for introducing this visual literature to *quadrinhos*, even before the arrival of the Cool Japan. This capital value means a detournement for the creation of a different historical perspective about the Japanese immigration to Brazil. A history of conflicts which is readapted for an integration of an Japanese imaginary in Brazil.

As we mentioned in the first part, visual writers with a Japanese ancestry in the beginning of their careers were advised to abandon their manga references for approaching more the aesthetics of both comics or *bande dessinée*. But from the 1990s, Seto says that he felt an overwhelming attention for his input of manga in *quadrinhos*. Therefore, in the next part we shall see that many visual elements of manga became part of a reification of *quadrinhos* focused on the modification of the

⁹² Luciano Henrique F. da Silva, “Hibridismo Cultural, Ciência e Tecnologia nas Histórias em Quadrinhos de Próton e Neutros: 1979-1981/Editora Grafipar”, Master Dissertation, Universidade Tecnológica Federal do Paraná, Programa de Pós-Graduação em Tecnologia, Curitiba, 2006, p.135.

womanly body. They had hybrid cultural databases towards a proliferation of sexual ambiguities focused on the image of the beautiful fighting girls.

Although, we still need to point that visual writers from the 1980s created numerous characters to transgress the representation of sexuality in *quadrinhos*. We shall mark that this decade is the beginning of the subversion on the binarism of gender, family and color, which is moving along a creation of nonconformities to criticize the previous years of “modernity” in Brazil.

CHAPTER VI
THE UNBEARABLE *CLICHÉ* OF BEING IN BRAZIL



Figure 56: Augusto de Campos, “Pós-tudo”, visual poetry, 1985.¹

The reestablishment of a democratic structure in the 1980s is considered a political transition in Brazil, but it is also a period regarded as a lost decade for its severe economic crisis caused by the military investments on modernity. The crisis raised up numerous movements that inspired visual writers to break up with the

¹ The visual poetry “Pós-tudo” [Post-All] was first published in the newspaper *Folha de São Paulo* in 1985 to symbolize the process of democratic transition in Brazil. Augusto de Campos, *Despoesia*, São Paulo, Perspectiva, 1994, p.34.

severe restrictions of the censure through unconventional representations of sexuality in *quadrinhos*.²

This moment of *pós-tudo* is a postmodern reaction or a drop of acid in the decades of repression and censorship in Brazil. We see this “post” dictatorship as the *zeitgeist* for the creation of cultural manifestations against the institutional malaise which governed the cultural subjectivities in the country. These manifestations were above all contrary to the position of women in an anesthesia.³

Within the search for reinventions about the place of cultures we notice that anti-hero(in)es start to defragment the Culture of Brazil, since this was a period that dreams about the future could become free-perceived with the valorization of what was marginal in this Culture. For Da Silva in *quadrinhos* “it is in the parody that the anti-hero establishes himself in absolute, bringing with him the subtle or aggressive critique of stablished models through the irony, the sarcasm, the ridicule and the scorn.”⁴ As part of a collective mobilization towards equal rights, upon difference in difference, corporal subjectivities and fantasy, the *quadrinhos* establishes a cultural game in questioning the heteronormativity by its historical construction.

In the mid-1980 publishing houses such as the Circo Editorial created numerous visual magazines openly criticizing the damaged effects of the dictatorship

² Helio Oiticica, for example, condensed queer cultures towards political and social issues for approximating them to both private and public life in Brazil. Within the use of interactivity, he questioned moral standards on the representation of minorities in culture industry. Thus, he created a *marginália* that provides exits from the homogenic cultural representation. See Luiz A. G. Diniz, “Seja Marginal, Seja Herói: A Figura do Herói e do Anti-Herói na Obra de Hélio Oiticica, I Congresso Internacional Texto-Imagem, UNIFESP, 2010, p.61.

³ Hélène Cixous and Catherine Clément, *The Newly Born Woman*, trans. from the French by Betsy Wing, London, I.B. Tauris Publishers, 1996, p.71.

⁴ “É na paródia que o anti-herói se estabelece em absoluto, trazendo consigo a crítica sutil ou agressiva aos modelos estabelecidos através da ironia, do sarcasmo, da ridicularização e do escárnio.” Luciano Henrique F. da Silva, “Hibridismo Cultural, Ciência e Tecnologia nas Histórias em Quadrinhos de Próton e Neutros: 1979-1981/Editora Grafipar”, Master Dissertation, Universidade Tecnológica Federal do Paraná, Programa de Pós-Graduação em Tecnologia, Curitiba, 2006, p.65.

in the country. The publishing house Circo invested on the creation of visual stories about the close relationship between politics, sexuality and psychologic control. It marked a period when *quadrinhos* start to contemplate the body made of *carnaval* in Brazil. And whether some bodies in these stories are remaining inside the heterosexual spectacle, they are represented in this way to show a political transition. Both writers and illustrators will be showing them as something politically incorrect due to their sexual and patrimonial repression.⁵

Magazines such as *Chiclete com Banana* [Gum with Banana], 1985-1990, *Circo* [Circus Magazine], 1985, and *Níquel Náusea*, 1985, initiated a new creative moment having a commitment to play with social repressions. On the covers shown in the next page we note that their visual compositions were mainly devoted for transgressing the sexual subject, which was canned by culture industry. Besides most of their visual writers were also part of the *udigrudi* movement of the 1970s.

When we refert to *udigrudi*, for example, we note that the name *Chiclete com Banana* suggests a combination of a “food” made in laboratory, the bubble gum synthetized in other lands, mixed with the organic fruit, banana, which symbolizes many tropics, including Brazil.⁶ This title is part of the anthropophagic subjectivity that shows an overflow of sexual meanings in-between popular culture and culture industry, or the idea of a schizophrenic social change as part of this postmodernity.⁷

⁵ These magazines also encouraged the production of fanzines by diffusing names and addresses of where to find them, besides the publication of readers’ thoughts through the creation of letters sections.

⁶ Nadilson Manuel da Silva, *Fantasias e Cotidiano nas Histórias em Quadrinhos*, São Paulo, Annablume, 2002, p.74.

⁷ The word “chiclete” comes from the chewing gum brand *Chiclets* sold by the Cadbury Adams in Brazil since 1942. Although, we note that the name of this product is also inspired on the resin called *Tchiclé* discovered by the Mayas a long time before capitalism.



Figure 57: *Circo: Irresistíveis Impulsos Animalescos*, magazine, cover, 1987.



Figure 58: *Circo* n.5, magazine, cover, 1987.



Figure 59: *Chiclete com Banana* n.5, magazine, cover, 1985.

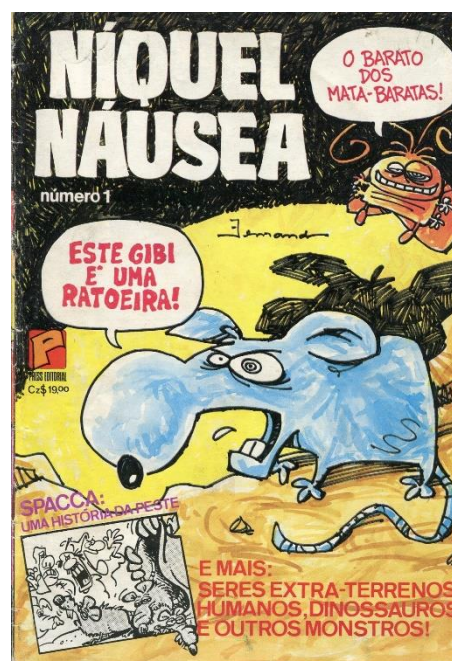


Figure 60: *Níquel Náusea* n.1, magazine, cover, 1988.

In the first issue of *Chiclete com Banana* the visual writer Angeli signed its editorial with the text “A Quebrada da Esquina” [The Broken of the Corner], which is a popular expression about the surprises that we can find after turning corners in Brazil. As shown in the reproduction below, we find a parodic Donald Duck about to turn a corner and to meet punk characters waiting for him. In the text Angeli punctuates that it is tough to create *quadrinhos* while is necessary to compete with “such idiot duck”, but the *Chiclete com Banana* was not there to be whining about this condition. The visual magazine wishes “pinching the human’s ass to see whether the beast wakes up.”⁸



Figure 61: Angeli, “Editorial”, *Antologia Chiclete com Banana*, n.1, p.4, October 1985.

⁸ Angeli, “Editorial”, *Antologia Chiclete com Banana*, n.1, Nova Sampa Diretriz Editora e Devir Livraria, June 2007, p.4.

We shall illustrate this new perspective in *quadrinhos* through the analysis of three characters and one visual story published in the Circo's visual magazines. These examples represent a detournement for replacing the way to narrate "old Brazilian cultures" with the focus on the political transition of Brazil. In these *quadrinhos* we will find alternatives and unusual perceptions on the female and the male representation with the creation of a counter mythologic narrative which also exposes sexual prejudices, and put fingers inside social wounds caused by the domination of both fantasies and illusions.

6.1 *Quadrinhos* With Bad Behavior: Struggles for anOther Democratization

In the magazines distributed by the publishing house Circo Editorial there are numerous characters and stories that create different mythologies about individuals living in urban areas. They criticize social stereotypes which are commonly found in visual narratives for remaking them into "urban" mythologies, hence we are going to analyse three characters created by Angeli for the magazine *Chiclete com Banana* from 1985 to 1990 due to their representativeness in criticizing daily life.

First, we shall analyse a female character, Rê Bordosa, in the visual story "Diabo no Corpo: A Vida e Obra de uma Porraloca" [Devil in the Body: The Life and Work of a *Porraloca*].⁹ Bordosa has a daily life noticeable by amnesia and anguish that imprisons her into a constant fear of having committed something wrong. Second, two males, Meia Oito and Nanico in "Meia Oito: O Último dos Barbichinhas" [Meia Oito: The Last

⁹ Angeli, "Rê Bordosa Com o Diabo no Corpo", in *Antologia Chiclete com Banana*, n.1, Nova Sampa Diretriz Editora e Devir Livraria, June 2007.

of the Little Beards].¹⁰ These characters relate politics and sexuality with dreams for a guerrilla to make a sexual revolution in Brazil.

As complement we are also going to analyse the short visual story *A Insustentável Leveza do Ser* [The Unbearable Lightness of Being] created by Laerte Coutinho in 1987 for the magazine *Circo*, 1984-1987. Coutinho in this *quadrinhos* shows that otherness in both genders and colors is a condition to cease the establishment of a Brazilian traditional and heterosexual family. It is about a daily life in which differences are an alternative territory for demonstrate values of affectivity, since an “untraditional” family can transform the countours of gender and color.

6.1.1 Rê Bordosa: The Imoral Life of a Female Character

The life of Rê Bordosa is like that of many people, it is divided between what she does in the public and in the private space. The apartment, the private world, is where she profits from her life’s reverie, often inside the bathtub. While her public world is a bar where she can have endless talkings about life with the waiter, her best friend, and to encounter different lovers. In both spaces she has a feeling in common: conflicts about what is moral or amoral.¹¹ For example, for Bordosa from Christianity, she only takes the wine and sins, since they are considered amoral in a religious sense, but good for her. They provide pleasure for her daily life, although she suffers from a constant anguish about the motives that make her prefer more the “amorality”.

¹⁰Angeli, “MeiaOito: O Último dos Barbichinhas”, in *Antologia Chiclete com Banana*, n.1, Nova Sampa Diretriz Editora e Devir Livraria, June 2007.

¹¹ N. da Silva, p.77.

Therefore, through the visual story, Bordosa is in a endless seeking for illusory relieves in abusing of vodka or by getting married.

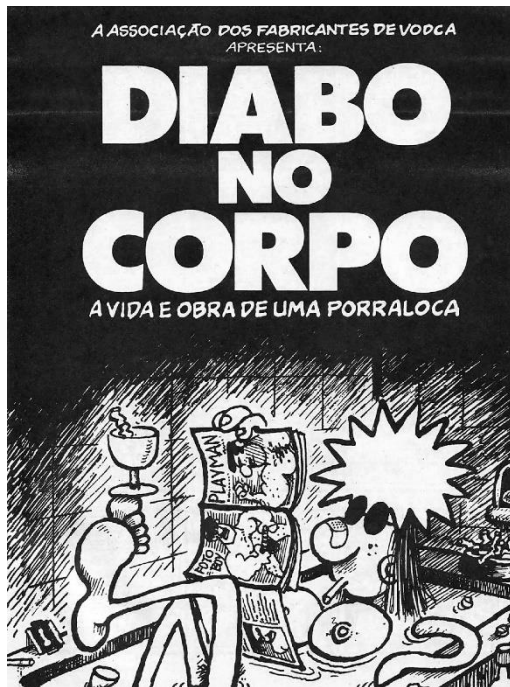


Figure 62: Angeli, “Diabo no Corpo: A Vida e Obra de Uma Porraloca”, magazine, page, 1985.



Figure 63: Angeli, “Diabo no Corpo: A Vida e Obra de Uma Porraloca”, visual strip, 1985.



Figure 64: Angeli, “Diabo no Corpo: A Vida e Obra de Uma Porraloca”, visual strip, 1985.

Bordosa has meetings with her parents at her private space, while she needs to deal with psychologic hangovers caused by the “day after”. Her mother is a contribution to the story for showing matriarchal believes about what represents to be a woman in society. She is the opposite of Bordosa’s life. In the matriarchal role, the mother embraces women’s submission. For example, she says that a woman cannot wish only a bathtub for life, she needs also a sink, a stove and a tank for doing well the housework. And when Bordosa wants to tell details of her life, the mother covers her hears refusing to discover such subversive reality of her daughter. While the father, on the contrary, enjoys listening her histories full of sex, pubs and bohemia, and he agrees that a person can pursuit such delights, whether she were a boy.

At a point of the visual story, Bordosa consequently decides to get married for becoming part of a heteronormative and monogamic context, which is supported by her parents. Thus, she finds a perfect man who also enjoys bathtubs. But, she begins to get annoyed with this situation for having to share her bathtub, or private life, with another person. Within the impossibility to move the water, her marriage represents an end to her adventures, and fantasies. She finds herself imprisoned in her private world for being with only one man. Besides, Bordosa also refuses to fulfil her “wife duties” when the husband asks her to cook or to clean the apartment.

Therefore, she decides to get divorced for returning to her public life; the pub where she will meet again her best friend, the waiter Juvenal, and to look for different sexual adventures. Until an unexpected pregnancy appears. In the story Bordosa’s pregnancy represents another controversial situation about the power of moral in Brazil, since from this part she will anguish with feelings about what means to raise a child while being a *porraloca*.¹²

On this reveal of reproduction and the control of women’s bodies by the government, Angeli addresses the decision to abort in conflict with shame and guilt. He targets a grave social issue of a country which forbid abortion legally and religiously. While this illegality legitimates the institution of clandestine clinics which are offering such surgical procedure, and the quality of the service depends on the economic conditions of the clients.

As Bordosa decides to abort in the first instance she will wrongly call to a butcher shop for making the appointment. This is Angeli’s finger in such Brazilian social wound over the abortion. He uses a playful tone that shows how there is hypocrisy in

¹² *Porraloca* is an urban slang for a person who lives without thinking about the future consequences of her inconsequent or crazy acts.

the social knowledge of reproduction, given that in Brazil these clandestine clinics are popularly known as butcher shops. They exist in the economy shadows as an institution without health regulations, hence the “butcher” of babies states a reality in which numerous women have been dying/murdered through decades in Brazil.

However, Bordosa does not die after aborting, rather Angeli decides to kill her in defending that visual characters also reach their death in the historical period. According to him a female character with such dissolute sexual life turned into an anachronism of the higher prejudice against AIDS and sexual freedom in the 1980s. Angelis talks about social transitions, showing a future in which there will be no sexual openness. Bordosa represents the ideas of the revolution based on sexual freedom for women, while in a world in transition, and afraid of sexual diseases, this imaginary of freedom is annihilated by the panic diffused by fundamentalist conceptions on sexuality.

6.1.2 Meia Oito and Nanico: The Political Revolution in *Quadrinhos*

The comrades Meia Oito and Nanico measure the political transition in Brazil as members of a radical left-wing party, thus they dream about taking power to control the state apparatus. In the story they will be pointing that every revolutionary battle needs to valorize the importance of both individuality and collectivity for political acts.



Figure 65: Angeli, “Meia Oito: O Último dos Barbichinhas”, magazine, page, 1985.



Figure 66: Angeli, “Nanico: O Seguidor de Meia Oito”, visual strip, 1985.



Figure 67: Angeli, “Aí Tem Coisa!”, visual strip, 1985.

The character Meia Oito is the last revolutionary in Brazil, as we observe in the figure above on the left. Since he is a Guevara’s fan, Angeli plays with the popular phrase that the partisan says about keeping tenderness represented by the iconic photograph taken by Alberto Korda in 1960. In this symbolic appropriation, he replaces the ideia of tenderness with the Brazilian Portuguese word “caraco”, which is a colloquial way for calling attention about the foreigner presence in the country.

Meia Oito has also a political speech towards the collective, while with the same intensity, he fails to improve his individual and sexual life. Through the visual story he develops an intimate relationship with Nanico, a boyfriend who frequently uses sexual insinuations for Meia Oito’s political dialogues.¹³ For Nanico their

¹³ N. da Silva, p.93.

friendship represents a political system ideal to indicate who is active or passive in through their life together.

Angeli is not representing a stereotype about the sexual roles between passive/active within this system, he indicates a gay way for living a monogamic relationship between men. Nanico loves his comrade Meia Oito, and as they share an apartment Nanico says that the passivity and activity bring the sexuality into the politics of affectivity. Thus, this *quadrinhos* questions what means to be gay in politics, since Nanico frequently argues that sexuality is an indispensable element for thinking about an ideology.

From these ideas of sexuality in politics, Meia Oito concludes that the penis is indeed a powerful symbol in society, which is representing the phallic power that produces discord, war and terror between men. For these motives, he finds determination to fight against the penis in different occasions of the story, given that he has also this sexual organ. Meia Oito turns into a male gay feminist in the closet, who cannot succeed such political crusade, since only his boyfriend Nanico supported him. No other man accepted to abandon his penis because it meant to abandon the possibilities for meeting women.

Finally, Meia Oito is run over, and crushed in pieces, by a Coca Cola's truck, which is coherent with Angeli's critical tones for the killing of character. With this tragic death he shows that every political revolution would not happen in Brazil during the 1980s. It is also an allusion to the song "Geração Coca Cola" composed by the band Legião Urbana in 1985. The lyrics talks about a generation who born familiarized with the products imported from the USA, while holding a feeling to spit such trash back through the same language taught over the years of schooling. As this is a generation

that represents the future of the nation, the revolutionary dreams of Meia Oito and Nanico could not survive inside such capitalist doctrine.

6.1.3 Crisis in the Brazilian Traditional Family: Everybody is Somebody Else

Laerte Coutinho published *A Insustentável Leveza do Ser* in the magazine *Circo* in 1987, as a free interpretation of Kundera's novel *The Unbearable Lightness of Being*, 1984. It is a critic of the homogenic model which basis the traditional family in Brazil. Coutinho at first gives us the impression of being writing just another tale about a father who is sitted on the coach waiting to have a serious and revealing talking with his son, who is about to discover the duties of the adulthood.

The patriarchal relation between father and son leads us to transforming things about family, gender and the world. From this talking we shall discover the corruption of the "perfect family" *cliché*. The pedagogy of the family will be transformed into queer self-revelations from each of its members, besides the critic of the veiled racism in Brazil, and the deconstruction of the future grounded on hope.

In this visual story Coutinho introduces us to the *cliché*: a father in the role to explain to his son about the responsibilities of raising a family. But, surprisingly, the father is revealing that he has a pair of breasts to confess that he was aunt Zuzú. The mother in the kitchen reacts to this situation by thanking God for this moment. She takes out her wig, apron and breasts, for revealing to be the man who delivers milk, and who could finally end out his mothering position in the family.

Renato, the son, feels like checking into his sister, who keeps being a woman, but with a different position. She is not his sister Andreia, but Sandra, and sometimes

known as Shirley in the neighborhood. And himself will also find to be somebody else. In the final pages, auntie Zuzú opens a zipper at his back to show that he is a black boy. Hence, within the revealing of Renato's color, Coutinho deeps her finger in the Brazilian "racial wound", mainly with the fake sister's reaction to say: "You are a person of color, Renato", and playfully she calls him "Crioulinho...". Both "person of color" and "crioulinho" represent a harsh critic to an old, harmful and discriminatory saying which means to be lost in the marginality of skin color.

What else would rest for Renato's future in this history? The stimulus to run towards a new life. From the discovering of such untraditional family's, in the front door aunt Zuzú points out to a beautiful scenario outside, showing "a world out there to be conquered!". Thus, Renato becomes convinced to run towards this future full of hope. But, this is a world that ends out to be a shock against a wall, the final clash of a constructed social "reality" showing that the idea of hope is also a fake scenario.

6.2 Deconstructing Visual Worlds Before *Carnaval*

The transformation of social perceptions in *quadrinhos* reach reinterpretations of gender and its mythologic histories/stories. In this chapter, we observe that from the 1980s there is a representation of unknown scenarios inside and outside Brazil to show that individual life is unstable in politics. With playfulness, based on the uncertainty of the future, the visual stories become open to surprises as well as to intertextualities, without assuming the canned characteristic of a Disneyworld.

The creation of cultural worlds shows us the importance of difference in the transculturality, which Rolnik claims to have a “vibrate body”.¹⁴ The Other, as a living presence inside these cultural worlds, has also a plastic multiculturalism that dissolves the homogenic subjectivity. For Logunes in such scenarios “we are not self-important, we are not fixed in particular constructions of ourselves, which is part of saying that we are open to self-construction.”¹⁵ Therefore, playful perceptions about sexuality in *quadrinhos* incorporated these social textures for self-constructions, since they are part of numerous cultural mutations for the realization of anOther historic representation.

This different historic representation within the references of the past about Brazil show that our personal boundaries have been moving between epistemological paradoxes upon knowledge/creation of a modernity/coloniality.¹⁶ The visual stories created in the 1980s intervene with the representation of a Brazilian reality, and they transgress the colonial semiotics by stressing a creation of collective mutant subjectivities. They are transnational queer manifestations related to different cultural perceptions which are going to be the creative basis for the next decades.

We note that in ten years we find numerous parodic works “taken from the past” as we exemplified below with the music album *Barulhinho Bom: Uma Viagem Musical* [A Great Noise] created by Marisa Monte in 1996. She appropriated Zéfiro’s booklets for its visual art. As in the two reproductions shown below, we see that the erotic female characters of the 1950s, mentioned in the first part, are transformed into

¹⁴ Suely Rolnik, “Geopolítica da Cafetinagem”, *eipcp*, October 2006, <http://eipcp.net/transversal/1106/rolnik/en>. Consulted on 28 October 2016, para.9.

¹⁵ María Lugones, “World”-Travelling, and Loving Perception”, *Hypatia*, vol.2, n.2, Summer 1987, p.16.

¹⁶ Walter D. Mignolo, “Epistemic Disobedience and the Decolonial Option: A Manifesto”, *Transmodernity: Journal of Peripheral Production of Luso-Hispanic World*, vol.1, n.2, 2011, p.53.

a different feminine concept. Zéfiro created these women for a “social scandal” for their pornographic spirit, while Marisa Monte steps up this idea through a cross-mediatic ladder. She preserves Zéfiro’s image of the female eroticism, and the womanly representation becomes a lyrical signature of a female musician. The images are revealing a poetic daily life by songs, chords, and the credits of the team involved in the composition of this album.



Figure 68: Marisa Monte, *Barulhinho Bom: Uma Viagem Musical*, music album, cover, 1996.



Figure 69: Marisa Monte, “*Panis et Circenses*”, music album, credits, 1996.

The artist Rivane Neuenschwander also dismantled the *quadrinhos* of Zé Carioca [Joe from Rio] to criticize the soft power made by the studio Disney in the 1960s. She finds this visual story as the “*cliché* of *cliché*” for people’s marginalization in the country.¹⁷ Thus, in her art work, showed below, we see that she removed both illustrations and narrative from the frames, while keeping the balloons, color pallet, and the name Zé Carioca for the theme’s reconstruction.

¹⁷ Rivane Neuenschwander, *Zé Carioca no.4, A Volta de Zé Carioca* (1960). Edição Histórica, Ed. Abril, 2004, Moma, <http://www.moma.org/collection/works/94491>. Consulted on 06 June 2015.

Neuenschwander preserved the references of the past, hence the *quadrinhos* made by Disney is appropriated as an open parody. Since there is a stimulus for a memorial creation upon the cultural diversity of the spectators. Through this art work they are invited to draw or write their own *histórias em quadrinhos*.

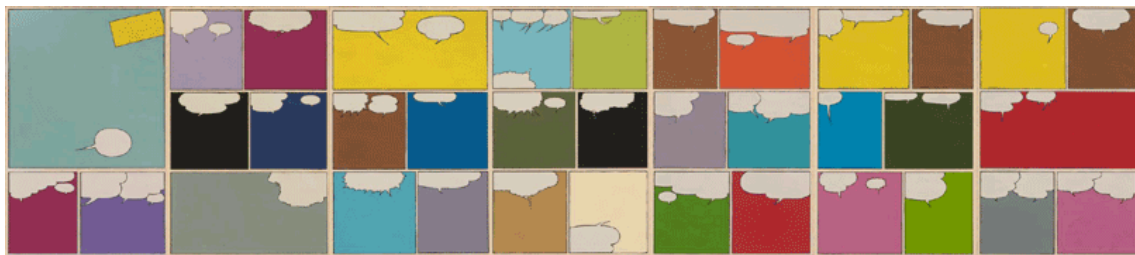


Figure 70: Rivane Neuenschwander, *Zé Carioca no.4, A Volta de Zé Carioca* (1960). *Edição Histórica*, Ed. Abril, synthetic polymer paint and ink on printed paper, 2004.

Therefore, through this part, we perceive that within the cultural manifestations of the *tropicalistas*, Laerte Coutinho, Angeli, Marisa Monte and Rivane Neuenschwander, there are the constitution of visual pieces of the puzzle for a different interpretation of cultures and genres. From these works we see that the embedment of new subjectivities about daily life in Brazil relates to their playfulness and poetic imagination, which are also medias crossing over the hegemonic understanding about culture.¹⁸

Those individual expressions show different weights about the relation of cultures with time and space, and they seduce us for their appropriation of the

¹⁸ André Breton, *Manifestoes of Surrealism*, trans. from the French by Richard Seaver and Helen R. Lane, Ann Arbor, University of Michigan Press, 1929, p.278.

hegemonic pastness. In the next part we shall start “printing” female memories for the acquisition of a larger play on the context of the representation of genders.¹⁹

Sexual subjectivities based on female contradictions are recommencing the womanly representation, as we will show in the seventh chapter through fandom. The cultural critiques of these fandom are responses to the offers of cultural industry by the creation of autobiographical stories. We shall see that women's memories and experiences are part of a visibility on the creative stage, because the communion of this multiplicity of voices creates performances on different world[s].²⁰ Within the media intertextuality they also both recreate and appropriate cultural layers to disallow any tentative for a control of the representation of genders.

The formation of different worlds by consumption turns the world[s] in a carnival. In this context we are going to play with the fulness of the popular for reviving and renewing many cultural lives. Within the spirit of *carnaval*, we shall look for queer perspectives about citizenship in Brazil to analyse how [women] and [men] have been trying to escape sexual repressions by their bodily representations. We are following Bakhtin claims that the core of *carnaval* is not purely art or spectacle, but it stands also for the freedom of boundaries.

Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own freedom. It has a universal spirit; it is a special condition of the entire world, of the world's revival and renewal, in which all take part. Such is the essence of carnival, vividly felt by all its participants.²¹

¹⁹ Mieke Bal, “Memory Acts: Performing Subjectivity”, *Boijmans Bulletin*, vol.1, no. 2, February 2001, p.8.

²⁰ Bal, p.11.

²¹ Mikhail M. Bakhtin, *Rabelais and His World*, trans. from the Russian by Helene Iswolsky, Bloomington, Indiana University Press, 1984, p.7.

The body exhibited through cosplay inspired on manga is a body that calls for the masked other, which allude gender transgressions in playful movements. It is a reveal of democratic potentials, since for DaMatta in *carnaval* “the norm of reticence is replaced by the “opening” of the body to the grotesque and to its possibilities as a target of desire and instrument of pleasure.”²² This carnivalesque body cosplays events the empowers cultural manifestations, hence it is a great reunion that cannot be also separated from our lines of citizenship.

We will see that cosplay in Brazil is not an empty cultural manifestation, it is a time for the hybridization of different cultures. In addition, it also creates features for a “fun democracy”. Cosplay corresponds to the show about a daily life within its “real” forms of popular expression: play, rituals, paraphernalia, pictures and masques.²³ As in this *carnaval* we find trans genderings, people of colors, and queers with a great variation of corporal performances, since “the festival creates a special time and space, opposed to this everyday life, when the silent, and sometimes perverse, pleasures that occurs “within four walls” escape their boundaries and create a fully public world in which, like the private world of erotic ideology, anything is possible.”²⁴

Cosplay shows us dimensions for trans*formations, and it provides the hybridization of visual literature transnationally. We understand it as a temporal suspension of cultural systems, which had before severe prohibitions and hierarchical barriers. Whether, even for a short time, individuals can exit from their spaces of control, they legitimate and consecrate their entrance into labyrinths of *fantasia*.

²² “A norma do recato é substituída pela “abertura” do corpo ao grotesco e às suas possibilidades como alvo de desejo e instrumento de prazer.” Roberto DaMatta, *Carnavais, Malandros e Heróis: Para uma Sociologia do Dilema Brasileiro*, Rio de Janeiro, Rocco, 1997, p.140.

²³ Bakhtin, p.218.

²⁴ Richard G. Parker, *Bodies, Pleasures and Passions, Sexual Culture in Contemporary Brazil*, Nashville, Vanderbilt University Press, 2009, p.164.

The carnivalesque moments of cosplay increase the festive atmosphere of the body, since it is the time in which the folk laughs about what is both sacred and traditional. For Bakhtin it is a way to unveil the contents of truth against censorship.

Laughter is essentially not an external but an interior form of truth; it cannot be transformed into seriousness without destroying and distorting the very contents of the truth which it unveils. Laughter liberates not only from external censorship but first of all from the great interior censor; it liberates from the fear that developed in man during thousands of years: fear of the sacred, of prohibitions, of the past, of power.²⁵

The "grotesque" or precarious in the carnival leads a path to consciousness, thought and imagination, while the image establishes contradictory meanings for the worlds of becoming. The transmission of autobiographic memories breaks with the homogenic aesthetic produced by culture industry through their affective association.²⁶ Therefore, in the next part we shall see that manga/anime brought to the world a "familiar contemplation" for the new creation of parodies, which shows social issues.²⁷ They relate to the formation of fantasies into the autonomous dimension of being connected to imaginaries of daily life.

²⁵ Bakhtin, p.94.

²⁶ Mark Duffet, *Understanding Fandom: An Introduction to the Study of Media Fan Culture*, New York, London, New Delhi & Sydney, Bloomsbury, 2013, p.173.

²⁷ Mario Javier B. Quintana, "Kawaii: Apropiación de Objetos en el Fanático de Manga y Anime", *Culturales* VII, no. 13, 2011, p.76.

THIRD PART



Figure 71: Mariane Bigio, *A Mãe que Pariu o Mundo*, cordel, 2007

CHAPTER VII

QUADRINHOS AKPALÔ IN MANIFESTATIONS OF FANDOM

In this chapter we shall observe that fans offer ways to involve popular culture into new creative and innovative trends, since they are strong consumers of the products of culture industry. At numerous cases their productions became worldly-known by their counter hegemonic practices, hence we will also analyse their publications through fanzines.¹ To refer to these cultural productions in Japan we are also going to use the Japanese nomenclature “*dōjinshi*” with a consideration on their past relations through the distribution of pamphlets by associations. But, both denominations, as Fiske claims, indicate a shadow cultural economy for their system of distribution in peer to peer, specialized book stores or by post and internet deliveries.²

Bell also says that from this shadow system, we shall locate diversified life styles, which does not stand anymore on social positions. For him in such system the social position is no longer a categorization of classes as “the question of who will use drugs, engage in orgies and wife-swapping, become an open homosexual, use obscenity as a political style, enjoy “happenings” and underground movies, is not easily related to the “standard variables” of sociological discourse.”³

Therefore, in this final part, our focus concerns the analysis of visual stories which are not anymore part of the sexual mythology fomented by culture industry.

¹ Gazy Andraus, “O fanzine de HQ, Importante Veículo de Comunicação Alternativa Imagético-Informacional: Sua Gênese e Seus Gêneros (e a influência do mangá)”, in Sonia M. B. Luyten (Ed.), *Cultura Pop Japonesa*, São Paulo, Hedra, 2005, p.67.

² John Fiske, “The Cultural Economy of Fandom”, in Lisa A. Lewis (Ed.), *The Adoring Audience: Fan Culture and Popular Media*, London, Taylor and Francis e-Library, 2001, p.30.

³ Daniel Bell, “The Cultural Contradictions of Capitalism”, *Journal of Aesthetic Education*, University of Illinois Press, vol.6, no. 1/2, April, 1972, p.15.

They concern political transgressions that can be considered as “illegal forms of publication”, mainly for featuring different allegories on gender and sexuality. These transgressive representations also point out to the multicultural life in Brazil, which are propeling women to expose their private conditions through a transnationalism of visual literatures. Thus, for Gardiner these manifestations involve the pleasures of women’s corporal incongruence.

Twentieth-century women writers express the experience of their own identity in what and how they write, often with a sense of urgency and excitement in the communication of truths just understood. Often they communicate a consciousness of their identity through paradoxes of sameness and difference—from other women, especially their mothers; from men; and from social injunctions for what women should be, including those inscribed in the literary canon.⁴

7.1 Second Phase of Inspired-Manga: The Experiments With Fanzine

We mentioned in chapter 5 that manga-inspired *quadrinhos* first appeared in fanzines, therefore, they made possible a bigger participation of women as visual writers in Brazil. They are part of the second phase of manga-inspired creations characterized by the popularity of the anime diffused on the television.⁵ Thus, fanzines are the result of this inspiration showing graphic experiments based on a curiosity about a visual literature to be created in Brazil.

However, visual writers such as Marcelo Cassaro in the 1990s first created stories thinking on role playing games, and only later, with the popularization of both

⁴ Judith K. Gardiner, “On Female Identity and Writing by Women”, *Critical Inquiry, Writing and Sexual Difference*, vol.8, no.2, Winter 1981, p.351.

⁵ Sonia M. B. Luyten, “Mangá Produzido no Brasil: Pioneirismo, Experimentação e Produção”, in *Núcleo de História Em Quadrinhos*, XXVI Congresso Brasileiro de Ciências da Comunicação, Belo Horizonte, INTERCOM - Sociedade Brasileira de Estudos Interdisciplinares da Comunicação, 2003, p.14.

manga and anime, they had the interest in altering the traces of their stories towards the manga. Denise Akemi produced the fanzine *Tsunami*, 1997, showing parodies of anime such as *Yū Yū Hakusho*, 1992-1994, directed by Abe Noriyuki and written by Ōhashi Yuki Yoshi. She started to work at the publishing house Magnum for creating materials to teach how to illustrate manga.⁶ Petra Leão is also a visual writer who in 2000 created script for Massaro's character Capitão Ninja, a story published in the visual magazine *Dragão Games* [Dragon Games], 1994-2007. After, Leão became part of the team who created the mini-series *Victory*, 2004, while she was also publishing the fanzine *Orbital* with Elza Keiko.

With the increasing of specialized events on manga in Brazil, such as fairs and conventions, it was elucidated more its values toward a hybridization of *quadrinhos*. However, it is not easy to document the numerous manga-inspired fanzines which were published as result of this valorization, since their publications and distribution are not registered. Yet, the opening of bookstores specialized in fanzines have been becoming an important indication of the value of this printing format. Moreover, we note that this genre starts to be integrated into culture industry, with a different way of promotion.

Both fanzines creators and their distributors are appreciating a closer contact between writers, illustrators, readers and publishers, as Brown says, "most of the stores were established not by outside retailers looking to capitalize on a new market but from inside the realm of fandom by longtime enthusiasts risking their own capital

⁶ Mak-Pg, "Denise Akemi Nakama", *Guia dos Quadrinhos*, 1 September 2008, <http://www.guiadosquadrinhos.com/artista/denise-akemi-nakama/5019>. Consulted 20 March 2016.

in order to develop stores designed to satisfy their own needs and those of fellow fans.”⁷

The presentation of fanzines at conventions also acquires great importance for the repositioning of this marginal literature on culture industry. As from the huge Comiket to smaller events we find an increasing presence of publications with unusual subjects, and a hybrid aesthetics created for the representation of gender and sexuality. Fanzines are becoming popular for both creative narratives and the inspiration on cosplay performances.⁸ Many of them are adaptations, parodies and pastiches produced by fandom, thus, they are open for the transformation of culture industry.

Within this different cultural approach, we several fanzines are inspired on the *dōjinshi* created in Japan, as Kelly points that “the amateur manga artists who display their wares at the giant comic markets have gone even further in parodying the characters and story lines of their ostensible published sources, destabilizing the conventional norms of “straight” masculinity and standardized femininity.”⁹

This movement is part of a cultural heteroglossia which have been changing languages and dialects to form a common though in the worlds, hence it withdraws us from the proposals of a global homogeny. Hence, in the follow section, we shall see that both manga and cosplay conventions are alive to show a “real” dramatization of daily life, counting on the presence of visual troubadours who are supporting this

⁷Jeffrey A. Brown, *Black Superheroes, Milestone Comics, and Their Fans*, Jackson, University Press of Mississippi, 2001, p.78.

⁸ Matthew Thorn, “Girls and Women Getting Out of Hand: The Pleasure and Politics of Japan’s Amateur Comics Community”, in William W. Kelly (Ed), *Fanning the Flames: Fans and Consumer Culture in Contemporary Japan*, SUNY Series in Japan in Transition, Albany, State University of New York Press, 2004, p.170.

⁹ William W. Kelly, “Introduction: Locating the Fans”, in William W. Kelly (Ed.), *Fanning the Flames: Fans and Consumer Culture in Contemporary Japan*, SUNY Series in Japan in Transition, Albany, State University of New York Press, 2004, p.7.

transnational hybridization of visual literature. And the female body, as part of this drama, becomes a hybrid shell with visual writer creating other meanings to express their feminine personal reality. It concerns the creation of a power which interconnects the multiplicity of sexual languages.¹⁰

7.1 The *Akpalô* Language: The *Cordel* of Transculturality

In Brazil the autobiographies are closer to the literature of *cordel*, since they are cultural manifestations which are interconnecting numerous genres of literature. With the *cordel akpalô* women have been transmitting their historical memories of marginality, and within Sodré's claims, we apply that they are our main contact to discover the difference in cultural worlds.¹¹

Their dissemination of sexual myths has strong popular characteristics which establishes cultural affinities in-between writings and talkings in Brazil. Therefore, these troubadours form and extend our multicultural spectacle towards the political voice, since Sodré says that for them "any content, conservative or innovative, mythical or historical, can be accommodated in this game of forms, where matters to challenge language (and the other) through rhyme and the secret (personal creativeness) of good performance."¹²

The *akpalô* is a female performance which becomes a political act for the reiteration of collective rules. In this way they are not a report about power in society,

¹⁰ Michel Foucault, *The History of Sexuality: An Introduction*, trans. from the French by Robert Hurley, vol.1, New York, Pantheon Books, 1978, p.17.

¹¹ Muniz Sodré, *A Verdade Seduzida: Por um Conceito de Cultura no Brasil*, Rio de Janeiro, Francisco Alves, 1988, p.194.

¹² "Qualquer conteúdo, conservador ou inovador, mítico ou histórico, pode ser acomodado neste jogo de formas, onde importam mesmo o desafio feito à língua (e ao outro) através da rima e o segredo (a inventividade pessoal) da boa performance." Sodré, p.194.

but a powerful manifestation based on numerous rhythms and individual knowledge. From the *akpalô* performance we can familiarize with the creation of autobiographies in *quadrinhos*, which are showing that visual writers illustrate their life for criticizing the domination of gender.

For example, they revisit the colonized history to promote different perspectives of cultural bodies, without a perpetual homogenization of creativity. The autobiographies show that many individuals have been criticizing the cultural system characterized by the subordination of values. According to Trinh “the personal politicized and the political personalized is the in-between ground where the question work materializes itself and resists its status as mere object of consumption.”¹³

Therefore, we shall see that through these autobiographic tellings visual characters are becoming part of an “outside world” by showing different ways of living based on what they experience in both life and fantasies.¹⁴ The storytellings interconnect daily reality into fiction by masquerading the authorship through characters.¹⁵ The viscosity of these masques, with bases on MacRobbie’s arguments, are reifying the representation of genders, since the authors are becoming personae with unfixed identities.

The feminist social self, it might be suggested, is an amalgam of fragmented identities formed in discourse and history and called into being both by the experiences of femininity and by the existence and availability of a feminist discourse whether that comes in the form of books, education, mass media, or through friends, politics and community.¹⁶

¹³ Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics*, New York & London, Routledge, 1991, p.113.

¹⁴ Thierry Groensteen, *Comics and Narration*, trans. from the French by Ann Miller, Jackson, University Press of Mississippi, 2013, p.130.

¹⁵ Visual literature includes important historical interpretation by the autobiography, as in the case of *MAUS*, 1980-1991, by Art Spiegelman.

¹⁶ Angela McRobbie, *Postmodernism and Popular Culture*, London & New York, Taylor & Francis e-Library, 2005, p.70.

The representation of the “I” in visual literature through self-representations is a key element for the exploration of intimacy inside citizenship, since female visual writers are questioning their difficulties to uphold a main position in society. It reveals an authorship against the capitalist practices that determines copyright only for culture industry. Cultural companies try to develop technologies to ban appropriation and to maintain authorship in a second instance.

For this reason we consider Barthes’s perspective over the authorial dead, since for him “the explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author “confiding” in us.”¹⁷ Yet, we do not see a necessity to kill the author, but to emphasize the fact that an author’s “property” needs to offer acknowledgement and imaginative freedom, since reinterpretations conduct the collective mobilization.

For Foucault the “function of an author” characterizes the existence, circulation and operation of a discourse within society. In the essay “What is an Author” he points out that an author has insights to offer different perspectives and capacities for creative productions. “The author’s name is not a function of man’s civil status, not is it fictional; it is situated in the breach, among the discontinuities, which gives rise to new groups of discourse and their singular mode of existence.”¹⁸ The author is a name that gives different forms for a relationship with creativity provide by a personal status in both culture and society.

¹⁷ Roland Barthes, *Image Music Text*, trans. from the French by Stephen Heath, London, Fontana Press, 1977, p.143.

¹⁸ Michel Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews*, edited and trans. from the French by Donald F. Bouchard, Ithaca, Cornell University Press, 1977, p.123.

For example, visual writers working for Disney generally need to enter into the anonymity after signing contracts with clauses demanding creative invisibility for the promotion of Disney's brand. And who satirizes its products, in a way considered "unflattering" by the company, may face harsh judicial actions. As in the case of the visual magazine *Air Pirates Funnies*, 1971-1980, which created moral antagonisms of Disney's characters by representing them involved in sexual performances.¹⁹

In Brazil we could not find a syndicate to control copyrights for a long period, hence, the legal understanding of cultural property is part of the recent legislation created in 1998 through the law 9.610. Therefore, Canclini claims that there is not a proper distinction between authorship and culture industry in Brazil, and the relation "reader-author" through their cross-media have been changing cultural networks.²⁰

As the cyberculture shows unreachable by some copyright rules for leaving the corporative target behind. According to Duffet "as audiences get used to moving across different media platforms in their daily lives, storytelling has turned into a complex art of world-building that is much about creating an immersive cultural and artistic universe as it is about pursuing one central narrative."²¹ For Da Silva cyberculture also appropriates and recombines innumerable cultural products for the introduction of a collectivity in the transnational consciousness about authorship.²²

¹⁹ See Bob Levin, *The Pirates and the Mouse: Disney's War Against the Counterculture*, Seattle, Fantagraphics Books, 2003.

²⁰ Néstor G. Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, trans. from the Spanish by Christopher L. Chiappari and Silvia L. López, Minneapolis & London, University of Minnesota Press, 1995, p.42.

²¹ Mark Duffet, *Understanding Fandom: An Introduction to the Study of Media Fan Culture*, New York, London, New Delhi & Sydney, Bloomsbury, 2013, p.213.

²² Cicero Inacio da Silva, "Can I Borrow your Proper Name? Remixing Signatures and the Contemporary Author", in Eduardo Navas, Owen Gallagher and Xtine Burrough, *The Routledge Companion to Remix Studies*, New York & London, 2015, p.100.

7.2 The Anthropophagic Performances of the Fans

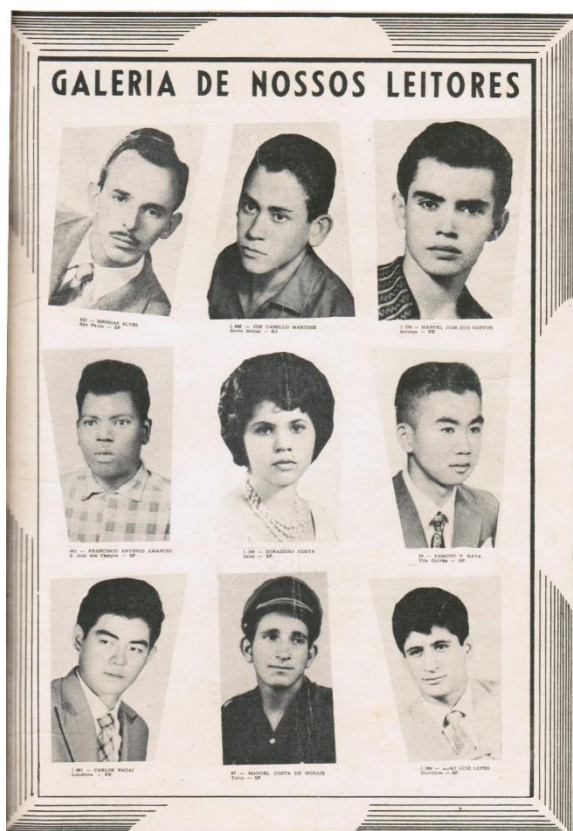


Figure 72: Foto Aventuras: Mensageiro da Morte, “Galeria de Nossos Leitores”, magazine, page, 1962.



Figure 73: Antologia Chiclete com Banana n.1, “Cartas”, magazine, page, 1985.

In the 1950s many editors of visual magazines started to publish letters and photographs of their readers in Brazil. Through these sections the readers could express their self-understandings of the stories, and see the connection of their comments with others by forming an interactive space into this media. The publishing house Circo gave a different meaning to this section in the 1980s, after changing the profile of the readership it enriched the participation of fans for the political transition of the country. Therefore, these letters sections invested on the creation of fandom.

In the images showed above, first on the left, we see an example of a reader's gallery which exposes nine pictures of fans from different Brazilian cities. These fans

had a membership to follow the *quadrinhos Foto Aventuras*, 1961- 1965, since each of them displays a number on the bottom of their photographs. We also note that there is a photograph of a woman, Zoraidina Costa, placed on the center of the page for valorizing this sole feminine presence in the fandom. This was a magazine which printed black and white photographs of films displayed side by side for the *quadrinhos* format.

With the figure in the right we also exemplify the change of the letters sections with the reproduction of a page from the magazine *Chiclete com Banana* published between 1985-1990. In the section “Cartas” [Letters] the visual writer Angeli adopted the penname Edi Campana for answering the letters sent by fans as a “fetishist on duty”. We see that all the letters were written by female readers, who could be invented by Angeli to build the playful tone of the magazine. It is a characteristic noted from the unusual surnames of the fans, such as Maria Rita Coconut’s or Vera Valisére – a brand which sells lingerie in Brazil.

The character Edi Campana has a fetish for stealing female underwears, and the female fans write to him to offer their contributions, or for asking advices about how to solve their sleeping problems. In this page, there is also the reproduction of a collage sent by the “fetish party” of Paraná with the mixture of random words related to sex, desire, passion in Brazilian Portuguese, English and French. All the images are photographs and illustrations which create a transtextuality with cultural productions such as to the Elvis Presley’s song “Love Me Tender”, 1956, Pina Bausch’s *Tanztheather*, some art exhibitions or advertisements for sex. Thus, it sets a visual poetry particularized by other references about food.

However, we see that editors preserve their editorial guides to control the contents of these sections, since they were publishing only cultural expressions which showed admiration or support. Fandom do not escape or resist consume culture, on contrary, within their appropriations we can say that fans are consumers. Fiske claims that they are creating a “shadow cultural economy” for the overflow of the culture industry limits.²³

For Duffet it happens because their cultural transactions involve a social interest that go beyond marketable processes.

Pursuing a deep connection with one's favourite text or performer becomes a motivation that shapes the lives and characteristic practices of many who become interested. Fans explore myths and imagined memories as part of a continuation of their own interests, and they use their fannish passions as inspiration to create a further culture that masters in its own right.²⁴

Thus, cultural companies are creating tools to expand information about celebrities, characters and products. And from these tools fans can create a sense of participation and identification for the sharing of their experiences about what is offered to them, as the cultural material distributed by such cultural enterprises are turned into mosaics. However, fans reject the idea of a definitive version, as they are recognizing themselves as part of the creative process. They take authorship of cultural productions such as Star Wars, Elvis or Cool Japan by reworking them into new arrangements.

²³ Fiske, p.30.

²⁴ Duffet, p.279.

These are initiatives that indicate the formation of cultural databases called *moe*.²⁵ *Moe* are virtual spaces for deconstructions, transformation and appropriation of cultural manifestations as a free invitation for individual expressivity. We perceive that with it there are frequent fights between fans and corporations related to the fact that cultural companies want only to impose tastes to their consumers, while fans are looking forward to banishing such "suggestions".²⁶

But we are not saying that *moe* databases provide freedom and equality. This is an argument that would be even dangerous, since in Aarseth words "the activities of a user of an "interactive" media technology are not necessarily the activities of a social voice that makes itself heard to others."²⁷

In the *moe* there is also affection for the intense collection of cultural creations which are an exchange of communal feelings. Condry says that "moe" has been associated with discussions about the ways in which fans relate and interact with the virtual space.²⁸ The valorization of fictional characters or cultural information becomes a media for them to manifest their personal drives, since in such manifestations there are desires connected to the public recognition.²⁹ Therefore, *moe* is not a collective illusion between what is "the real world and the virtual", but a source for the expression of difference.

In these databases there is also a political determination to modify the visual representation from the creation based on the self. According to Brubaker and Cooper

²⁵ Hiroki Azuma, *Otaku: Japan's Database Animals*, trans. from the Japanese by Jonathan E. Abel and Shion Kono, Minneapolis & London, University of Minnesota Press, 2009, p.36.

²⁶ Kelly, p.11.

²⁷ Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature*, Baltimore & London, The Johns Hopkins University Press, 1997, p.165.

²⁸ Ian Condry, "Anime Creativity: Characters and Premises in the Quest for Cool Japan", *Theory Culture Society*, 2009, p.263.

²⁹ Condry, p.275.

they reveal a sense of identity that undoes unclear cultural categories, since the practices of the fans are meant to value individuality and political enterprise.³⁰ In the case of individuality, the identity refers to the person who is seeking to make sense of herself or himself during her or his daily activities, and what s/he wants to share with others. In the case of the political entrepreneurship the appropriation of social categorizations leads the individuals to understand themselves accordingly to the cultural perspectives of the marketing.

As we saw in the cultural formation of Brazil the mimicking of foreign materials indicates infinite processes of cultural hybridization. For Rolnik it is the characteristics that indicates the “anthropophagic subjectivity”.³¹ The formation of copycat systems leads fans and citizens to find a creative escape to rethink both reproduction and representation of the cultural manifestations inspired on the Other. They are mainly parodies which develops transcultural networks not linked to classificatory segments of marketing or demographic niches.

The hybridization among the anthropophagic subjectivity represents the “discretionary income” in economics, since it allows individuals to create cultural goods. For Bell the aspects of personal experiences, and individual life, are more relevant than the social attributes targeted to audiences.³² The fans do not want to be identified by social groundworks, but by their cultural believes and ideologies.

³⁰ Rogers Brubaker and Frederick Cooper, “Beyond “identity””, *Theory and Society*, n.29, 2000, p.4.

³¹ Suely Rolnik, “Subjetividade Antropofágica/Anthropofagic Subjectivity”, in Paulo Herkenhoff and Adriano Pedrosa (Ed.), *Arte Contemporânea Brasileira: Um e/Entre Outro/s*, XXIVª Bienal Internacional de São Paulo, São Paulo, Fundação Bienal de São Paulo, 1998, p.140.

³² Bell, p.31.

Kelly also claims that the intimacy of the fans cannot be confused with their cultural identity.³³ Fans are often involved in an intense game between cultural identification and distance to preserving their fantasies. It is a mark of difference on intimacy that becomes a source of inspiration to other people.³⁴ The creation of individual perceptions about cultures shows their anthropophagic performances, which is globally subjected for the rearticulation of cultural manifestations inside collective networks.

For example, with strong skepticism, they can be ardent lovers, but also unforgivable haters. Besides, from the mimicking process, Allison shows that they diversify their self-understanding “for when a child abroad – in Seoul or New York City – consumes a property like Pokémon, the desire aroused is less for Japan as it exists out there, as it were, as it is for a virtual world that refers back to itself.”³⁵

Fandom are “masked communities” in which individuals are united by a mutual interest without geographic or pedagogic limitations. They invest their lifestyles in appropriating the capital cultural, using it as a source to reproduce or criticize its industrial equivalences.³⁶ From the *moe*, they can move through the excess of cultural

³³ Kelly, p.10.

³⁴ In 2008 the passionate fan Takashita Taichi posted an online petition to have the legal right to marry an anime female character. He explains that he would rather prefer to live fully as an illustration, but as it was not possible, at least he wanted to win the right to marry the cute Asahina Mikuru. This female character is part of the manga *The Melancholy of Haruhi Suzumiya*, 2003, and it was further adapted for anime in 2006, by Tanigawa Nagaru. According to Condry whether fans express desire to marry characters, they are starting a proposal for decontextualize their straight relations with reality. Ian Condry, “Love Revolution: Anime, Masculinity, and the Future,” in Sabine Fruhstuck and Anne Walthall (Ed.), *Recreating Japanese Men*, Berkeley, Los Angeles & London, University of California Press, 2011, p.271.

³⁵ Anne Allison, “The Cool Brand, Affective Activism and Japanese Youth”, *Theory, Culture & Society*, vol. 26, no. 2–3, 2009, p.96.

³⁶ See Pierre Bourdieu, “The Forms of Capital”, in John G. Richardson, *Handbook of Theory and Research for the Sociology of Education*, New York, Westport & London, Greenwood Press, 1986.

goods, signs, mythologies in the digital arcades of cultures, and they are accumulating knowledge for more practical effects in their life.³⁷

7.3 *Otaku* Girls in The Beauty Society

The word “*otaku*” became a worldly reference for the fandom of Cool Japan.³⁸ It indicates a subculture that transforms the “pseudo-imaginary” diffused by culture industry.³⁹ But, before following their cultural manifestations in the world, we shall first indicate its origins in Japan. The *otaku* way of life is considered a response to both culture industry and consumer society, thus, the word “*otaku*” has origins in an urban Japanese slang which means a person who lives inside a cocoon.

It is also a metaphor about who prefer stays the private space for doing virtual interactions, since *otaku* represents to be inside cybernetic communities.⁴⁰ It is not because they deny sociability, their way of life is part of individual measures against both social values and norms which are dysfunctional for them in daily reality. Thus, Azuma points that they both build and criticize many social values through their fictional spaces.⁴¹ The *otaku* worships cultural products, therefore, as Abel and Kono

³⁷ Fiske, p.35. And see Walter Benjamin, *The Arcades Project*, trans. from the Germany by Howard Eiland and Kevin McLaughlin, Belknap Press, Cambridge & London, 1999, p.21.

³⁸ The term “*otaku*” was used for the first time in 1983 by the journalist Nakamori Akio in an article referring to manga and anime fandom. He points that fans were using this word as a pronoun in the second person to present themselves as individuals living in a cocoon. Alexandre Nagado, “O Mangá no Contexto da Cultura Pop Japonesa e Universal”, in Sonia M. B. Luyten (Ed.), *Cultura Pop Japonesa*, São Paulo, Hedra, 2005, p.53.

³⁹ Paul Gravett, *Mangá: Como o Japão Reinventou os Quadrinhos*, São Paulo, Conrad, 2004, p.56.

⁴⁰ The term “*otaku*” was used for the first time in 1983 by the journalist Nakamori Akio in an article referring to manga and anime fandom. He points that fans were using this word as a pronoun in the second person to present themselves as individuals living in a cocoon. Alexandre Nagado, “O Mangá no Contexto da Cultura Pop Japonesa e Universal”, in Sonia M. B. Luyten (Ed.), *Cultura Pop Japonesa*, São Paulo, Hedra, 2005, p.53.

⁴¹ Azuma, p.27.

point, they consume a simulacrum which emphasizes the fiction on daily life.⁴²

Although, they first became worldly known for a series of murders diffused on international news channels, in which according to Kinsella they were subjected into three social levels.⁴³ First as a “psycho type”, secondly, the news generalized it to fans and creators, and third, to the role of youth in Japan within culture industry.

Even with this negative information about otaku culture, or because of it, the cultural outlines of their virtual world[s] show us the children of consumer society. Their *otaku* way of life can be assumed as a psychological symptom evidenced on how they manage the cultural capital. This management is based on the creation of transtextualities attached to both narcissism and to the privatization of individuality. Since they are also cultural producers of worlds, thus, “individuals are encouraged to believe that, although they have without doubt been really alive since conception, and certainly since birth, they must become even more real (or unreal?) than they already are.”⁴⁴

From "reality" otaku consumes the "original" and its parodies with the same valorization, since s/he moves between layers of cultural simulacra without considering what is authentic or a copy. For the authentic are both extensions and inspirations of other cultural manifestations, which are propagated as different perspectives of cultures in the virtual worlds.

Otaku are predisposed to building an endless creative chain. For example, many female characters in the otaku stories are deconstructed to put an end to the cliché of

⁴² Jonathan E. Abel and Shion Kono, “Translators’ Introduction”, in Azuma Hiroki, *Otaku: Japan’s Database Animals*, trans. from the Japanese by Jonathan E. Abel and Shion Kono, Minneapolis & London, University of Minnesota Press, 2009, p.xviii.

⁴³ Sharon Kinsella, *Adult Manga: Culture and Power in Contemporary Japanese Society*, London & New York, RoutledgeCurzon, 2000, p.129.

⁴⁴ Niklas Luhmann, *The Reality of the Mass Media*, trans. from the German by Kathleen Cross, Stanford, Stanford University Press, 2000, p.114.

women's role in narratives. Thus, this is a change of scenery to a representation that is opposed to the fixed model of the female body.⁴⁵

For example, the visual writer Okazaki Kyōko, who began her career in 1983, has been offering another way to approach visual stories through the genre *josei* manga. Okazaki constitutes a graphic approach towards the representation of beauty in fashion industry for showing an inflammatory horror of women in incisors scenarios.

As we see in the example below, taken from Okazaki's visual story *Herutā Suckerutā* [Helter Skelter], 1995-1996, the visual characters are illustrated in fine black lines, which create a dynamism against the white backgrounds. This is antagonist form of the female bodies in *shōjo* manga. In *josei* manga there is not the excess of pink and sparkling symbols. Besides, on contrary to the illustration of realist characters, it addresses horrifying characteristics of the beauty industry by the plainness of black lines. This technique plays with the black and white to evidence grotesque characteristics of female characters enslaved by beauty industry.



Figure 74: Okazaki Kyōko, *Herutā Suckerutā*, frame, 1995.

⁴⁵ There is a high percentage of women who are otaku, although they can be also called *fujoshi* [rotten girls] in Japan.

With metaphors Okazaki also creates a poetic message which connects repulsion to the attempts for preserving the body. As we note in the frame above, the top line phrase is a metaphor about a past which introduces the visual character Ririko. “She was a piece of fruit that was beautiful on the surface, but ravaged on the inside by bugs”. The words beside the image of Ririko, in the white square, describe her in the present as a flower in the verge to scattering her bloom from a first wind. On the bottom, in the second black square, we find her short future with the phrase “there’s very little time left”. This frame about Ririko’s time shows the psychologic fragility of her beautiful existence, which is the first sign of a sadomasochism for her delights as somebody who is part of the beauty industry.

7.3.1 *Josei* Manga: The Horror of Body Homogeny

In chapter six we saw that in the representation of beauty of *shōjo* manga there is a valorization for physical perfection through the homogeny of the body. In the previous section we also observed that *josei* manga is a response to this style of *kawaii* by indicating a moment in which female visual writers start to contradict the homogenization of the body in visual literature. Hence, *josei* manga is placing a countercultural movement with the subversion of the aesthetic of female beauty.

According to Ashley “the best, darkest *josei* holds a mirror up to not only Japanese pop culture and fashion industries, but also to the monstrosity of much *shōjo*’s girlish dreaminess”.⁴⁶ The Japanese word “*josei*” means “woman”, thus we

⁴⁶ Cameron Ashley, “Make Me Pretty: Obsession, Body Horror and Anti-Cute in Women’s Manga”, *Spock*, 21 May 2015, <http://www.spookmagazine.com/make-me-pretty-obsession-body-horror-and-anti-cute-in-womens-manga>. Consulted on 17 June 2015, para.3.

understand that this is a stand up for a different way to show women in contradictions, since it provides a call for the end of the expensive mask of the beauty.

The visual writer Anno Moyoko, who was Okazaki assistant, wrote the *josei* manga *Shibō to Iu Nano Fuku o Kite* [In Clothes Called Fat], 1996-1997, creating a plump hardworker female character, Hanazawa Noko, who shares her social space with slim fashionable co-workers. While her colleagues are nice in her presence, they review to be monsters every time Noko leaves the frame. Besides, she has a handsome boyfriend, *shōjo*-inspired, who does not love her, but the idea that nobody would desire her overweighed body.

After she discovers that her boyfriend was having an affair with one of her colleagues, she decides to crash herself in diets and eating disorders for her physical and psychological transformation. This is a process developed through an idealization of what is the female on *shōjo* manga, since Noko will gradually gain bigger eyes and her corporeal features lose the curves.

For Hansen in *josei* visual stories it is common to find female characters as Noko. They are trying to master skills for controlling their appetite for having slim anorexic bodies, high tolerance for pain, and self-censorship.⁴⁷ Therefore, these female characters are emphasizing the body normativity based on examples of women's "real life". This is a representative context on manga which questions how far fictional characters show habits of daily life that are not just a normative practice. The *josei* manga denounces self-mutilation or eating disorders by promoting female acts as a positive and heroic way for women posit themselves in society.

⁴⁷ Gitte M. Hansen, *Femininity, Self-Harm and Eating Disorders in Japan: Navigating Contradiction in Narrative and Visual Culture*, London and New York, Nissan Institute and Routledge Japanese Studies Series, 2016, p.205.

This choice of control, and the visual management of the female image, show repetitive acts of self-directed violence which are presented in magazines for women. *Josei* manga deliver a cultural critic about the beauty ambitions based on this imaginary of female reality. The preservation of youth is part of the stimulus for the consume of cosmetics and the practice surgeries. The beauty industry in *josei* manga is about what is never enough in a life in which the aging process is seeing as a “natural disaster”. It shows intoxicated bodies with a metabolism that rushes time, indicating a social universe that unfolds the screens of the “real” media. The “ecstasy of communication” that places awareness about the violence promoted by the beauty society.⁴⁸

Hansen claims that female characters and their performative acts in this fiction constructs the understanding about the constraints of lifestyles as entertainment.⁴⁹ The performative acts can be also interpreted as ways for escaping from social expectations or responsibilities of gender demarcations. In *josei* manga there are bodies subverted into new curves, while they are still interacting with the codes of culture industry.

From the mid-1980s visual writers also started to nullify the gender's separation of manga with the creation of stories for *shōnen* magazines, as *Ranma Nibun-no-Ichi* [Ranma ½], 1987-1996, by Takahashi Rumiko. Or in the case of the periodic *Comic High!* launched in 2004 with the slogan “the magazine *shōjo* for men”. It published manga such as *Mōsō shōjo otaku-kei* [Geek Girl Obsession], 2006-2010, by Konjoh Natsumi.

⁴⁸ Jean Baudrillard, “The Ecstasy of the Communication”, in Hal Foster, *The Anti-Aesthetic: Essays on Postmodern Culture*, Port Townsend, Bay Press, 1983, p.131.

⁴⁹ Hansen, p.237.

This is part of a “subversive global feeling” of many female writers, hence in the next section we shall present that in Brazil there are also otaku girls and countercultural manifestations against both the homogenization of body and gender mainly through the cosplay, and the genre *quadrinhos de terror*.

7.4 *Otaku* in Brazil: *Brazuka* Performances of Cool Japan

In Brazil the term “otaku” refers to the person who loves manga and anime, therefore, it is more a cultural reference that creates a fandom of Cool Japan. It is incorporated to the performative sense of carnival, since the fans have been crowding events such as the Comicon, AnimeCon or Anime Friends to express their admiration for these cultural manifestations. For Nagado *otaku* in Brazil concerns a popular performance in which fans can jostle to get autographs of their favorite voice actors, and to listen sound tracks of anime as if they were at a rock concert.⁵⁰

This fandom *otaku* has differences in the ways of understanding the role of Japanese cultures in Brazil and, therefore, the moe databases on Japan are transformed locally. Fandom creates a cultural expression that breaks the boundaries of production and consumption of visual materials around the world as a contestation of national identities in which the positioning of the public becomes part of the cultural manifestation.

Moe databases provide knowledge for fans in Brazil and ways to appropriate this information and, depending on their subsequent actions, the meaning of these representations is transgressed into the local context. Hence, *otaku* is not a unique

⁵⁰ Nagado, p.56.

cultural membrane of Japan, since it forms fandom in various places of the world in different ways, but based on the characteristics of each location.

For example, Barbara Linhares writes visual stories in Brazil with the penname Suu Hideto. In 2008 she wrote the manga-inspired *quadrinhos Peter Pan: The Second Day*, in which Peter Pan and Tinker Bell have a romantic adventure following a *shōjo* atmosphere. And in 2016, Hideto also published the graphic novel *Três Segredos e o Gene MC1R* [Three Secrets and the MC1R Gene] with three female characters from Curitiba, Rio de Janeiro and Paris searching for emotions and romance in another *shōjo* manga-inspired *quadrinhos*.

Linhares goes beyond the creation of comics, because as she worked in the organization of events at the Yamato Brazil, she acquired the knowledge to create an online store to sell clothing made in the style "Lolita Fashion Brazil", a line which is separated into three categories: gothic, punk and sweet. They are made to be used in cosplay events such as the Mimi Party, a *kawaii* party in Brazil.

As we have observed that cultures in Brazil have the anthropophagic flexibility, the performance of the *brazuca otaku* are more than a reinvention of foreign cultural expressions. It is creation of a local representation, but without canceling the foreign imaginary. And what is foreign/other in this context is part of the resonant body of the carnival. Thus, in the next section we shall analyse how otaku fandom in Brazil offers us possibilities to rethink the genres and sexual myths through cosplay.

7.4 Cosplaying Life in Brazil: The *Carnaval* of Reality

The creation of cultural manifestations depends on the texts and images transmitted by the media, and they are interconnected by economic strategies of propaganda and culture industry.⁵¹ Thus, the semiotics of these representations leads a person to postulate the information received, because as we have already discussed, the fragments of information about celebrities, stars, and characters have become raw materials for the creation of fantasies based on the local, where the audience/artists project their desires.

Baudrillard terms this circumstance as a satellization of real, or else, a hyper real simulation of interconnected networks. It goes beyond the fan's local comprehension of daily reality.⁵² A switch from one local reality to another in which fantasies and inter-subjective scenarios become dramatically differentiated through the individual performances. But, as these performances are open to be collectively consumed, "I am alone in the world of my dreams, but I know that the world of everyday life is as real to others as it is to myself."⁵³

The magic of these satellite imaginaries are the cultural expressions caught, played, cherished, assembled and divided again. And each individual fantasy is an important piece of the anthropophagic subjectivity in Brazil, since they are performances that "cast spells" into local cultures.⁵⁴ Besides, within the spread of

⁵¹ Suely Rolnik, "Geopolítica da Cafetinagem", *eipcp - European Institute for Progressive Cultural Policies*, 2006, para.13-14, http://eipcp.net/transversal/1106/rolnik/pt/#_edn3. Consulted on 28 April 2016.

⁵² Jean Baudrillard, "The Ecstasy of Communication", in Hal Foster, (Ed.) *The Anti-Aesthetic: Essays on Postmodern Culture*, Port Townsend, Bay Press, 1983, p.128.

⁵³ Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*, London & New York, Penguin Books, 1996, p.37.

⁵⁴ Raoul Vaneigem, *The Revolution of Everyday Life*, trans. from the French by Donald Nicholson-Smith, London, Rebel Press, 2001, p.61, p.224.

personal computers, it became easier not only to collecting images, but also to make reproductions, remixes and retransmit “new” cultural interpretations. Through the cross-media there is a reconstitution of simulacrum, and stories created accordingly with personal interpretations.

The anthropophagic subjectivity subverts both social roles and the homogenic image by the reinvestment of new fantasies to “reality”.⁵⁵ Hence, this subjectivity meets *otaku* in Brazil for placing vivid imaginaries for the representation of people’s realities in *quadrinhos*. *Otaku* stories are part of the cosplaying, which is a *carnaval* that visualizes social reorganization. It has a collective circumstance that helps determines how individuals perceive their sexual being through characters. Since Saitō claims that in different worlds where sexuality is receptive as fantasy, the sexual desire becomes resistant as fiction.

For the world to be real (*riaru*), it must be sufficiently electrified by desire. A world not given depth by desire, no matter how exactly it is drawn, will always be flat and impersonal, like a backdrop in the theater. But once that world takes on a sexual charge, it will attain a level of reality (*riariti*) no matter how shoddily it is drawn.⁵⁶

The sexual charge connected to visual literature captures iconic figures for making political statements, in which the practical aspect refers to the re-articulating of the media interest and the engagement of audiences into the political action.⁵⁷ As in the case of the mask of Guy Fawkes which is used by the character V in the graphic novel *V for Vendetta*, 1987-1988, by Alan Moore, David Lloyd and Tony Weare. After its adaptation to cinema, made by the Wachowskis in 2006, it became worldly popular

⁵⁵ Berger and Luckmann, p.153.

⁵⁶ Saitō Tamaki, *Beautiful Fighting Girl*, trans. from the Japanese by Keith Vincent and Dawn Lawson, Minneapolis & London, University of Minnesota Press, 2011, p.162.

⁵⁷ Duffet, p.284.

in “reality” for the internet-based group Anonymous. They have been using this mask collectively in public demonstrations against religious institutions, undemocratic states and copyright firms around the world. Therefore, the political engagement of visual literature on power relations does not have an “institutional agenda”.

In Brazil to cosplay life becomes a *carnaval* of reality, which is neither representing “here” nor “there”. It is a collective experience out of the daily life that provokes feelings for memorable and ludic experiences, even out of *otaku* fandom. They account analogies, metaphors and projections as part of the encouragement for “real life”.⁵⁸

Women in Brazil have been creating parallel worlds related to cultural heritages and voices. Although, we still see that their power is coming slowly for their historical recognition, since many aboriginal and African presences of women are hidden in the colonized mask. The “translation” of aboriginal and African inter-subjectivities into the broad daily reality of citizenship in Brazil depends on the recognition of their languages, since they need to cross mediated through cultural events.⁵⁹

Their experiences combine both real and imaginary mythological circuits as a cultural manifestation that plays with the roles of the genres. The performative in the parade defies daily life in the act of social transformation, hence this is a performance that reveals an Other who is ourselves.

⁵⁸ Nikolas Rose, “Identity, Genealogy, History”, in Stuart Hall and Paul Du Gay (Ed.), *Questions of Cultural Identity*, London, Sage, 2011, p.137.

⁵⁹ Chris Weedon, Andrew Tolson, and Frank Mort, “Theories of Language and Subjectivity,” in Stuart Hall et al. (Ed.), *Culture, Media, Language: Working Papers in Cultural Studies 1972-79*, London & New York, Taylor & Francis e-Library, 2005, p.194.

For Bakhtin the importance of such subjectivity is that the Other is not a duplication of our being in the world, but s/he is a being-as-event who is enriching our experiences in different ways.

To understand an object is to understand my ought in relation to it (the attitude or position I ought to take in relation to it), that is, to understand it in relation to me myself in once-occurrent Being-as-event, and that presupposes my answerable participation, and not an abstracting from myself. It is only from within my participation that Being can be understood as an event, but this moment of once-occurrent participation does not exist inside the content seen in abstraction from the act qua answerable deed.⁶⁰

Otaku in Brazil is a virtual realm that reproduces Japanese cultures, hence it is a mask that empowers the poetic of hungry in the country.⁶¹ It is not only a simulation of a “cultural body” from other place, but it is its wordly abstraction as a “global soul” or the aura of many cultural manifestations. The dramatization of genders by the *otaku* subvertes itself through numerous copies, reproductions or caricatures that denounces the homogenic fantasy of a Brazilian culture.⁶²

In the next section we shall see that in Brazil the cosplay of the womanly body shows her extensive existence in both *quadrinhos* and life which includes everything that collides with her Non-Being. While the women are returning as an echo of the flat colonized surface.⁶³

⁶⁰ Mikhail M. Bakhtin, *Toward a Philosophy of the Act*, trans. from the Russian by Vadim Liapunov, Austin, University of Texas, 1993, p.18.

⁶¹ Barthes, p.172.

⁶² Luce Irigaray, *Speculum of the Other Woman*, trans. from the French by Gillian G. Gill, Ithaca, Cornell University Press, 1985, p.60.

⁶³ Irigaray, p.175.

7.5 Beautiful Fighting Girls: The Revolt of Repetition

In the imaginary worlds of popular culture social realities are shown on parallel with the “real world”, and as we already mentioned, beautiful fighting girls are a visual recipe of the narratives in *shōjo* manga. These girls are represented by graphic rearrangements inside manga and anime, hence for Kinsella they became a media for gender’s revolt.⁶⁴ Since we find that at the end of the 1980s manga such as *Kōkaku Kidōtai* [Ghost in the Shell], 1989-1991, and *Bishōjo Senshi Sērā Mūn* [Sailor Moon], 1992-1997, introduced magic brave girls against worlds where sexuality is violent.

Beautiful and strong female visual characters have great susceptibility to represent socioeconomic struggles based on the idea of keeping a balance in-between differences. They are the capital cultural for articulatory practices within the principle of a repetition that subverts female contingency, and demonstrates senses of empowerment.

Both in metaphor and paradox they question the literal character of the gender model in cultural representation.⁶⁵ Hence, Laclau and Mouffe argue that the construction of sexual differences was invariably constructing the feminine as a pole subordinate to the masculine.⁶⁶ But, since it is an incomplete characteristic for identification, from repetition we have the symbolic rearticulation with the expression of multiple histories.

⁶⁴ Sharon Kinsella, “Female Revolt in Male Cultural Imagination in Contemporary Japan”, The Fourth Chino Kaori Memorial 'New Visions' Lecture, October 20, 2006, p.32.

⁶⁵ Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, London & New York, Verso, 2014, p.100.

⁶⁶ Laclau and Mouffe, p.104.

The set of social practices of the feminism with institutions and discourses have still creates a gender category, hence it is not completely isolated from the system of separation. However, they are antagonist forces that reinforce the act for the female “sex” connotes a gender with diversified meanings.

Out of Japan female warriors are the main part of manga-inspired visual literatures, although they are represented by hybrid bodies for their transtextualities and cultural remixes. For example, as we show below, numerous hybrid female characters resemble the female character Ayanami Rei from *Shin Seiki Evangelion* [Neon Genesis Evangelion], 1995-1996, by Sadamoto Yoshiyuki.



Figure 75: Sadamoto Yoshiyuki, Ayanami Rei, visual character, 1995.

The peculiar repetition of a womanly body inspired on a manga character is a paradigm for the illustration of female's erotic parts in visual literature. And women face a situation in which while she becomes a sexual being, the standard representation of their body shows that "cette femme n'est plus une femme, mais sexe, seins, ventre, cuisses, voix ou visage: ceci ou cela de préférence."⁶⁷ Therefore, Baudrillard says that this "she" is a cultural object constituted to be an erotic series, while as one model women are able to reinvent different scenarios or battles that ensembles better their cultural instance. The meanings of becoming a "woman" in such series does no relate women to be put as the Other sex.

However, Kinsella asks us precaution about the "intellectual obsession" over the representation of the beautiful fighting girls, since for her the excessive analysis of the feminine constitution can indicate an inability for women articulate themselves in their real world.⁶⁸ If the female subjectivity is reserved only to the intellectual level, it can block women to react individually to the erotic gaze.

While Vincent says that they do not indicate the representation of a "socio reality" but of a fantasy that "animates" a sexual object dissolved in fiction. "She may be a creature of male desire having nothing to do with actual women, but, once called into existence by the otaku fantasy, she takes on an existence of her own that forces us to rethink our definition of reality itself."⁶⁹ The beautiful fighting girls are a way to look for new visual forms, and their reproduction does not create only one female body in *quadrinhos*, but a diversity of bodies inside Brazil.

⁶⁷Jean Baudrillard, *Le Système des Objets*, Paris, Gallimard, 1968, p.141.

⁶⁸ Kinsella, 2006, p.39.

⁶⁹ Keith Vincent, "Making It Real: Fiction, Desire, and the Queerness of the Beautiful Fighting Girl", in Saitō Tamaki, *Beautiful Fighting Girl*, Minneapolis & London, University of Minnesota Press, 2011, p.xii.

As we see in the visual album *Mangá Tropical*, organized by Alexandre Nagado in 2002, with the publication of stories of visual writers who work with inspired-manga *quadrinhos*. For this project Nagado selected six visual stories created by people living in Brazil, and with Japanese ancestry or not. Thus, there are visual stories such as “Especial”, by Marcelo Cassaro and Erica Awano, in which a boy meets different characters from manga and anime during a day in São Paulo. While he tries to fulfill his daily duties in this big city, he is engaged into a game called “bitmon” at the metro station, or he is also invited to travel with a magician elf girl to her realm in the middle of a school test.

We also find the visual story “A Paz Pede Passagem” [The Peace Asks a Way], written by Fábio Yabu and Daniel HDR, a manga-inspired *quadrinhos* about the urban violence in São Paulo. And “Sinceramente” [Sincerely], written by Elza Keiko and Eduardo “EDH” Müller, in which a boy and a girl after exchanging letters for a long time, without meeting each other, will accidentally know each other during the *vestibular*, the national test to get a place inside the university in Brazil.

Therefore, there are numerous female characters in this album, but the one which caught our attention is the girl on the cover created by Eduardo Müller and Salvatore Aiala. In the reproduction bellow we see that she is illustrated with a hybrid body with references about both Japan and Brazil.

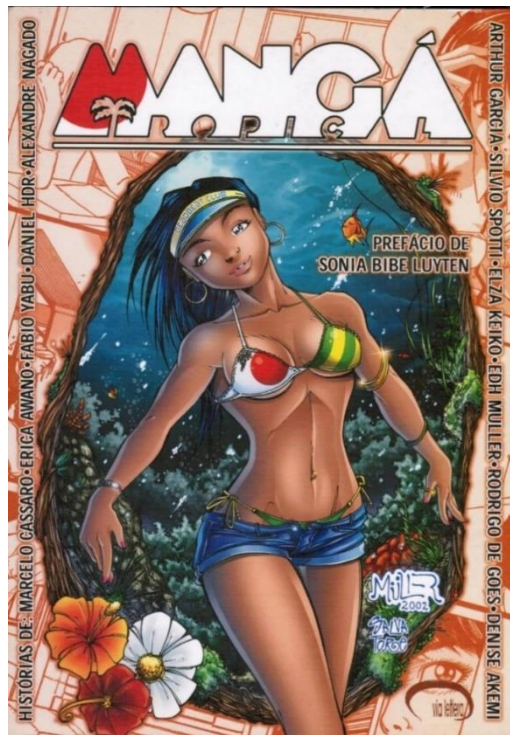


Figure 76: Eduardo Müller and Salvatore Aiala, *Mangá Tropical*, visual magazine, cover, 2002.

She is a mestiza with a voluptuous body and big bright eyes, a woman who could be perfectly a person born in the state of Amazonia. She wears a bikini with the flags of the two countries side by side printed in the top part as a trace of her origins. And on her bonnet it is written “Deadbeat Club”, which can be a reference towards the homonymous song created by the band The B-52’s in 1989.⁷⁰

After the fanzines *quadrinhos* also acquired manga-inspired characteristics, and the publishing houses started to distribute them to bookstores, but with the prerogative on their close relationship with role playing games, RPG. This is a genre that had already a place in the bookshelves, hence in the next subsection we shall analyse through two examples how *quadrinhos* mixes manga to RPG. In the stories the womanly representation follows the aesthetics of *shōjo*, for example the characters

⁷⁰ This music group had their crowdest event when they performed in Brazil during the 1985’s Rock in Rio, and consequently they composed the song “Girl From Ipanema Goes to Greenland” for the album *Bouncing Off the Satellites* realized in the next year.

are surrounded by glimmer symbols or diminished by *kawaii* effects. While their bodies are also characterized by the inspiration on female muscular warriors of the epic fantasies.

7.5.1 *Holy Avenger* and *Mitsar*: Different Realms within Hybrid Inspirations

The graphic novel *Holy Avenger*, 1998-1999, was the first publication in Brazil to reach best seller sells for mixing *quadrinhos*, manga and RPG. It is a production which was printed in 40 volumes, with around 32 pages, written by Marcelo Cassaro and illustrated by Erika Awano. Cassaro had a publishing house specialized in visual magazines about RPG, but he thought that would be a good idea to add the traces of manga into the stories. Therefore, he invited the visual writer Erica Awano to participate of this transformation, since she was well known for the creation of manga scenarios in *quadrinhos*.

According to Xavier Junior the *quadrinhos Holy Avengers* became a new example of a hybrid representation in Brazil, since it has hypertexts between comics, manga and *quadrinhos*. For example, the onomatopoeia are based on the expression in English, besides the fact that the title in the same language refers to a sword used by characters of the game *Dungeons and Dragons*, 1974-, designed by Gary Gygax and Dave Arneson. The representation of the body of the characters has also intertextual links to the environments of Jack Katz in the epic fantasy *First Kingdom*, 1974-1977, and Wendy and Richard Pini's anthological visual story *Elfquest*, 1978-, as we show in the figures below.



Figure 77: Wendy and Richard Pini, *Elf Quest* n.1, cover, 1985.

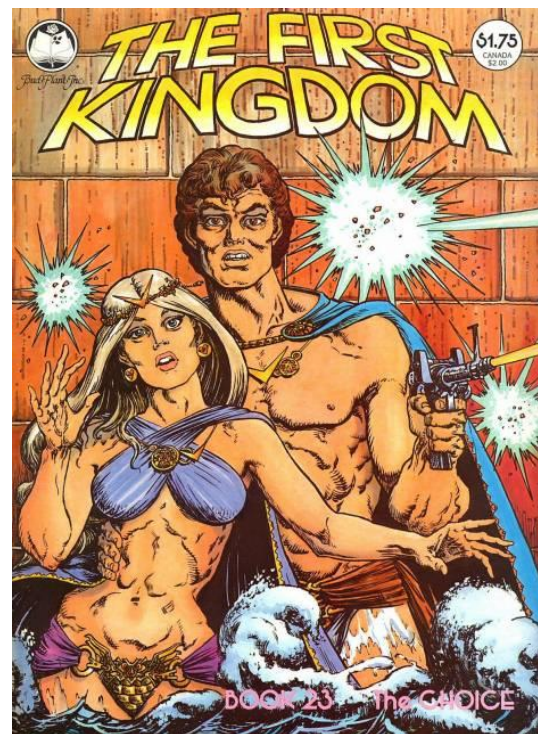


Figure 78: Jack Katz, *The First Kingdom: The Choice*, cover, 1986.

The traces of manga in *Holy Avenger* composes the cover to be colored, the first page headlining a main illustration, and the whole story in black and white. The second and third issue pages also have a summary of what happened in the previous issue with a map about how the characters are moving between regions and cities. Most of the characters are *shōjo* manga-inspired, as we show through the figure below. This is the illustration its main female character, Lisandra, who has the typical big eyes of the *shōjo* manga, although we can also recognize that she is also RPG-inspired as being a beautiful warrior druid raised by a lizard humanoid in a forest.

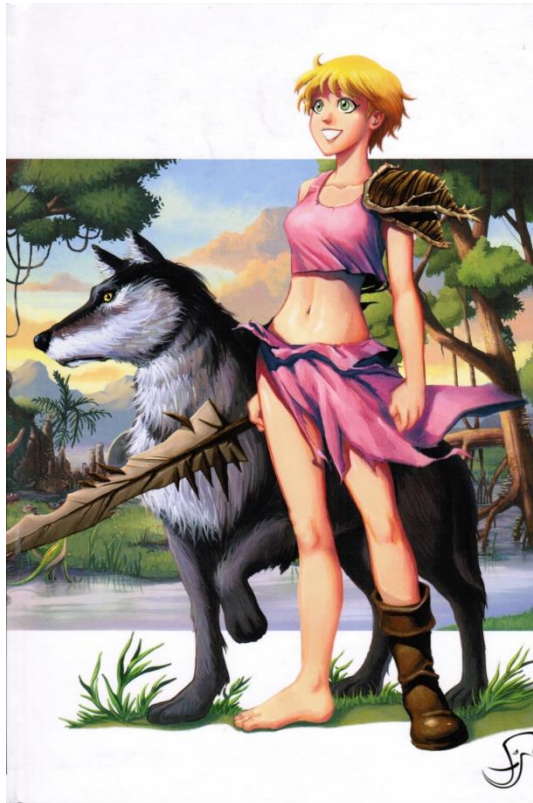


Figure 79: Marcelo Cassaro and Erica Awano, *Holy Avenger: Edição Definitiva*, vol.1, cover, 2013.

In *Holy Avenger* there is also the female character, Niele, and who approaches us more to the model of the beautiful fighting girl in Brazil. She likes to sing soundtracks of the anime broadcasted on the television, and for the comic situations, always with erotic tones, she is illustrated wearing clothes inspired on the Japanese school uniform. While for the dramatic moments Niele wears warrior costumes, like the ones used by the female characters in *The First Kingdom*.

She is an example of a representation that uses the cuteness of the manga girls, but who cannot have her body totally desexualized as a woman illustrated for a Brazilian interpretation. In the situations in which Niele have to show her strength, she embodies the erotic side of a warrior, which is a common resource used to show the power of the female characters.



Figure 80: Erica Awano, *Niele*, visual character, 1998.

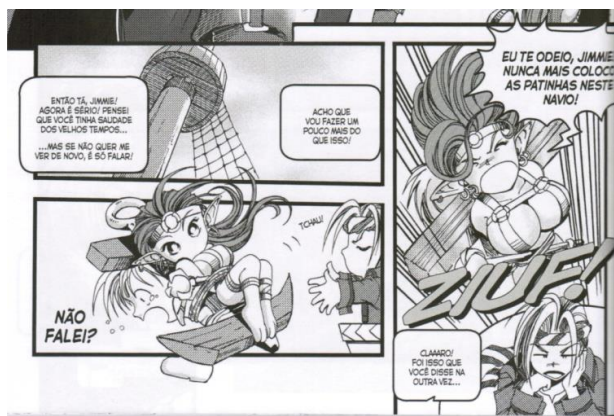


Figure 81: Marcelo Cassaro and Erica Awano, *Holy Avenger: Edição Definitiva*, vol.1, frames, 2013.

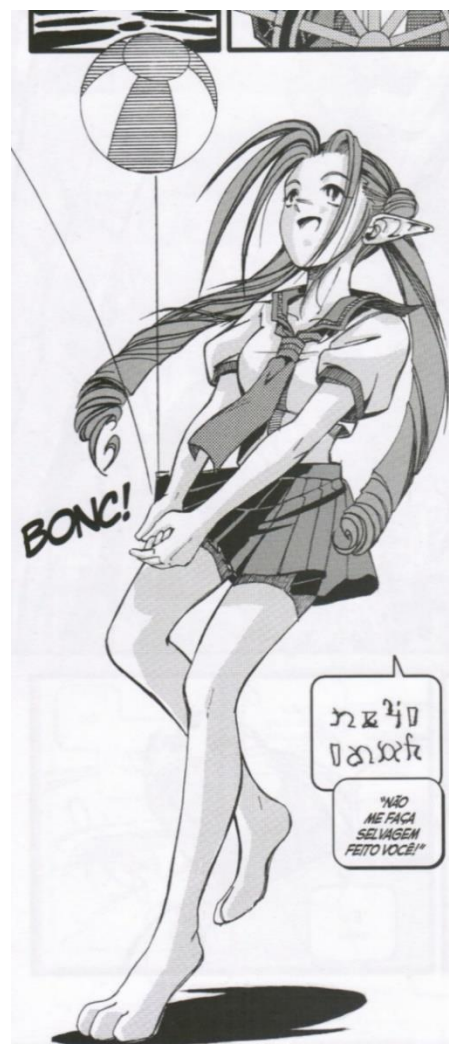


Figure 82: Marcelo Cassaro and Erica Awano, *Holy Avenger: Edição Definitiva*, vol.1, frame, 2013.

However, the Niele's sexuality is neutralized when she is in romantic moments with the male character Sandro Galtran. In the illustrations above we observe the contract between the power of her eroticism and break of her sexuality by the *kawaii*.

The Studio Seasons Manga Artworks was founded in 1996 by four female visual writers to mix traces of *shōjo* manga into *quadrinhos* about elf fantasies. Their visual story *Mitsar*, published in the magazine *Neo Tokyo* in 2010, had eighteen issues with adventures of a magical world divided in realms. The protagonists are a prince and a princess who left their royal titles to finding different experiences out of their territories. He is a mestizo boy who born from a relationship between a human woman and a Hadjut man. She is a princess from a realm called Oásis, a place where only women can habit, since her mother is the queen who can reproduce by magic, and consequently transmit her powers of summoning up insects for protection.

In *Mitsar* there is also a second male character, Prudon de Cheurfa, who is the connection between the prince and the princess, who endures a sense of trigonal affectivity. He is the engineer who constructs racing machines for the prince, and who creates robots of animals, pokémon monsters-inspired, for the princess. Hence, he is the character who builds the tools for the male and female to have their romance by merging science and magic. Hence, the visual story follows the recipe of *shōjo*.

In the two pages exemplified below we see that the male protagonist Khemis de Hadjut has a pair of horns and elf hears, and who left his title to become a pilot in racing competitions. And in the princess's case, she is a magic amazon who decides to follow Khemis with her glowing beauty during the competitions.



Figure 83: Studio Seasons, Mitsar, internet sample, 2010.



Figure 84: Studio Seasons, Mitsar, internet sample, 2010.

Therefore, the manga-inspired *quadrinhos* analysed through this section are examples that visual literature are not only based on manga, but also on epic fantasies, RPG, and elven stories. They have these hybrid intertexts on both image and text, and as pastiches they turn on the manifestation of different cultural spaces and point of views.⁷¹

7.6 Quadrinhos Made of Carnaval

⁷¹ Mario Javier B. Quintana, "Kawaii: Apropiación de Objetos en el Fanático de Manga y Anime", *Culturales* VII, no. 13, 2011, p.78.

Fandom provides us with alternatives for the transformation of mythology, for stories that exceed the status of a fixed myth, which is repeatedly passed on for years by the cultural industry. Hence, it feeds the grammar of genders and sexuality based on collective aspirations and the dreams of many women.

In 1998 the visual writer Mauricio de Sousa, known for creating *quadrinhos* for children, decided to grow up his popular characters of *Turma da Monica* [Gang of Monica], 1970-, to follow this manga trend in Brazil. For the adaptation, he invited some of the visual writers mentioned in this chapter, Marcelo Cassaro, Petra Leão, Emerson Abreu and Flávio Teixeira to lead the characters to teenagerhood in manga characteristics. Thus, in this new phase of manga-inspired *quadrinhos*, the mainstream *quadrinhos* also started to be printed in black and white to move away from the Disney's palette. There are also more sagas than short visual stories with conflicts of identity, gender and sexuality, as an innovative approach to youth posit themselves in the world.

The visual writers Varneci Nascimento e Anilton Freires mixed manga to *cordel* in the *quadrinhos Miotaka & Tanaka: Amigos Separados pela Bomba Atômica* [Miotaka and Tanaka: Friends Separated by the Atomic Bomb], 2009. This is a visual story about an tragic event which has never happened in Brazil, hence it is a story that brings the local imaginary about a tragedy, since the visual writers seized a "foreigner pain" known in Brazil through news, documentaries and manga such as *Hadashi no Gen* [Barefoot Gen], 1973-1974, by Nakazawa Keiji.

Therefore, the hybridity of *quadrinhos* is a lift of other lifes in different territories, real or imaginaries, while it is also part of a cross-cultural representation of the local and foreign. From this amalgam in *quadrinhos* we find different perspectives

about social conditions in Brazil, and with the revelation of cultures in the world. In the next chapter, we shall analyse that from this global *carnaval* there are different ways to created gender's performances in *quadrinhos*, cosplay, crossdressing or webcomics, since the bodily performances are being released from the moral standards imposed in both languages and cultures.⁷²

With Bakhtin's sense of gay relativity in Brazil, or the "*bicha* queer", the cultures turn off the fixed mythology by replacing it into parodies about a transvestite body.⁷³ The Brazilian carnavalization challenges homogenic forms through its "exotic" cultural manifestations. The *carnaval* creates differences with a call for inclusion, without a demand for cultural "integration", "acceptance" or "assimilation", but for the recognition of alternative ways for being and manifesting cultures.

This is a way of leaving democratic settings closer to belonging, since cultural hybridity combines individuality with the manifestos of life. According to Pfaff-Czarnecka this is a characteristic of cultural manifestations in which people share more than they cultivate an individuality, since they are pertaining to a network.⁷⁴

In the next chapter, we are going to address "women's memory" to get out of the historical disadvantage of them in the separation of genders, since this is a memory that does not have a feminine name, while women have gained many denominations for their representation. Thus, as part of the notions of an identity that is not fixed, memory is commonly used to determine a person in a nation genre or state. Hall claims that "cultural identities are the points of identification, the unstable

⁷² Christina Crosby, "Dealing with Differences", in Judith Butler and Jean W. Scott (Ed.), *Feminists Theorize the Political*, New York & London, Routledge, 1992, p.137.

⁷³ M.M. Bakhtin, *Rabelais and His World*, trans. from the Russian by Helene Iswolsky, Bloomington, Indiana University Press, p.94.

⁷⁴ Joanna Pfaff-Czarnecka, "Multiple Belonging and the Challenges to Biographic Navigation", *MMG Working Paper*, vol. 13, n.5, 2013, p.13.

points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a positioning.”⁷⁵

The analysis of gender identification is our way of returning to "history" to find other cultural heritages in Brazil for the subversion of the genre that was produced by colonization, but without being completed. From the "Other" performances we will see that gender identification creates and recreates cultural manifestations about the importance of difference. The side of law and social gestures are interdependent in these visual histories. As Trinh says “I am like you” while at the other side she posits that “I am different”.⁷⁶ Therefore, we are going to shift the colonial moment of history for women transgress the alterity of their memories in the culture.

⁷⁵ Stuart Hall, “Identity: Community, Culture, Difference”, in Jonathan Rutherford (Ed.), *Identity: Community, Culture, Difference*, London, Lawrence & Wishart, 1990, p.226.

⁷⁶ Trinh, p.152.

CHAPTER VIII

WOMEN IN REFRIGERATORS: THEIR FROZEN VISUAL HISTORY

The visual writer Gail Simone in 1999 posted a list on the internet with female's characters who had been maimed or killed in popular comics. She named this list *Women in Refrigerators* as a reference to a scene of the comics *Green Lantern*, 1941-, published by the DC Comics, in which the protagonist finds his girlfriend dead inside the refrigerator. From this initiative Simone wanted to point how bad female characters are represented by the visual writers working in mainstream publishing houses in the USA. But, it is a female representation that goes further this territorial limit, as sometimes to talk about it is the elephant in the room of globalization.

It is to talk about how many female characters have their bodies hidden in refrigerators, depowered, raped and "thrown in the wood chipper in the first place."¹ The representation of female bodies in visual literature built a misogynist subjectivity towards women, but it also transformed them into a milestone to discussing both genders and discrimination in culture.

However, according to Bourdieu, the effects of the symbolic domination of gender are still "obscure" in society, since we are trained to recognize binary shorthand symbols.² For example, we daily face the bathroom sign which represents a woman wearing dress and a man wearing pants.

In the previous chapters we argued that gender stereotypes condemned individuals to circulate as sexual tokens in the cultural capital of visual literature.

¹ Gail Simone, *Women in Refrigerators*, March 1999, <http://www.lby3.com/wir/index.html>. Consulted on 17 November 2016.

² Pierre Bourdieu, *Masculine Domination*, trans. from the French by Richard Nice, Stanford, University Press, 1998, p.37.

“Woman” as a symbolic object exists through and for another’s gaze.³ Hence this “she”, in the singular, is the spectacle that disrupts the self of women in daily life.⁴ She is the standard image of billboards, shop windows, covers, movies, and graphic stories.

For Lefebvre “this sexuality is depressing, this eroticism is weary and wearing, mechanical.”⁵ He says that there is nothing sexual in such an open representation of sexuality, although we realize that this image is not unbiased. This female model is still brutal for those who decide to break with this representation.

In this chapter we shall analyse visual formations about and of women in which female characters are showing memorable and hybrid reminiscences which represent them differently of this aesthetics. Thus, we start this chapter mentioning the cover of the graphic novel *A Riveder le Stelle: Le Avventure Metropolitane di Giuseppe Bergman* [The Urban Adventures of Giuseppe Bergman: To See the Stars], 1998, by Milo Manara. From the image shown below we see that her visual “birth” is an artistic reference to the *Nascita di Venere* painted by Sandro Botticelli in 1486. This painting shows the nude as the birth of what is most memorable and reproduced about “her” body along art history.

As this “birth” of a female character in visual manifestations gave to her body an erotic charge, therefore, we can say that this is a feature that also offers us alternative histories regarding the sexual mythology.⁶

³ Bourdieu, p.43.

⁴ Mary Doane, “Film and The Masquerade: Theorising the Female Spectator”, *Screen*, vol.25, n.3-4, September-October, 1982, p.76.

⁵ Henri Lefebvre, “Work and Leisure in Everyday Life”, in Ben Highmore (Ed.), *The Everyday Life Reader*, London & New York, Routledge, 2002, p.230.

⁶ Audre Lorde, *Sister Outsider*, Berkeley, Crossing Press, 2007, p.54, and Gloria Anzaldúa, “La Conciencia de La Mestiza/ Rumo a uma Nova Consciência”, trans. from the Spanish by Ana Cecilia Acioli Lima, *Estudos Feministas*, n.13, vol.3, September-December 2005, p.706.

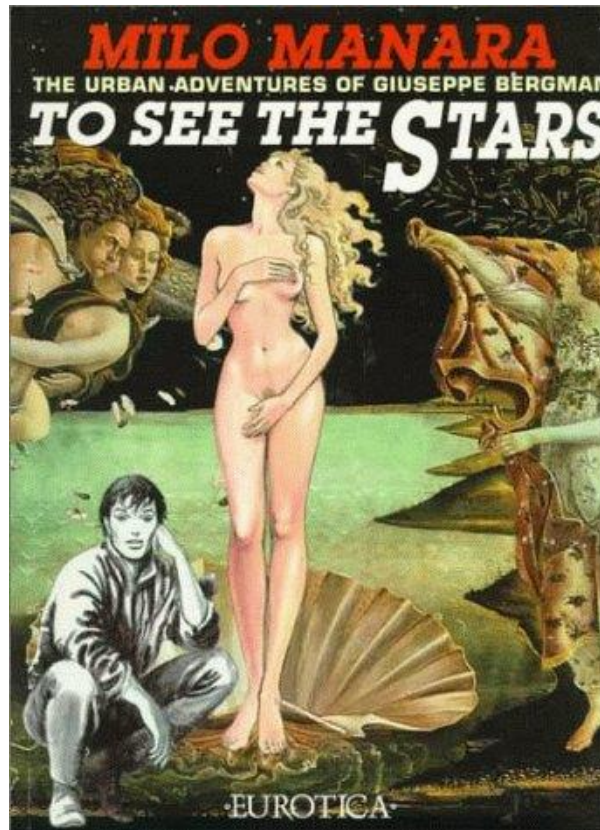


Figure 85: Milo Manara, *The Urban Adventures of Giuseppe Bergman: To See the Stars*, graphic novel, cover, 1998.

8.1 Women's Memories for Contemplating Genders: Indignant Women

From the pin up-inspired female characters created by visual writers such as Claudio Seto to the elf *shōjo* manga-inspired created by visual writers such as Erica Awano we saw that they have one thing in common: the female characters have white skin. But, with the erotic charge as a performance we can leave such racial discomfort about the representation of a body which does not show the many colors of women in Brazil. Thus, in Irigaray words, “so woman has not yet taken (a) place”.⁷

⁷ Luce Irigaray, *Speculum of the Other Woman*, trans. from the French by Gillian G. Gill, Ithaca, Cornell University Press, 1985, p.227.

Once a woman is placed in a sexual otherness, we can find alternative places where she can take possession of herself in relation to her past. The graphic experience of women through the representation of the erotic power in series shows that their individuality must be now, if they decide to be elsewhere with eroticism in the collective, it will not attract the reserves of the static gaze.

According to Balibar the articulation between the individual and the collective is essential for an insurrection.⁸ This is a crucial aspect of citizenship in which the rights of the citizens are borne by the individual, while they are conquered by movements and collective campaigns with the invention of new forms and languages about "equaliberty" of rights.

The history of the struggle for a citizenship for women can not be uprooted from the cultural past, since they were cultivated by patriarchy and colonization. They can mount a new visual series for the subversion of these origins, since this is a model of the feminine that does not belong to them. However, the past must remain as the basis for the hybridization that moves from one place to another. This is evidence of the precariousness of gender classification.

Bourdieu argues that the polarity man/woman has an antagonist principle towards the identity of "male" and "female" which provides numerous social postures.⁹ They are part of an ethical system that shows us the pedagogy of the body. Through this pedagogy, for example, women are carefully taught to take up space to have "adequate" female attitudes. This social environment is built along their growth

⁸ Étienne Balibar, "Antinomies of Citizenship", *Journal of Romance Studies*, vol.10, n.2, Summer 2010, p.8.

⁹ Bourdieu, p.27.

by the art of shrinking or increasing, where we also find the surgical and nutritional techniques that bring meaning to the trans * formation of their bodies.

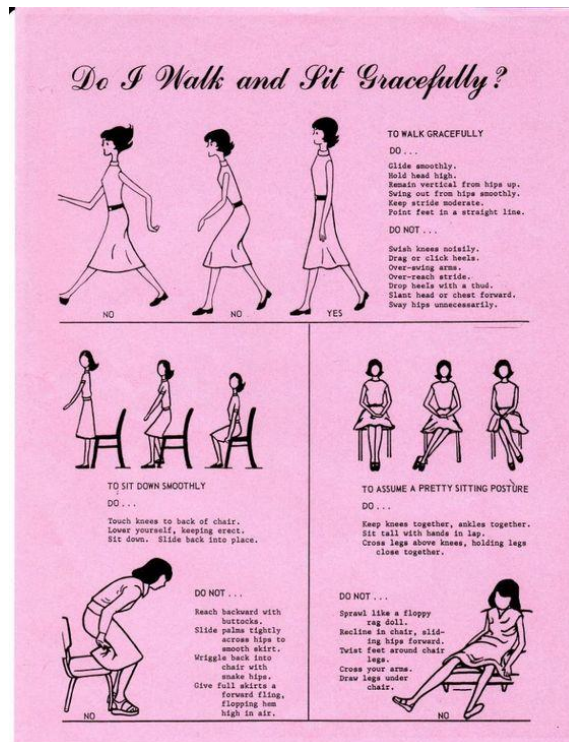


Figure 86: *Do I Walk and Sit Gracefully?*, brochure, n.d.

Butler says that the category of "sex" is normative, so the trans * formation of the body is part of this ethical system within the visual representation.¹⁰ According to her laws also materialize the "sex" through cultural standards. Therefore, "gender" should not be perceived as a stable sexual identity, or as a sexual locus of the human organism. "Gender" is an identity built in time and space, thus being instituted by performance.

The photograph "Un Regard Oblique" captured by Robert Doisneau for the series *Le Regard Oblique* in 1948 is widely mentioned in cultural studies on the female

¹⁰ Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"*, New York & London, Routledge, 1993, p.1.

gaze. It shows a couple looking at a shop window as part of a three-dimensional audience. The audience is the couple, the photographer and us. What is more considerable in this photograph is that we see a picture that returns to the woman as a distorted reflection. This is a "mirror" within the photograph that builds a parallel between the viewers.

The mirror indicates that there is another image, which is seen only by the woman in the photograph, while the man, the photographer and we contemplate the painting of a naked woman. Only through the man and the photographer can we find the "naked woman", as long as she does not exist if we look at the other "real" woman. Hence, Doane claims that this photograph produces a float of gaze, since the woman rearticulates herself out of the fixed representation.

Fascinated by nothing visible – a blankness or void for the spectator – unanchored by a "sight" (there is nothing "proper" to her vision – save, perhaps, the mirror), the female gaze is left free floating, vulnerable to subjection. The faint reflection in the shop window of only the frame of the picture at which she is looking serves merely to rearticulate, en abyme, the emptiness of her gaze, the absence of her desire in representation.¹¹

Since this is a widely analyzed photograph we consider that it would be more appropriate to show another photo of the Doisneau's series. "La Dame Indignée" expresses a female reaction through the indignation of a lady looking at the naked woman's painting. This is the recognition of an "anti-mask" that applies power to our political position on the representation of the female body. The feminine gaze produced from the frame "negation of the naked body" by the woman becomes a detached voice to the moral reception on an erotic recreation.¹²

¹¹ Mary Doane, "Film and the Masquerade: Theorising the Female Spectator", *Screen*, vol.25, n.3-4, September-October, 1982, p.85.

¹² Doane, p.85.



Figure 87: Robert Doisneau, "La Dame Indignée", photograph, 1948.

According to Luhmann the reader/viewer has a personal positioning which is quickly formed based on her or his memories, since they are related to the story/history presented to her or him. Consequently, s/he shall understand the cultural meanings by a personal or affective familiarity.

Thus, memory does not consist of a supply of images which one can look at again whenever necessary. Rather, it is a question of forms which, in the ceaseless temporal flow of autopoiesis, enable recursions, retrospective reference to the familiar, and repetition of operations which actualize it.¹³

The construction of sexuality by cultural manifestations has characteristics beyond the fixed essence determined by colonialism, imperialism and globalization, even though these are the capital authorities of a memory on the sexual Other.¹⁴ These

¹³ Niklas Luhmann, *The Reality of the Mass Media*, trans. from the German by Katheen Cross, Stanford, Stanford University Press, 2000, p.109.

¹⁴ María Lugones, "Toward a Decolonial Feminism", *Hypatia*, vol.25, n.4, Fall 2010, p.747.

instances of power are imperatives for moralizing the representation of genders, while they dismantle her or his being universally.

The subversion of this moral construction about sexuality is complex because “though amnesiac, the constructed people’s memory is swollen with fabulousness: the hit tunes of now, the telenovelas of today, outrageous romances, impressive displays of wealth, plastic surgery, and skin whitening ...”¹⁵

In Brazil we find that the women’s collective Lady’s Comics has been questioning the place of female visual writers in *quadrinhos*. These women have been organizing numerous events such as the *Lady’s Comics: Transgredindo a Representação Feminina nos Quadrinhos* [Lady’s Comics: Transgressing the Womanly Representation in *Quadrinhos*] and publishing the magazine *Risca!* to show women’s nonappearance in visual literature. They also stimulate the exchange of information and sharing of experiences about feminine roles and their transnational collectivities.

In the first issue of the magazine they selected the theme “women’s memory and politics in *quadrinhos*” to give female writers and illustrators a space to talk about their stories/histories and life experiences. From the analysis of this publication we see that this is a movement that subverts the marginality of a memorial about the representation of women not only in Brazil.

This example shows us that the “feminine self” becomes a being within the arterial crisis of the womanly representation, as a balance for the amnesia and for the memory that guarantee that feminine cultural manifestations are not part of a

¹⁵ Ninotchka Rosca, “Amnesia”, *Atlas of Transformation*, <http://monumenttotransformation.org/atlas-of-transformation/html/a/amnesia/amnesia-ninotchka-rosca.html>, Consulted on 15 May 2015, para.10.

marginalization of gender by history.¹⁶ From the organization of events and the publication of materials these collectives combine different performances to expose the contradictions of gender.

For Hansen the contradictions of gender imply that the physical aspect is a mask of the body which can be accepted or rejected by the readers/audience.¹⁷ If the daily aspects of women's lives are performative, contradictions characterize past marks or masks of themselves through their ways of life. Unpleasant memories reach cultural representation, so as traumatic memories a person may realize that s/he had no equality and freedom to manifest senses and perceptions without being followed by social repression.

Unbearable sweetness and bitterness, aridity, dizzy horror before the boundless void. Just an elusive memory that flees representation, representation, repetition. Even in dream.¹⁸

These voices suggest a different setting for creating visual stories with the contradictions of gender as a political act. They are memories not only of what has been said, answered or acted, but are the subjectivity of the Other.¹⁹ For example, the difference on visual interpretations created by queer collectives have been subverting gender standards, and they are powerful to show many social precarities in an aesthetic that fills spaces left in blank by language, art and history.

For Butler it is the precarity that designates a political condition for groups suffering by insufficient networks of communication, while the precarity also makes

¹⁶ Gilles Deleuze, *Cinema 2: Time-Image*, trans. from the French by Hugh Tomlinson and Robert Galeta Minneapolis, University of Minnesota Press, 1997, p.221.

¹⁷ Gitte M. Hansen, *Femininity, Self-Harm and Eating Disorders in Japan: Navigating Contradiction in Narrative and Visual Culture*, London & New York, Nissan Institute/Routledge Japanese Studies Series, 2016, p.61.

¹⁸ Irigaray, p.194.

¹⁹ Mieke Bal, "Memory Acts: Performing Subjectivity", *Boijmans Bulletin*, vol.1, n.2, February 2001, p.16.

them exposed to insults, violence and death.²⁰ This is a characterization of the vulnerability of judiciary and democratic instruments, which have been failing to provide sufficient protection and reparation to them.

Cultural manifestations based on precarity are combinations of social exclusion with the plasticity of an unknown past. Although, Irigaray asserts that we still need to get out of this fabric to dismiss the indigent language and reify an "I" attested in the reality of many words.²¹ For a gaze that abandons bodily tourism and shows us a self outside of a gender fixation. Therefore, words can be transnational bridges that overlap the cultural anticipation proposed by the cultural industry, reviving or extinguishing sexual interpretations.²²

The representation of the womanly body in-between the precarious speeches is processing meanings in transformation, and liberating women from her oppressed subjectivity. Silverman suggests that it is a better to challenge the actual context by keeping woman inside her pastness to change her relationship with speech, since the image of the female body shows a psychic economy maintained by numerous discursive practices of gender demarcation.²³

As the trauma, which is part of the historical passage of women, who are showing symptoms of pain after they leave their "gender boxes." For Pollock the main objective of their cultural manifestations is to involve the trauma in the formation of a corporal spectrum that represents painful memories.²⁴ This trauma becomes

²⁰ Judith Butler, "Corpos que Ainda Importam", in Leandro Colling (Org.), *Dissidências Sexuais e de Gênero*, Salvador, EDUFBA, 2016, p33.

²¹ Irigaray, p.184.

²² Irigaray, p.296.

²³ Kaja Silverman, "Histoire d'O: The Construction of a Female Subject", in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, New York, 1984, p.325.

²⁴ Griselda Pollock, "Art/Trauma/Representation", *Parallax*, vol.15, no. 1, 2009, p.40.

transsubjective by the sharing of these memories, therefore, it is a precondition of the movement in which trans * formations follow beyond the social repression.

Further, in the next sections, we shall observe that the womanly representation in visual literature are still bypassing the binary definition of gender, and the possibilities to trans* body it has an arbitrary relation between both women and men's creativity, since they are adapting their genders by going out of the heteronormative context. Their visual performances expose the ghostly effect of an imaginary about what is the civil identity constructed by modern/colonial institutions.²⁵

8.2 Queer Worlds in Visual Literature: The Untraditional Love Pairing

We mentioned that in Japan there are numerous genres of manga that send us to unconventional ways for representing relations of affection and trans* sexualities.²⁶ Nevertheless, we still need to show how the manga *yaoi* and *yuri* are sexual parodies, since in both genres we find numerous stories which are changing the heteronormativity on visual literature.

With the review of characters from popular narratives visual writers make them experience gay affective relationships.²⁷ For example, in 1985 female visual writers produced spin offs of the popular *shōnen* manga *Kyaputen Tsubasa* [Captain Tsubasa],

²⁵ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, New York & London, Routledge, 1990, p.140.

²⁶ Matthew Thorn, "Girls and Women Getting Out of Hand: The Pleasure and Politics of Japan's Amateur Comics Community", in William W. Kelly (Ed.), *Fanning the Flames: Fans and Consumer Culture in Contemporary Japan*, SUNY Series in Japan in Transition, Albany, State University of New York Press, 2004, p.171.

²⁷ Akiko Mizoguchi, "Theorizing Comics/Manga Genre as a Productive Forum: Yaoi and Beyond", in Jaqueline Berndt (Ed. and Trans.), *Comics Worlds and the World of Comics: Towards a Scholarship on a Global Scale*, Global Manga Studies, vol.1, International Manga Research Center, Kyoto Seika University, 2009, p.162.

1981-1988, by Takahashi Yōichi, and in their versions the male football players were portrayed as lovers.

Yaoi manga means not built, not excluded, and no sense, which is an assembly of the first syllables of the Japanese phrase *yama nashi, ochi nashi e imi nashi*.²⁸ Female visual writers through the *yaoi* have been proposing different perceptions of sexuality, but with sense, by the appropriation of the idyllic characteristics of the *shōjo* manga.²⁹

The Japanese word “*yuri*” means “lily” with a reference to the “female readership”, while it started to be used on the *dōjinshi* manga focused on the lesbian theme. Hence, *yuri* manga became wordly known as a visual literature about girls’ love. For example, the *shōjo* manga *Bishōjo Senshi Sērā Mūn* [Sailor Moon], 1991-1997, by Naoko Takeuchi, is the visual story that gave more impetus to *yuri* versions, mainly for reinterpretations of the relationship between the characters Sailor Uranus and Sailor Neptune.

We observe that since the publishers started to distribute these gay anthologies, they are commercially investing in extrapolate the heteronormative standards created by culture industry. As with the visual magazine *June*, 1978, edited by Sagawa Toshihiko, which is the first *yaoi* magazine “openly” distributed at book stores and newstands.³⁰

In English these sexual parodies are named slash, and they have also strong inspirations on both genres of manga. Parodies in slash are hybrid appropriations of

²⁸ Thorn, p.186.

²⁹ Karen Merveille, “La Révolte du Lys: Une Odyssée du Yuri”, in Hervé Brient (Ed.), *Le Manga au Féminin: Articles, Chroniques, Entretiens et Mangas.*, Manga 10000 Images: Revue sur la Bande Dessinée Japonaise, Versailles, ÉditionsH, 2010, p.77.

³⁰ Frederik Schodt, *Manga! Manga! The World of Japanese Comics*, New York, Kodansha, 2012, p.137.

productions such as *Star Trek*, 1966-1969, created by Gene Roddenberry, or *Babylon 5*, 1993-1998, created by J. Michael Straczynski. And the *moe* database has an important role for the creation of a network which criticizes female characters who only have support roles, such as to walk in a spaceship wearing mini-skirts.

Women slash this performance with the inclusion of different scenes to give these female characters more power. Reinterpretations to show affection are also common in these works, as in the case of Captain Kirk and Spock who are often reproduced by kissing each other in the mouth.

Thus, *yaoi*, *yuri* or *slash* are transcultural extensions of the feminine contradictions helping women to confront the patriarchal prerogatives of culture industry. In addition, the numerous parodies become widely cultural reinterpretations throughout the world with proposals of equality and freedom through the representation of difference. They criticize gender roles with the intention of changing the main theme of heteronormative histories.

For Duffet these women are “voyeurs of pleasures” for playing with the affective representation on both popular cultures and culture industry, hence “within the bounds of an intimate relationship, slash narratives represent a utopian attempt to find mutual equality and autonomy.”³¹ Therefore, sexual parody is a metamorphosis against the dominant sexual mythology because it shows the fragility of the separation between feminine and masculine.

Visual writers are pointing to genre as open to multiple divisions, parody, criticism, and hyperbolic visions of the “natural body” both for resistance and for subversion of what was reproduced by modernity. Hutcheon says that with these

³¹ Mark Duffet, *Understanding Fandom: An Introduction to the Study of Media Fan Culture*, New York, London, New Delhi, Sydney, Bloomsbury, 2013, p.173.

cultural manifestations it comes the appropriation of historic memories to assign a self-reflexive discourse linked to the social representation.³²

Genre in mythological parodies takes on the non-binarism of sexuality by transfiguring the antagonistic role of an "Other", in which cultural values are inputs for gender performance. Butler states that genre in the context of parody is also programmed, therefore, we can not consider it as a true or false performance. For her "this perpetual displacement constitutes a fluidity of identities that suggests an openness to resignification and recontextualization; parodic proliferation deprives hegemonic culture and its critics of the claim to naturalized or essentialist gender identities."³³

Sodré also argues that in the cultural performance there is not considerations of an individual "will" or "choice", since it exposes something hidden not in-between what is true or false, but in actions well or badly succeeded by the performatives.

A enunciação não mais joga com critérios de verdade, mas com o fazer alguma coisa", correspondendo assumir o compromisso face ao fato ou ação para se realizar uma performance. Pois os performativos produzem ações, e por isso estas não são ditas como verdadeiras ou falsas, mas bem sucedidas ou mal sucedidas em suas garantias.³⁴

[The enunciation does not play anymore with criteria of true, but with to do "something", corresponding to the assumption of facing the fact or action to realize a performance. Since the performatives produce actions, and for this reason, they are not said to be true or false, but well succeed or bad succeed in its guaranties.]

We observed that "woman" in *quadrinhos* is a "foreign" sign, a fiction or an assemblage of both sexual meanings and fantasies based on transnational sources.

³² Linda Hutcheon, *A Poetics of Postmodernism: History, Theory and Fiction*, London & New York, Taylor & Francis e-Library, 2004, p.11.

³³ Butler, 1990, p.138.

³⁴ Muniz Sodré, *A Verdade Seduzida: Por um Conceito de Cultura no Brasil*, Rio de Janeiro, Francisco Alves, 1988, p.190.

Thus, the performance of "woman" in Brazil is a feminine contradiction that corresponds to a parody of its "natural" Brazilian condition. Although, there is no word or genre in the Brazilian Portuguese to define these cultural reinterpretations, as we have seen through *yuri*, *yaoi* and *slash*. Parody is part of the anthropophagic act, or the Brazilian way of life.

For example, we find *hentai* manga-inspired *quadrinhos*, but they only show distorted bodies through copies of situations towards pornography. They lack an erotic poetry for the repetitive reproduction of gender and body stereotypes. However, on contrast, when visual writers become vivid characters through cos-play in Brazil they assume a different position of a parody in *carnaval*.

Female writers/readers also manifest their discomfort about gender normativity in visual literature with the creation of parodies to be posted in queer forums. They are questioning the representation of the body with different cultural angulations of sexuality.³⁵ Besides, apart from the hentai manga, the womanly fandom also creates and read pornography.

As the visual writer, Camila Torrano, who draws soft porn creating visual parodies such as *Branca de Neve e os 7 Vibradores* [Snow White and the Seven Dildos] or *In Siririca We Trust*, in which the word "siririca" in Brazilian Portuguese is a slang that means female masturbation. Torrano also likes to explore the beauty of grotesque bodies in her graphic novels and to do visual strips about *otaku* girls.

The frame shown below is a fragment of her visual strip *Gamer Certificate*. It is the English version, created by Matheus Sant'anna, in which Torrano criticizes gender's stereotypes. She creates a discussion between a boy and a girl about video game. As

³⁵ Duffet, p.178.

the female character manifests an excitement about the release of the game *Resident Evil*, 1996-, developed by the Capcom, the boy ironizes her capacity to understand how to play such game.

In the story we observe that while the female character pretends to be ashamed, she is going to surprise the boy in having inside her bag a gamer certificate. The girl presents it to him using her “middle finger” in the final frame filled by *shōjo*-inspired stars and hearts. This “obscene” answer is her way for contradicting the idea of both cuteness and gracefulness devoted to women’s image, since the character is illustrated with big *kawaii* eyes and rosy cheeks.



Figure 88: Camila Torrano, *Gamer Certificate*, comic strip frame, 2015.

Therefore, female visual writers in Brazil have been creating a queer world through these contradictions of the female representation to destabilize the belonging of woman into a fixed place, as Berlant and Warner claim that “making a queer world

has required the development of kinds of intimacy that bear no necessary relation to domestic space, to kinship, to the couple form, to property, or to the nation.”³⁶

The transnationality of queer worlds has been forwarding different voices to declare that sexuality is multicultural. They are rebuilding cultural manifestations to question social issues such as body freedom, marriage and biologic family. Thus, in the next section, we will see that mythological parodies are creating cultural performances with possibilities to unmake genre.

8.2.1 Queer Workshops to Refuse the Genre in *Quadrinhos*

Women show different interests for their fights, because of their stories and relationships with power, while they also understand that fighting violence cannot be reduced to local singularities. Visual writers, and their collectives, create bodies outside the mythological heterosexuality in transnational matters, preserving the cultural differences of women as an interaction which provides the hybridization of cultures.

Seven female visual writers in Brazil created a queer network to denounce racism, body control and gender discrimination in Belo Horizonte. Their collective, ZINas, creates fanzines, webcomics, and they also organize the workshop *Vidas, Quadrinhos e Relatos* [Lives, *Quadrinhos* and Testimonials] using financial resources from the Lei Municipal de Incentivo à Cultura [Municipal Law for Cultural Encouragement].

³⁶ Lauren Berlant and Michael Warner, “Sex in Public”, *Critical Inquiry*, Intimacy, vol.24, no. 2, Winter, 1998, p.558.

In the first part of this project they organized workshops for the creation of *quadrinhos* by individuals living in precarious regions of the city. And, in the second part, they edited a book with the visual stories of the meetings. They say that their main idea is to support the expression of marginal conditions in *quadrinhos*. Thus, the ZINas collective stimulates a memorial queer through auto-biographic visual stories about cultures, sexual diversity and gender identification in Brazil.

A ideia dos encontros é que os próprios alunos sejam protagonistas na criação de produções artísticas diversas, a partir de suas próprias experiências de vida, tendo o apoio da equipe do projeto – um intérprete em Libras e três arte-educadoras por encontro, além de dois psicólogos. O público-alvo são mulheres, negros, LBTT, pessoas com deficiência auditiva ou qualquer pessoa interessada em quadrinhos, artes plásticas, feminismo, cultura negra e suas manifestações, diversidade sexual e identidade de gênero.

The idea of the meetings is that the students have leading roles in the creation of diverse artistic productions, from their life experiences, with the project's team support – an interpret in Signed Language and three art educators for each meeting, besides two psychologists. The target audience are women, black, LBTT, people with hearing deficiency or any person interested in visual literature, plastic arts, feminism, black culture and its manifestations, sexual diversity and gender identity.³⁷

This is just one example of the collective actions in *quadrinhos* which are taking memory as a performative instance. For it they introduce the queer subjectivity with a focus on the expression of grave social issues.³⁸ As with the workshops financed by laws to access culture individuals are showing how is to survive difficult conditions by stimulating sensitivity. Their life experiences express that in peripheries there are social crisis which are globalized.

For Weeks this is an important way for the democratization of social stories for the reimagination of who and what individuals want to become, since the description

³⁷ Coletivo Zinas, <http://zinaszineiras.wix.com/zinas#!not-cias/dem9w>. Consulted on 14 June 2016.

³⁸ Bal, p.18.

of common understandings of the global are tools for nullifying authoritarian voices.³⁹ De Lauretis also claims that difference is a way to gender ubiquity, while we still need to represent a notion of gender that is not completely attached to a statement of sexual difference.⁴⁰ Difference both unveils and deconstructs social masques in cultures, but Balsamo says that the difference in gender was created for the binarism woman/man with antagonist characteristics.⁴¹

The organization of the Troféu HQMIX: O Oscar dos Quadrinhos no Brasil [HQMIX Trophy: The Oscar of *Quadrinhos* in Brazil], in 2015 made a big mistake in its promotion for publishing on the internet a poster showing a woman in bikini. The photograph gave emphasis to her buttocks to insert a bomb as its logo. The award was calling the visual writers to “Let’s Bomb” *quadrinhos* through an image which was reducing women, given that in this year it was also polemic that only four female visual writers won a recognition in its 32 categories. The poster was removed from the internet after 4 hours online due to numerous reactions against the “erotic tone” attributed to the woman on the image. Hence, it is an example of lack of sensibility on gender representation, which is a global problem of numerous Oscars of the world.

The resistance against gender stereotype is found in the works of numerous visual writers in Brazil. However, Ana Recalde claims feeling hunted to be inside a “macho” environment, since she creates *quadrinhos de horror*.⁴² In the graphic novel *Beladona*, 2015, written with Denis Mello, she shows that a main character does not

³⁹ Jeffrey Weeks, *The World We Have Won*, London & New York, Routledge, 2007, p.3.

⁴⁰ Teresa de Lauretis, *Technologies of Gender: Essays on Theory, Film and Fiction*, Bloomington, Indiana University Press, 1987, p.2.

⁴¹ Anne Balsamo, “Un-Wrapping the Postmodern: A feminist Glance”, *Journal of Communication Inquiry*, v.11, n.1, Winter 1987, p.69.

⁴² Gabriela Borges, “Ela faz quadrinhos de terror”, *TPM*, 21 September 2015, <http://revistatpm.uol.com.br/so-no-site/notas/os-quadrinhos-de-terror-da-roterista-ana-recalde.html>. Consulted on 11 October 2015.

need to be a beautiful girl, but one anti-heroine hybridized, inspired on the horror psychologic from Japan, the comics saga *Sandman*, 1989-, by Neil Gaiman, and Role Player Games.



Figure 89: Ana Recalde, *Beladona*, graphic novel, page, 2015.

Recalde won the trophy HQ Mix 2015 for this graphic novel, hence she gained a public space to make clear that female authors will not be silenced anymore. But, there are still critics who affirm that she creates *quadrinhos* for males, and she needs to refuse such gender categorization by pointing that an insistence to put visual writers inside a literary genre is part of the oppressive way of the gender system. She does not

agree with the classification of visual stories as for “female” or “male” saying that she creates *quadrinhos de horror* for everybody to read.

8.3 Cross-Playing Gender Codes

In 1978 a woman dressed in a manga character of *Umi no Toriton* [Triton of the Sea], 1969-1971, by Tezuka Osamu, did a cross-play performance at the Ashicon, a science fiction convention in Japan. Kotani Mari, who was behind this fantasy, later founded the Sense of Gender Awards. Thus, we see that to cosplay goes further to transform a way of representing the body, it relays on a political positioning of fans who put their favorite characters into a collective movement.⁴³

In the second part we argued that through oppression individuals create cultural subversions by appropriating the products of culture industry. They subject them within the poetic of hungry, which nullifies their subordination. However, Smith says that to achieve a change of social perspective, they shall have also access to tools which allow them a world beyond control.⁴⁴ We see that through the fantasy of cosplay individuals have been looking for what is missing, denied and forbidden in their personal desires. Hence, cosplay is an expression of the body that transforms performance into a play against restrictions. As one anticipation to numerous possibilities for transforming a gaze noticeable by sexual significance.⁴⁵

⁴³ Thorn, p.175.

⁴⁴ Anna Marie Smith, *Laclau and Mouffe: The Radical Democratic Imaginary*, London & New York, Routledge, 1998, p.6.

⁴⁵ Richard G. Parker, *Bodies, Pleasures and Passions, Sexual Culture in Contemporary Brazil*, Nashville, Vanderbilt University Press, 2009, p.126.

The performance of the body in cosplaying reproduces speeches towards a self-understanding in which “the notion of an original or primary gender identity is often parodied within the cultural practices of drag, cross-dressing, and the sexual stylization of butch/femme identities.”⁴⁶ When a person cosplays/he transmits a political message about both gender and self-understanding on her or his fantasy. The expressions of fantasies are seriously taken by the fans.

In Brazil during the Comic Con Experience in 2015 a team of the television show *Pânico na Band* was banished of this event for treating a cosplay participant with disrespect. A reporter licked a cos-dressed girl to play with the eroticism of her fantasy. After the whole team was invited to leave, and such case was followed by publications with notes of repudiation by both news media and participants. The messages against this act becomes a milestone of what is not accepted anymore in the *brincadeira* [game]. This is a voice against forms of sexual harassment and the disrespect of differences.

The announcement below was published by the website *Omelete* in the period to define cosplay as a playful way for expressing fantasies for a better life.

O cosplay também é uma forma de expressão que ajuda muita gente a fantasiar, com segurança, com aquilo que deseja para si. Pessoas aderem ao cosplay para se tornarem mais fortes, usando a interpretação e a confecção de seus trajes para lutar contra quadros de depressão, para manifestar sua sexualidade, para trabalhar sua auto-estima, como um super-herói.⁴⁷

[Cosplay is a form of expression that helps people to fantasy safely what they wish for themselves. People adhere cosplay to become more strong, using both interpretation and confection of their costumes to fight cases of depression, to express their sexuality, to work their self-esteem, as a super-hero.]

⁴⁶ Butler, 1990, p.137.

⁴⁷ Omelete Group, “CCXP 2015: Nota de Repúdio ao Programa Pânico na Band”, *Omelete*, 07 December 2015, <http://omelete.uol.com.br/filmes/noticia/ccxp-2015-nota-de-repudio-ao-programa-panico-na-band>. Consulted on 03 March 2016.

The fantasy of cosplay seduces, since it is duplication of a cultural subject which lead us to different experiences of representation. It is part of Sontag's camp idea that experience cannot be repeated or reproduced by the Other, given that everybody is part of the "abnormal" affects of duplication.

Camp taste is a kind of love, love for human nature. It relishes, rather than judges, the little triumphs and awkward intensities of "character"...Camp taste identifies with what is enjoying. People who share this sensibility are not laughing at the thing they label as a "camp", they are enjoying it. Camp is a tender feeling.⁴⁸

The categorization of gender through camp is volatile in the different positioning of fantasy at the cosplay. The act of cross-dressing adopted by individuals shows a *carnaval* in which [woman] and [man], in brackets, are both synchronic and diachronic for cultural resistance inside the collectivity. For Lugones if we want to make anOther construction of the self, we need to bracket colonial dichotomies. The reading of this dichotomy depends of the fractured locus of each place, hence it constitutes the subjetification of the colonized by challenging this condition.

If we only weave man and woman into the very fabric that constitutes the self in relation to resisting, we erase the resistance itself. Only in bracketing [] can we appreciate the difference logic that organizes the social in the resistance response.⁴⁹

Cosplay challenges the system of gender in playing with "hetero" and "homo" sexual classifications, since in cross-dressing there is not restriction to "wear" a gender or rules for a sexual dichotomy. In the fandom of cosplay there are individuals who

⁴⁸ Susan Sontag, *Against Interpretation and Other Essays*, London, Penguin, 2009, p.291.

⁴⁹ Lugones, p.749.

cross-dresses in their favorite characters without restricting themselves on an unique characterization of gender.

It is a *carnaval* where a person is on the line of such gender system, as s/he is becoming somebody else through fantasy, s/he does not know everything about her or his self “as much as drag creates a unified picture “woman” (what is critics often oppose), it also reveals the distinctness of those aspects of gendered experience which are falsely naturalized as unity through the regulatory fiction of heterosexual coherence.”⁵⁰ Butler claims that a person imitating one specific gender, as in the case of the drag queen, concretes the parodic structure of sexuality, and s/he is revealing its contingencies towards “the anatomy of sex, gender identity and gender performance.”⁵¹

Thus, the performance of the boy in cosplaying fantasies is an example of our “gender entropy”.⁵² Since Irigaray says that communal relationships in such *carnaval* goes towards (self) knowledge, which is, moreover, an access to what we shall become.⁵³

In Brazil the visual writer Laerte Coutinho, who is also mentioned in our second part, created a male character to show a gender transition which initiates through the cross dressing. With the creation of a male character who will transit to a woman, Coutinho shows the controversies of wearing a gender. The character, Hugo, is a computer expert who begins to travesty himself as a woman to escape from the mafia.

⁵⁰ Butler, 1990, p.137.

⁵¹ Butler, 1990, p.137.

⁵² The term “gender entropy” was inspired in the documentary series *Liberdade de Gênero*, 2016, directed by João Jardim.

⁵³ Irigaray, p.230.

Thus, he discovers having a good feeling about this feminine cloth, then he starts the transition to become the female character Muriel.

According to Coutinho her main idea was to transmit her personal experience as a trans woman and visual writer in the form of *quadrinhos*.⁵⁴ She followed a feeling that the beginning of gender transitions is not something clear on how to sustain the “gender subversion”. The character Hugo/Muriel led her to a self-understanding of herself for a creative and poetic act which became a process of gender transition. As we have analysed a visual story created by Coutinho in chapter six, we can say that she is a visual writer who is subverting heteronormativity with her stories. She shows the ambiguity of gender in *quadrinhos* with a playfulness that strikes everything that need to be reconsidered in cultural representation.⁵⁵



Figure 90: Laerte Coutinho, *No-Title*, graphic strip, portrait, n.d.

⁵⁴ Samanta Coan, “Desenhando Gênero: Quadrinistas Trans* Ganham Espaço e Mobilizam Novas Representações”, *Risca*, Memória e Política das Mulheres nos Quadrinhos, n. 1, November, 2015, p.14.

⁵⁵ Rosane Pavam, “Laerte e o Amor à Ambiguidade”, *Carta Capital*, 20 September 2014, <https://www.cartacapital.com.br/revista/818/laerte-e-o-amor-a-ambiguidade-6366.html>. Consulted on 15 July 2016.

From the *quadrinhos* of Coutinho we see that gender is more than something instable on being. As in the strip above she creates an auto-biographic character to express how she could be seen by herself and others. There are the image of four different women representing personal perceptions of herself. In the first frame we see a female figure representating her model of female beauty. She applies that this is how she sometimes may see herself, as she would like to be perceived by others.

In the second frame, the woman turns into a “helpless ogress” with a large nose, teeth out, and a chubby body. She says that this is how sometimes she see herself as people might see her. In the third frame there is an in-between version of the two previous women. The mix of the beauty and of the grotesque as the closest portrait of how she is and see herself.

But the last female proposes an exit from such representation. She metamorphosis into a bird, which is a direct allusion to the *Poema do Contra* [Counter Poem] written by Mário Quintana. It plays with the Brazilian Portuguese verb “*passar*” [to pass] and the noun “*passarinho*” [little bird]. Quintana uses the verb in the future, “*eles passarão*” [they are going to pass] by using the second person of plural to say that while people will pass through time, s/he will become free as a *passarinho* without time concerns. Hence, Coutinho uses this intertext as a statement for the freedom of the body, or against its control.

From Riley’s words this is “perhaps the only chance to avoid retreading these constant historical loops which assert or deny a natural disposition, like pacifism, to women lies in a grander gesture - to stand back and to announce: “women” are not.”⁵⁶ Coutinho has the poetic message to apply that all visual perceptions about the female

⁵⁶ Denise Riley, “Does Sex Have a History?”, *New Formations*, no. 1, Spring 1987, p.36.

appearance can be passing away.

In our next chapter we shall therefore present that numerous autobiographic visual stories have been breaking with both gender and sexual models. We shall first analyse new proposals of *quadrinhos* published on the internet, as webcomics enable a great diffusion of autobiographic experiences among possibilities to extend visual literature with the cross-media of animations, music and interactivity.

CHAPTER IX

WEBCOMICS: THE CYBER REPRESENTATION OF WORLD[S] VISUAL LITERATURE

Visual stories created through electronic tools, and published on the internet, have been showing different social representations for their cross-media interactions. The electronic technology, subjected to our sensory system, provides self-understandings of indification sexua on the digital environment. Thus, the trans*formations of womanly bodies diffused on this transcultural structure are based on both equality and freedom for taking gender out of the normative speech.

Electronic technologies give a sense that all cultural subjects are interlinked by information. From the DNA code to cultural mediations on the World Wide Web, all digital manifestations online participate in the rhetoric of democratic equality.¹ On the internet they are challenging methods of publication and distribution of cultures. The electronic media recharacterizes *quadrinhos* into webcomics, hence it is a mislaying of both territory and nationality.

The internet is an effective media for interactions “face-to-face”, although it is not a whole community if there is not personal contact between people. According to Calhoun virtual worlds provide junctures for individuals to fantasize, to create data-serves, and to share their resources, while a “heavy reliance on the term community to

¹ María Fernandez, “Postcolonial Media Theory”, *Art Journal*, vol.58, no. 3, Autumn 1999, p.58.

describe computer-mediated groupings borrows from the warm and fuzzy conations that the idea of community has in everyday life and especially in nostalgia.”²

The seminar *O Software Livre e o Desenvolvimento do Brasil* [The Free Software and the Development of Brazil], held between 18 and 22 August of 2003, was an event organized to support the free access of computer technology. In this occasion, governmental instances were also discussing the embracing of free softwares for collective accessibility. Richard Stallman, founder of the free software movement, was received in this event with solemnity by the Minister of Culture, Gilberto Gil, and since the minister is a former integrant of the *tropicalismo*, he made a speech connecting the effects of LSD to the promotion of free technology in Brazil.³ For him the principle “information wants to be free” is the main motivation for the popularization of internet.⁴

Information on cybernetic studies, communication theory, or systems of information show that different locations are already connected in the world since a long time.⁵ Rutsky also points that freedom of information became a capitalist enterprise with its transformation into a marketable product. The cultural instances of

² Craig Calhoun, “Information Technology and the International Public Sphere”, in Douglas Schuler and DAY Peter Day (Ed.), *Shaping the Network Society: The New Role of Civil Society in Cyberspace*, Cambridge, MA: MIT Press, 2003, p.244.

³ In the 1990s the government created a reserve to encourage the development of the computer’s market in Brazil, although the Secretaria Especial de Informática, SEI, [Secretary Special of Informatics] controled the access to the internet. But for the ECO-92 the internet needed to be available as open source for the communication with the participants. Hermano Vianna, “Internet e Inclusão Digital: Apropriando e Traduzindo Tecnologias”, in André Botelho and Lilia M. Schwarcz (Ed.), *Agenda Brasileira: Temas de uma Sociedade em Mudança*, São Paulo, Companhia das Letras, 2011, p.232.

⁴ This is the slogan used by critics of intellectual property against the limitations to access the internet. It is attributed to Stewart Brand’s defense that technology should not oppress but liberate individuals.

⁵ Bateson argues that in the 1940s cybernetics was already contributing to change not only the commitment with systems of communication, but also on the transformation of understandings about what is this commitment. Gregory Bateson, *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution and Epistemology*, Northvale, New Jersey & London, Jason Aronson Inc., 1987, p.481.

information are therefore networked by economic circuits of production and consumption.

Freedom of information becomes indistinguishable from the free-flow of capital, from the so-called free market. Indeed, information is itself reconfigured in the image of capital.⁶

This is a context in which capitalism develops an aesthetic that triggers an emotional image of consume. The paradigmatic representation of freedom on capitalism corresponds to this technology, which is not just designed for economic potentials, but for “global dreams”.⁷ On the idealization of an “individual freedom” several entrepreneurs show themselves as “democratic warriors”, while they are transferring their companies to places without protection for manpower.

The exploration of the erotic by culture industry is also an expansion of capitalism with commercials, products, and services proposed in the internet. There, pornography, as a capitalized form, is a multibillion-dollar market.

It does not mean that internet constitutes sexual performances, love or intimacy as a marketing of capitalism, it shows that sex and intimacy are not free from pitfalls and opportunities afforded by the capitalist presence.⁸ The “immigration” of porn to the internet complicates models of cultural censorship and consumption, since it is still more difficult to control what is published in the internet. Therefore, for Atwood the free exchange of pornographic files is a challenge to the structures of sex

⁶ R. L. Rutsky, “Information Wants to Be Consumed”, in Sande Cohen and R. L. Rutsky (Ed.), *Consumption in an Age of Information*, London, New York, Sidney & Delhi, Bloomsbury Academic, 2005, p.66.

⁷ Calhoun, p.238.

⁸ Weeks, p.127.

industry.⁹ As the specialized websites in which the porn content is combined with cultural expressions such music, cinema, and photography to be placed in a broader cultural context that engages communities.

Altporn sites tend to address their target communities more narrowly, drawing on the iconography of subcultures such as goth or hippie and they are often characterized by the 'do-it-yourself' amateur aesthetic associated with the subcultural production of art, fashion and music.¹⁰

The word "cyber" is a powerful prefix used on numerous concerns about the expansion of the erotic imagination, since the internet becomes a medium for interactions such as cyberdating, cyberconfession, cybersex, cyberfantasy and cyberviolence. Weeks claims that from "cyber" we create questions over the importance of individual autonomy and personal choice.¹¹ And for Haraway "cyber" represents a way to subvert categories of gender, nature and culture. According to her the cyber-body with the gerund "becoming" is relevant for self-understandings.¹²

Therefore, the internet provides chances for new social connections and cultural manifestations, while we still need to weight carefully the information diffused through this media. Negromonte says that "computing is not about computers any more. It is about living."¹³ The possibilities for cultural diffusion provided by the internet show how marginal forms of visual representation are powerful apparatus to transform the representation of gender.

Therefore, whether these cultural manifestations are still embedded by commercial desires, the representation of both stability and flexibility of the "sexual

⁹ Feona Atwood, "No Money Shot? Commerce, Pornography and New Sex Taste Cultures", *Sexualities*, vol.10, n.4, p.442.

¹⁰ Atwood, p.444.

¹¹ Jeffrey Weeks, *The World We Have Won*, London & New York, Routledge, 2007, p.160.

¹² Donna Haraway, *Simians, Cyborgs, and Women: Reinvention of Nature*, New York, Routledge, 1991, p.150.

¹³ Nicholas Negroponte, *Being Digital*, Chatham, Hodder & Stoughton, 1995, p.6.

performance” between individuals absorbs the unknow. McRobbie points that “friendship, equality and difference are all now part of the vocabulary of relationships, alongside love, sex and pleasure.”¹⁴

For Schwarz, out of the unified mythology, our fight is for the genuine culture becomes seen as something illusory, and a complement to old oppressive forms.

Nesta atmosfera global, de mitologia unificada e planetária, o combate por uma cultura genuína faz papel de velharia. Fica patente o seu carácter ilusório, além de provinciano e complementar de formas arcaicas de opressão.¹⁵

[In this global atmosphere, of a unified and planetary mythology, the quest for a genuine culture makes a role of old stuff. Its illusory character is patent, as well as provincial and complementary to archaic forms of oppression.]

In the first part we pointed that the elaboration of a perception of Brazil as a land of sexual excess was part of its process of colonization/modernization. The travelers from Europe and the elite made a grand narration about the sin on the cultural practices of the natives. This tool of information institutionalized a sexual pedagogy about the “influence of tropical heat on the human’s body”, or over the “blurring” nature of Amerindians and Africans in the country.¹⁶

After the 1970s *quadrinhos* started to illustrate different representations about feelings and subjectivities based on Brazilian daily life. In the second part we presented that these visual stories indicate an imaginary still inside the spectacle that integrates culture industry.¹⁷ Yet, the colonized body, or the body of the Other, was gradually

¹⁴ Angela McRobbie, *Postmodernism and Popular Culture*, London & New York, Taylor & Francis e-Library, 2005, p.168.

¹⁵ Roberto Schwarz, “Nacional Por Subtração”, *A Foice e o Martelo*, 1983, p.4, <http://afoiceeomartelo.com.br/posfsa/Autores/Schwarz,%20Roberto/Roberto%20Schwarz%20-%20Nacional%20por%20Subtra%E2%80%A1%C3%86o.pdf>. Consulted 15 March 2016.

¹⁶ Júlio A. Simões, “Homossexualidade e Movimento LGBT: Estigma, Diversidade, Cidadania”, in André Botelho and Lilia M. Schwarcz (Ed.), *Agenda Brasileira: Temas de uma Sociedade em Mudança*, São Paulo, Companhia das Letras, 2011, p.189.

¹⁷ John Ellis, “Ideology and Subjectivity”, in Stuart Hall et al. (Ed.), *Culture, Media, Language: Working Papers in Cultural Studies 1972-79*, London & New York, Taylor & Francis e-Library, 2005, p.182.

becoming an open work after this decade. It shows a cultural anthropophagism which demarcates performances of bodies as it “would be more accurate and neutral to imagine an infinite sequence of transformations, without beginning or end, not first or second, better or worse.”¹⁸

Therefore, in this final part, we are claiming that visual literature in cyber media features a different aesthetic representation of genders, as Aarseth says “the cybertext reader *is* a player, a gambler; the cybertext is a game-world or world-game; it is possible to explore, get lost, and discover secret paths in these texts, not metaphorically, but through the topological structures of the textual machinery.”¹⁹

Cultural manifestations in the cyber world are not part of a nation, or to be colonized by soft power, since numerous visual writers have been using this electronic media to create stories with “unusual” interventions of their self-understandings about the world. With these visual creations there are the repetition of images, but they present different versions which transgress the colonialism/modernity in Brazil.

9.1 The Cyber Generation in the Crossway of Experiences

The first *quadrinhos* created in electronic format are found in the beginning of the 1990s, and they were primarily distributed in floppy disks or CD-ROMs. Thus, from the middle of this decade the computer turned into an important media for the distribution of fanzines in Brazil.

¹⁸“Seria mais exato e neutro imaginar uma sequência infinita de transformações, sem começo nem fim, sem primeiro ou segundo, pior ou melhor.” R. Schwarz, p.6.

¹⁹ Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature*, Baltimore & London, The Johns Hopkins University Press, 1997, p. 4.

The visual writer Célus created the digital fanzine *Rhereck*, 1995, to be distributed in floppy disks with reportages about underground bands, eroticism, and visual stories. He made 50 copies investing in its popularization through piracy, since he believes that this “illegal reproduction” was a perfect way to his digital fanzine be distributed without great financial investments. He also tells that the digital media gave him more opportunities to play with the colors of his illustrations.²⁰

Thus, the word “webcomics” becomes widely applied in the place of *quadrinhos*, comics or manga. Digital expressions produced and diffused on the internet are made in computing language which overthrew the use of the English in terms of a nationality. Although, in Brazil it is also called *quadrinhos eletrônicos*, or “HQTrônicas”, as Franco points, with both denominations visual writers story tell their experiences as a collective manifestation of their precarities.²¹

By the end of the 1990s the experiments of a visual literature for websites increased after the creation of the *Flash* software. It is a period with many experimentations on the possibilities for transpassing the limits of the page through the proposition of crossing-media. In 1998 the visual writer Fábio Yabu, inspired on the super *sentai* series, which were popularized by the television in Brazil from the 1970s, developed the webcomics *Combo Rangers*, 1998-2005.

It is a webcomic which has the live-action formula: five rangers, three boys, two girls, with different personalities, and powers represented through colors to fight evil

²⁰ Ronaldo Soares, “Cartunista lança “Zine Digital” com HQ e reportagens sobre música”, *Folhateen*, 17 July 1995, <http://www1.folha.uol.com.br/fsp/1995/7/17/folhateen/10.html>. Consulted on 20 November 2015.

²¹ Edgar Franco, “Histórias em Quadrinhos e Hipermídia: As HQtrônicas Chegam à sua Terceira Geração”, in Lucio Luiz (Ed.), *Os Quadrinhos na Era Digital: HQtrônicas, Webcomics e Cultura Participativa*, Nova Iguaçu, Marsupial, 2013, p.233.

entities who threats Earth.²² In the image below we see that these visual characters are written in a migrant perspective; they are heroes with different origins to make clear that their purposes of saving the Earth can be from a person born all over the place in the world.



Figure 91: Fábio Yabu, *Combo Rangers*, webcomic, 1998.

Combo Rangers was created with the software *Flash* for the addition of animations that show the process of transformation of the body of the characters. Therefore this webcomic became popular to the point of being cross-mediated on the radio and on the television. The characters were also branded into products such as

²² Franco, p.21.

lunch boxes and t-shirts. Besides, this is the first webcomic which gained a printed version through a financial support promoted by its fandom in Brazil.²³

From the 2000s numerous websites were created to host webcomics, in which we find the communion between the work of programmers, musicians or animators as part of an innovative cross-media creation.²⁴ These writers started to use techniques to expand the possibilities of interaction for the visual storytelling. It is a characteristic which can be observed on the partnership of the musician Bruno Ito with the visual writers Luís Felipe Garrocho and Eduardo Damasceno. They created the webcomics *Achados e Perdidos* [Lost and Found] in 2012 with a visual story covered by a soundtrack.²⁵ The visual writer Cátia Ana also composes her visual stories through webdesign language to explore possibilities the produce both animations and interactivity.

Thus, the accessibility of information on the World Wide Web provides a transgression of the grand narrative within the interactivity that represents a labyrinth. The interactivity is a cultural game that plays with the “common imaginary” through the hybridization of different worlds in which readers can explore ways accordingly with their knowledge.²⁶ In the labyrinth they recognize their interests by following the proposals of freedom of information. Webcomics create a “transtextual ontology”, since they are expressions of lives combining at same time different and common

²³ His first attempt to create a print version was not appreciated by the readers for its lack of interaction and precarious color pallet. Only in 2013 the publishing house JBC, with the financial support of a fandom, printed the version *Combo Rangers: Somos Heróis* [Combo Rangers: We are Heroes]. Roberto Elísio dos Santos, Waldomiro Vergueiro and Victor Wanderly Corrêa, “The Manga Style in Brazil”, in Casey Brienza (Ed.) *Global Manga: “Japanese” Comics Without Japan?*, New York, Routledge, 2016.

²⁴ Franco, p.23.

²⁵ Roberto Elísio dos Santos, Victor Corrêa and Marcel Luiz Tomé, “As Webcomics Brasileiras”, in Lucio Luiz (Org.), *Os Quadrinhos na Era Digital: HQtrônicas, Webcomics e Cultura Participativa*, Nova Iguaçu, Marsupial, p.47.

²⁶ Aarseth, p.76.

cultural elements from cultures. The proposal of the transculturality with the personal stories produces numerous simulations against the fixed mythology.²⁷

On the simulation of mythologies in webcomics there are possibilities to recombine media and cultural expressions in which images are to be transformed. This “unfixed perspective” relays on autobiographic experiences for a network of affection with connections and possibilities of solidarity, principally for the trans*formation of the representation of both bodies and genders.²⁸ In the next section we begin to apply that webcomics are *quadrinhos*, comics, manga and all other visual literatures produced to constitute transcultures with manifestations focused on issues about sexuality and genders.

9.2 Trans Women in Webcomics: The Sexual Confession in Visual Literature

Visual stories created as autobiographic expressions combines personal memories, thoughts and experiences. Since a long time they are a form of expressio in which many individuals can interrogate contexts of their social life. Without the pedagogical narrative personal feelings are placing both time/space to gain powers in the world. As they deconstruct believes of the existence of a fixed sexual identity, through this section, we shall see that intimate ways of story tellings go forward for the representation of an unfixe body.

²⁷ Hiroki Azuma, *Otaku: Japan's Database Animals*, trans. from the Japanese by Jonathan E. Abel and Shion Kono, Minneapolis & London, University of Minnesota Press, 2009, p.84.

²⁸ Tania Modleski, *Feminism Without Women: Culture and Criticism in a "Postfeminist" Age*, New York & London, Routledge, 1991, p.17.

Women since a long time have been creating this genre of literature, as Brogniez points intimacy is not a domain exclusive for females, but they play a role important in questioning sexual identity and in the creation of a space of visibility.

La sphère intime n'est évidemment pas un domaine réservé aux femmes, mais elle continue à exercer auprès d'elles un pouvoir productif dans le domaine artistique, comme moyen de questionnement de l'identité sexuée, lieu d'expression d'un point de vue spécifique (par rapport au corps et à la sexualité, notamment) mais aussi comme rampe de lancement et espace de visibilité.²⁹

The first writers who "specialized" in expressing his biography in visual literature was Justin Green with *Binky Brown Meets the Holy Virgin Mary*, 1972. He created a mask of his life to describe perceptions about periods affected by an obsessive-compulsive disorder, in which objects around him transformed into a disturbing phallic shape. In the story, while he tries to avoid the gaze of sin, he also confronts the imposition of Catholic feelings by smashing statues of the Virgin Mary.

Robert Crumb is also famous for his "sexual deviance" after creating fanciful stories to show his sexual imagination towards popular female characters such as Sheena, the queen of the jungle, or cheerleaders in sadomasochist moments. With his wife, the visual writer Aline Kominsky-Crumb, it was created also visual stories about their unconventional daily relationship as a couple in *Alice and Bob's Dirty Laundry Comics*, 1974.

The autobiographic is a declaration of different sexual worlds that opens intimacy, establishes dialogue, performances, parodies and transgression in the world. For Handyside if these stories are combined with humor, parody and irony, they

²⁹ Laurence Brogniez, "Féminin Singulier: Les Dessins du Moi. Julie Doucet, Dominique Goblet", in Björn-Olav Dozo and Fabrice Preyat (Dir.), *La Bande Dessinée Contemporaine*, Textylless, Revue des Lettres Belges de Langue Française, n.36-37, Bruxelles, Le Cri, 2010, p.121.

transmit the impression of an “authentic voice” as an intimate confession which does not govern sexual stereotypes.³⁰ The autobiographic characters undermine an alleged authenticity for a sexual categorization, and they increase the trans* formative power by the communion of different voices.

Besides, in autobiographic manifestations there are not the creation of an authentic voice, but a dialogue in which many voices debate cultural meanings through the encouragement of communitarian creations.³¹ In visual literature, particularly, we find three important features of such autobiographic productions. First, the intimate constitutes a mask of the visual writer, on her or his imaginative social universe, which is also touched by the readership. Second, they find different ways to visual experimentation and political resistance, since they are self-identifications turned into cultural manifestations more tangible for personal testimony. Third, as Echols claims, reports of gender oppression are an anchor to replace the dominance of one unique history.

We are informed that if repression has indeed been the fundamental link between power, knowledge, and sexuality since the classical age, it stands to reason that we will not be able to free ourselves from it except at a considerable cost: nothing less than a transgression of laws, a lifting of prohibitions, an irruption of speech, a reinstating of pleasure within reality, and a whole new economy in the mechanisms of power will be required.³²

Thus, autobiographic visual literature is a way to see gender not as something only reserved to binarities, but as part of individuals who have been hammering the

³⁰ Fiona Handyside, “Authenticity, Confession and Female Sexuality: From Bridget Jones to Bitchy”, *Psychology and Sexuality*, vol.3, n.1, 2012, p.42.

³¹ Handyside, p.52.

³² Michel Foucault, *The History of Sexuality: An Introduction*, trans. from the French by Robert Hurley, vol.1, New York, Pantheon Books, 1978, p.5.

antagonism of gender. A queer subjectivity towards the questioning of how we can get out from the sexual duplicity that leads violence and oppression in society.

We observe that in the manga-inspired *quadrinhos* created by queers there are autobiographic stories to offer a self-engendered force which trans*forms the representation of the womanly body in visual literature.³³ Transgender representation shows a recurrent script which talks about sad and tragic experiences, and about the difficulties of the transition of gender. For this reason they are an important reference for our discussions about the representation of genders in transcultural studies, showing effects and remnants of a social trauma which cannot be symbolized just through language. They remain in our present situation, as a state of people's ability to disrupt violence in their daily life.

This is something peculiar for visual writers who need to remember the violence for subvert the colonized cultural representation. The subversion, hence, represents "souls in shock" in Brazil, who have been constantly taken out of the grand history, while they still remain as part of this same history with a strong will to modify visual perceptions.

The documentary series *Liberdade de Gênero* [Gender Liberty], 2106, by João Jardim, shows in the first episode "A História de Amanda" [The History of Amanda], who is a trans woman educated as a male child in the countryside of Brazil.³⁴ [He] played video games, and enjoyed to pick up female avatars, because they looked more attractive for [him]. After playing as girls in the virtual worlds of video games [he] discovered that on the internet there are more options for genders that could be more

³³ Samanta Coan, "Desenhando Gênero: Quadrinistas Trans*Ganham Espaço e Mobilizam Novas Representações", *Risca*, Memória e Política das Mulheres nos Quadrinhos, n.1, November, 2015, p. 14.

³⁴ *Liberdade de Gênero*, "A História de Amanda", ep.1, Directed by João Jardim, GNT, 19 October 2016.

suitable of [his] world. [He] also observed that there are numerous transsexual characters in both manga and anime. These sources stimulated [him] to cosplay as female characters in events in which with all cultural references helped [him] to embody a sexual identification different from the one taught when [he] was a child. They led [him] towards the decision to pass through a gender surgical reassignment in Thailand, but before she needed to earn money to accomplish such decision in another country.

Amanda moved to Hong Kong for opening a business to export erotic female clothes to Brazil. In this city she created the You Tube channel *Mandy Candy*, 2014, to talk about her trans* experiences in a different world. Thus, with the history of Amanda we note that the transtextuality between gender self-understandings in social media stimulated her to show a trans* woman who migrates in-between worlds. On the internet she diffuses videos of her daily life as a trans woman born in Brazil and living in Hong Kong. She has a playful strong voice which is an example of the queer transnational spaces that subverts the twofold of gender. She constantly becomes somebody else with all these experiences, as she also plays video game, reads manga, and watches anime. Therefore, her cross-cultural autobiographic performance is inside the hybridism of the mediatic structure.³⁵

In *quadrinhos* trans* we have the example of the graphic novel *Malu: Memórias de uma Trans* [Malu: Memories of a Trans], 2013, by Cordeiro de Sá. It was created from his meetings with a trans woman friend. The relate of her drag queen performances showed to him that gender identification is a mask towards the sexuality. Therefore, De Sá started to note that the descriptions of her pain and joy

³⁵ Muniz Sodré, *A Verdade Seduzida: Por um Conceito de Cultura no Brasil*, Rio de Janeiro, Francisco Alves, 1988, p.50.

with the idea of writing a visual story to be part of the LGBTQIA world. For the graphic composition of this *quadrinhos* he decided to use manga-inspired traces with the illustration of the characters drawn on black and white photography.

On the second image, reproduced below, we see that the visual story starts with a presentation of the main character. She says that through her life she was called of many names “*esquisito*” [weirdo], “*viadinho*” [little faggot], “*bicha*” [queer], “*puta*” [whore], “*perversa*” [perverted], “*aberração*” [freak]. But [her] history starts when she was just called “*filhinho*” [little son] and [her] father was showing what meant to be a “*mulher de verdade*” [true woman] using the example of the *rainha da bateria* [queen of the drums] of the *carnaval*. Thus, in the final frames, we learn that she, as child educated to be a boy, subverts this knowledge by identification of becoming this true woman.

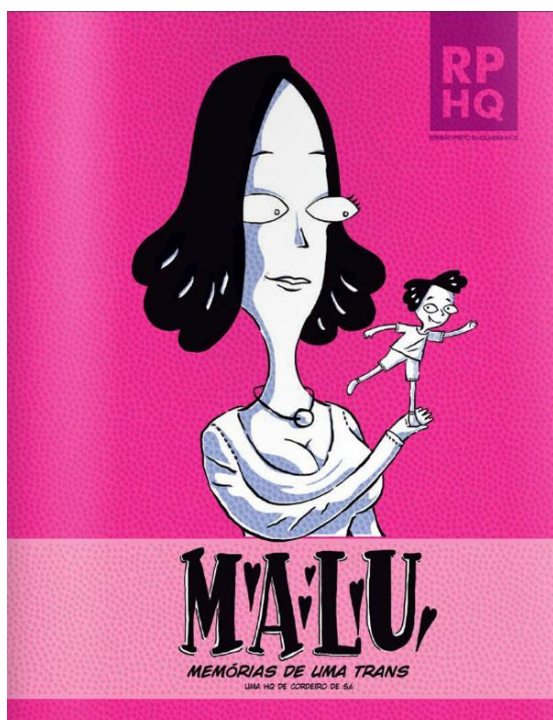


Figure 92: Cordeiro de Sá, *Malu: Memórias de uma Trans*, graphic novel, cover, 2013.



Figure 93: Cordeiro de Sá, *Malu: Memórias de uma Trans*, graphic novel, page, 2013.

The visual writer Ellie Irineu is a trans woman, biromantic, colorblind, half deaf and atheist. She does not participate actively in fandom, but she creates visual stories in which many characters resemble herself. They have brown skin and they are illustrated through techniques inspired from manga to the fantastic worlds. She plays to draw Pokémon-like monsters and has a project which sets a *shōnen*-like scenario where characters with bright eye colors and super powers would experience gay romances. Irineu also created the bilingual *quadrinhos* *Strangers: Stories About People You Don't Know*, 2016, with a collection of stories about people who were randomly contacted on the internet. It tells stories about the difference of affective experiences, based on testimonies that show that our life choices are queer.



Figure 94: Ellie Irineu, *No Title*, portrait, 2016



Figure 95: Ellie Irineu, *RPG Character*, visual character, 2016



Figure 96: Ellie Irineu, *No-Title*, illustration for the website *Autostraddle*, 2016

Samie Carvalho, another visual writer, with the webcomics *Sasha, a Leoa de Juba* [*Sasha: The Lioness*] transformed her history into an epiphany about being a woman in a male body. She says that this is her metaphor about an anthropomorphized person who draw with Disney/Warner-inspirations to show how trapped a body can be inside a society. The visual writer Kylie Wu also publishes the webcomic *Trans Girls Next Door*, 2013, to constitute a virtual space of memory about her experience adapting her body. And Sophie Labelle in her website sends positive messages about bodies out of the heteronormativity, as she teaches in an elementary school in Canada. Her visual characters are children who are questioning the pedagogy of their sexuality and gender identification.

Therefore, there are numerous webcomics being published around the world to follow a common perspective about genders, image and sexuality. They create a virtual space of memory for the body be unfixed in its performances.

9.3 The Inverted World: After the *Carnaval* as Sexual Citizens

The analysis of the representation of the womanly body in this part is meant to be a return, or a motivation for scaping the “redouble alienation”, since for Irigaray the problem of woman cannot be put in a female side. If it is the case woman’s otherness would be “reabsorbed and reduced by masculine discourse and practice.”³⁶ The redouble of genders is also subjected to power relations, which demonstrates a common search to decolonize corporal representation.³⁷

³⁶ Luce Irigaray, *This Sex Which is Not One*, trans. from the French by Catherine Porter and Carolyn Burke, Ithaca and New York, Cornell University Press, 1985, p.126.

³⁷ Luce Irigaray, *Speculum of the Other Woman*, trans. from the French by Gillian G. Gill, Ithaca, Cornell University Press, 1985, p.189.

Visual writers, as sexual citizens, with different identifications of gender are becoming alive inside the complexity of their autobiographic story. Their “unknown sexuality” shows numerous visual contradictions of a colonized representation. These visual contradictions have intimate points, which were not yet part of the public view because of fear of violence. This is a play on the public arena by inspiration of such visual manifestations created by individuals who are marginalized for their sexual identification.³⁸ Their inspirations show demands on the respect of both cultural difference and sexual identifications, since De Lauretis says that every gender statement interconnects implies a change of signification with social effects.

The sex-gender system, in short, is both a sociocultural construct and a semiotic apparatus, a system of representation with assigns meaning (identity, value, prestige, location in kinship, status in the social hierarchy, etc.) to individuals within society. If gender representations are social positions which carry differential meanings, then for someone to be represented and to represent oneself as male or as female implies the assumption of the whole of those meaning effects.³⁹

However we point that the characterization of gender in *quadrinhos* or webcomics cannot be justified as a transformation of the person, since to transform individuals restrict a “human essence” metamorphoses through lifetime.⁴⁰ Visual stories create alternative worlds to opening more cultural arteries. They have been illustrating the representation of life within the “minor condition”, which does not stand out a “fiction versus reality”. On contrary this is their way to manifest worlds where both freedom and equality are based on difference.

³⁸ Jeffrey Weeks, “The Sexual Citizen”, *Theory, Culture & Society*, vol. 15, no. 3–4, 1998, p.36.

³⁹ Teresa de Lauretis, *Technologies of Gender: Essays on Theory, Film and Fiction*, Bloomington, Indiana University Press, 1987, p.5.

⁴⁰ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, New York & London, Routledge, 1990, p.3.

The womanly body has been hybridized in the worlds of visual literature, thus [woman] conveys different voices for a social discharge of the representation of genders. The complexity of these “fictional” struggles offers a wide range for symbolic configurations of the difference. They are also a form to posit ourselves as different beings on sexuality. Both desire and fantasy are part of the borders between popular culture and culture industry, but also of social movements.

As the desire for beauty in the *kawaii* fantasy of the *shōjo* can translate a feminine anguish to show the horror on prettiness. This is an other side of the beauty industry which is queer-subjected by the *josei* manga. *Kawaii* stories are transforming into psychological thrillers to trans*gress more and more the cultural borders between popular culture and industry culture.

For Berlant and Warner queer subjectivities do not promote the construction of a new culture, but of cultures with marginal stories that have been “amalgamating politics and feeling in a way that requires constant syncretic gestures and movements. The queer commentary drives into visibility both cultural productions of different sexualities and the social context of affective feeling.”⁴¹ The performances of the womanly through queer manifestations rescue cultural gaps, where the options for [she] or [he] are not considered as genders inside a normative instance of representation.

There are not correct levels for a feminization or a masculinization; the representation of genders is inside a swirl of corporal performances. Yet, “gender” still demands a sense of “indifference” towards the national bureaucracies which

⁴¹ Lauren Berlant and Michael Warner, “Sex in Public,” *Critical Inquiry*, Intimacy, vol.24, no. 2, Winter, 1998, p.347.

constantly demand a female or male identity. While we live daily with the collective “other” to be more than we are “allowed” to be.⁴²

The construction of genders is both a product and a process of a body represented by image, and everything which is represented as a “sex” affects the transformation of cultures. Thus, we need to valorize every expression that shows genders outside institutional boxes, without backs and forwards of a colonized pastness. Histories in-between what we need to leave behind connects different sexual mythologies.

⁴² *Liberdade de Gênero*, “Wallace”, ep.5, Directed by João Jardim, GNT, 16 November 2016

EXITS

Within the numerous cultural manifestations in Brazil, the *quadrinhos* here analysed concerned the representation of the womanly to show female experiences and their queer transnational networks of solidarity. Since visual representation was our theoretical instance, thus, we found that different cultures enable trans* formations of the representation of genders through *quadrinhos*. Although, these transformations inside the gender entropy were not enough for our game of trans* point differences.

From this entropy, inspired on the documentary series *Liberdade de Gênero*, directed by João Jardim in 2016, we expanded the perspective that a person does not transform into somebody else, but s/he is part of transformative performances through her/his life to resist the pastness of the colonized sexual mythology. Thus, the performance on the creation of visual stories was our main criteria for showing the transformative power of representation towards the decharacterization of genders in dominant structures.

As we conclude this thesis with a “desire” for its further appropriation, defragmentation or even continuation, we entitled this conclusion as exits from hazardous historical perspectives. Moreover, we were also inspired by writers such as

Canclini, Cixous and Clément, and Lee.¹ Within their perspective we looked to find ways out of daily violence, hence we propose an exit from terms such as “mass culture” or “man/humanity” that vision culture as something created by and for people on basis of homogeneity and gender discrimination.

Transcultural studies propose theoretical ways for exiting such linguistic determinations, as it is against purposes to establish cultural domination. Besides, transculturality represents voices which were not listened before. In this relation between voice and image, the voice is not limited to be a sound, but a powerful manifestation that points us out gaps to exit the homogenic gaze. It brings rich and complex cultural structures in-between cultural manifestations and academic writing.

In the development of this thesis, we perceived that the word “minor” has a great presence in theories that defend the importance of cultural manifestations created by marginalities. However, “minor” can be also misunderstood through indications about a lesser or secondary cultural instance. Therefore, “queer” becomes a time-adequate replacement that preserve the marginal context, while it furthermore empowers what is “minor”.

There are artistic techniques which became broadly known for their specific way to represent a subject. They present nomenclatures which are not related to authorship neither to a nationality; they explain cultural particularities about ways to reproduce reality, time and space. For example, when we say there is a “Rashōmon effect” in a cultural work, we meant that it express different interpretations of a

¹ Néstor G. Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, trans. from the Spanish by Christopher L. Chiappari and Silvia L. López, Minneapolis & London, University of Minnesota Press, 1995, Hélène Cixous and Catherine Clément, *The Newly Born Woman*, trans. from the French by Betsy Wing, London, I.B. Tauris Publishers, 1996, and Gregory B. Lee, *China Dreaming*, Lyon, © Gregory B. Lee, 2015, in *Academia*, https://www.academia.edu/16622586/CHINA_DREAMING_Latest_Edition_, p.49. Consulted on 8 February 2017.

moment. And this is a term inspired on the film *Rashōmon*, directed by Kurosawa Akira in 1950.

Both culture industry and popular cultures determine these transtextualities, as the case of the “Bollywood Dance” which has been not only inspiring the world cinema, but also street flash mob performances transmitted on the internet. Besides, in the “Bollywood Dance” there is layers between popular culture and culture industry created in India, which corrupts the idea of cultural “authenticity” and “influence”. As it is a dance inspired on the musicals produced in Hollywood from the 1930s, and it is also an overlay of the opera created in Italy. Bollywood Dance reverses it’s foreign sources of inspiration, since we find it in films such as the Oscar awarded *Slumdog Millionaire*, 2009, directed by Danny Boyle, among other cinematographic productions without a direct reference to India.

Therefore, extensively in human time, creative processes for dance, theater, illustrations, music, photography, films, visual literature, video games, there are always older and “foreign” origins to compose “new” aesthetics. We see it by techniques such as chiaroscuro, plongée, déjà vu or flashback. These words are not foreign anymore, but inputs for artistic admiration, transformation and hybridization which are found in cultural manifestations independent of the territory.

As in this thesis we saw that manga has joined this common nomenclature. It is a visual literature created inside Japan, and this is a Japanese word, however as popular culture and culture industry it does not belong to the country. Manga arrived with the Japanese immigrants in the start of the twentieth century in Brazil, and it was first used as inspiration of visual writers with Japanese ancestry to create *quadrinhos*. From the 1970s, it gained a different perspective due to the development of the

television and Cool Japan. And we say that there is not also a Brazilian manga as much as *quadrinhos* does not belong to Brazil either. Besides, *manhwa*, created in South Korea, has been mentioned in different *quadrinhos*, since we find the use of nomenclatures that concerns techniques of the *manhwa*. Hence, this is a cultural form that also migrates to another parts of the world as a global technique of visual literature.

Manga also created an aesthetic commodity with bases on the capitalism emotional, mainly through *kawaii* products such as the *Miss Manga Makeup*, which is promoted by the transnational company L'Oréal Paris. From this perspective, we point that *josei* manga is an innovative genre that criticizes the parameters of female delicacy with the creation of visual stories about the horror of womanly bodies imprisoned by beauty. Thus, if the delicate “woman” becomes a “monster”, she was “touched” by female visual writers who want to dismay the idea of body perfection.

The genre of psychological horror supplies numerous critics about the symptoms of beauty industry in the world. As we observed that female visual writers who creates this genre in *quadrinhos* have been relating terror to a fashion industry. They show the grosteque of plastic surgeries for enlarging eyes, to change face formats, or the stimulation of health problems of food dysfunction, anorexia and bulimia.

It is part of a queer state which goes towards the exits mentioned above, in which we are to find different worlds with great openness for the hybridization and engagement of local sensibilities. Therefore, the cultural databases are constantly switching through such trans* networks to show variations on critical points of social

body representation.² Inside these transnational networks, for example, there are relations of affectivity and solidarity without authoritarian values.

The corruption of gender stereotypes goes towards a sense of difference in belonging, and the visual stories interlace numerous sexual mythologies into utopic or dystopic parodies. They show different realms, territories, governments and individualities.³ They reveal, in-between new and old cultures, a constant metamorphoses of daily life withing realities marked by the diversity of the local and the foreign.⁴

However, whether we are claiming a cultural insurgency by the emphasis on parodies, this insurgence first need to be a counter political act to both destabilize and defamiliarize the ideology in myths.⁵ For this reason, a nation state cannot “create” culture, since it corrupts the multiculturalism by the institutionalization of one mythology. It nullifies the integrity of transnational movements with censorship, assimilation or encouragement of moral panic. A nation state needs to grant to its citizens the right to experience creativity and the diversity of cultural manifestations.

We placed the womanly body in *quadrinhos* to posit her social imaginary inside Brazil, therefore, she is part of a sexual mythology colonized by Catholicism, modernity and capitalism. For reasons exposed in our three parties, we showed that different worlds of sexual fantasy became our “science” to find solutions towards discriminatory

² Jean Baudrillard, *Simulations*, trans. from the French by Paul Foss, Paul Patton, and Philip Beitchman, Los Angeles, Semiotext[e], 1983, p.129.

³ Paula Webster, “The Forbidden: Eroticism and Taboo”, in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, Boston/London/Melbourne/Henley, Routledge and Kegan Paul, 1984, p.390.

⁴ Darcy Ribeiro, *O Povo Brasileiro: A Formação e o Sentido do Brasil*, São Paulo, Companhia das Letras, 1995, p.20.

⁵ James Holston, “Citizenship Made Strange”, in James Holston, *Insurgent Citizenship*, New Jersey, Princeton University Press, p.34.

sexual representations, although in our scientific fantasies there are also desires for “alternative worlds” compensate our “real faults”.⁶

Mythological instances in Brazil surrounds cultural hybridizations and *mestiça* bodies performed through numerous anthropophagic subjectivities. As they present intertextualities between politics and cultures, the anthropophagic subjectivities also turn parodies into mythologies. And mythologic parodies embed transgressive meanings to what is copied and subtracted in order to form transnational queer networks which provide affective and solidary relationships inside and outside one country.

Mythologic parodies in Brazil have two separated instances: the nation state and people living in this territory.⁷ For example, parodies of travelers’ guide, superheroes and Disney’s characters have subtracted characteristics of popular culture to create an idea of hero who barely had possibilities to survive in the country. These characters are virtuous figurations of a homeland subjected by a dominant fantasy, hence they are pedagogic enough to became incrustated in modernity.

The constitution of both feminine role and gaze in Brazilian modernity transformed he into something ambiguous. This is the female ambiguity in visual literature which becomes an empty shell, since Catholic’s interpretations about sex in the tropics first enriched it with taboos and Manicheism.⁸ The formation of a female erotic imaginary received all the charges of such religious polarities.

⁶ Raoul Vaneigem, *The Revolution of Everyday Life*, trans. Donald Nicholson-Smith, London, Rebel Press, 2001, p.268.

⁷ Roberto Schwarz, “Nacional Por Subtração”, *A Foice e o Martelo*, 1987, p.14, <http://afoiceeomartelo.com.br/posfsa/Autores/Schwarz,%20Roberto/Roberto%20Schwarz%20-%20Nacional%20por%20Subtra%E2%80%A1C3%86o.pdf>. Consulted 15 March 2016.

⁸ Richard G. Parker, *Bodies, Pleasures and Passions, Sexual Culture in Contemporary Brazil*, Nashville, Vanderbilt University Press, 2009, p.77.

Since woman has an utter presence in *quadrinhos*, she customs numerous different roles through the same calcified recipient: the pure virgin, the resilient mother, the seductive whore, the devil voluptuous, among other entities. Therefore, we regard “woman” in *quadrinhos* as a ghost that utters speech to later transmit the subjective effects of a sexuality more based on her personal daily life. Yet, where a female “I” is becoming, she can be called or named through different dialectic invocations, before appointments or categorizations.⁹

On the one hand, she shall represent someone who did not exist inside a territory, and on the other, through the foreigner female peel, she shall be autonomous from the imposed social misogyny. The “foreigner” element places her into worldly imaginaries, as an open character who are manifesting desires and anxieties through fantasy. This is her *modus operandi* for breaking fixed identities or social borders for genders.

The realism of the body in world visual literature is part of the fantasies of many women, and for a womanly body recharacterization, they become the main player of the economic “reality show” which is distributed transnationally. We observed that her performances in both popular culture and culture industry have cultural capital to appropriate the ambiguities of the female for a self-understanding. The connection between testimonies, autobiographies and expressions for sexual emancipation within fantasies, gives to her the ability to turn her dreams not merely into symptoms, but into cultural performances inside networks of creations.

Their visual creations show gaps between herself and the Other inside the “patriarchal property”, where not only her, but we are the body that refuses to inhabit

⁹ Judith Butler, *Bodies That Matter: On the Discursive Limits of “Sex”*, New York & London, Routledge, 1993, p.225.

a fixed identity. As civilians, we live through normative apparatus which act upon in our names and our identities to reinforce borders of civil rights through passports, fingerprints, photographs and signatures. They are our inevitable repositories of control in documentary and classificatory grids related to the state of gender, religions, property, ethnicity, literacy, criminality or sanity.¹⁰ This is a great power that place us into social conditions based on categorization and institutionalization.

Soft power integrates these interpretations about what is external and internal in the control of citizenship inside a country. Although this is not a concept applied in our consulted literature about the cultural politics in Brazil, we see that in the country there are numerous soft strategies to defend “freedom” and “democracy” within the uses of alienating games for cultural exclusion. Since Brazil had two large periods of dictatorship, which in odd ways are still part of some historic denials, therefore Brazilian governments have been organized through the creation of soft powers that force its citizens into marginalization, principally when they need to believe and to be remembered in what they belong.

The Disneyfied promotions or Cool Japan kitties are a main reference of the transnationality of power apparatus which recycles worldly the gender representation through cultural products.¹¹ We observed that these soft constructions try to nullify what is “uncomfortable” in transculturality by limiting cultures into something highly specialized inside the national identity. In this context, the representation of multicultural differences acquires economic value in globalization, and the main goal of transnational corporations is to sell one homogeny idea of nation on global scale.

¹⁰ Rogers Brubaker and Frederick Cooper, “Beyond “identity””, *Theory and Society*, n.29, 2000, p.15.

¹¹ Anna Marie Smith, *Laclau and Mouffe: The Radical Democratic Imaginary*, London & New York, Routledge, 1998, p.197.

In Brazil, for example, this “cultural Brazilian brand” includes Havaianas®, the tropical slippers, *bossa nova* music, *mulatas do carnaval* and *novelas* [soap operas]. In Brazil, woman is literary called a “national passion” within a semiotics that gives her a capital value on miscegenation and eroticism. As we live at the same time connected with old and contemporary references this semiotics also exposes woman to violence, since the subordination of her sexuality goes towards a *simbologia nacional* [national symbol] appropriated by global advertisements.

She is often placed in visual representations that promote sexual tourism in the country through a “propaganda” that brings grave problems for women in daily life. This propaganda creates transnational networks for sexual exploitation that invest in prostitution or feminicide.

For example, in the past two years Brazil hosted two main global sport events: the FIFA Worldcup Brazil in 2014 and the Rio Olympic and Paralympic Games in 2016. In the first, the FIFA’s official music clip has the Cuban American rapper, Pitbull, interpreting the song “We are One”, also known as “Ole Ola”. Alongside him, we find two female singers, the *axé* singer Claudia Leite and the actress and singer Jennifer Lopez performing the stereotype of a “female Latina” by shaking and rubbing their bodies in the rapper.

These female singers, “mestizas”, shall better measure the symbolic price of such representation of the latin woman in globalization, principally when they accept to perform such damaged representation in global events. As they are part of the culture industry and popular culture in different countries, they are responsible to use their global presence to combat the stereotype of the female gender.

For the Rio Olympic and Paralympic Games in 2106, two cute hybrid monsters *Pokémon*-inspired were created to be its mascots. The website of the event described them as a mix of the Brazilian fauna and flora, popular culture, animation and video game characters.¹² As shown below, the character on the left is a mix of different native animals found in the country, although it resembles just as a *kawaii* cat. And the other, on the right, representing the Paralympic Games, is a plant monster who illustrates the flora and cultures of Brazil. It is a plant with a blue body and a surrealist leaf hair style.



Figure 97: Rio Olympic and Paralympic Games, Vinicius and Tom, mascots, 2016.

They are the result of the playful anthropophagic subjectivity in Brazil, which was often mentioned in this work. These characters are magical creatures born in Brazil, who are promising “Olympic incantations” through their supernatural *pokemon*

¹² *Olympic Games*, “Rio 2016 Mascot”, <https://www.olympic.org/rio-2016-mascot>. Consulted on 4 November 2016.

powers. They democratically got their names through a national campaign which offered three options: Oba and Eba, Tiba Tuque and Esquindim or Vinicius and Tom. Most of the voters identified more with the last option, as it was a homage to two famous *bossa nova* singers.

With their given names, the mascots start to represent a typical transnational Brazilian brand, the *bossa nova* music marked transnationally by the restless tune “Garota de Ipanema” [Girl from Ipanema], composed by Tom Jobim and Vinícius de Moraes in 1962. After 54 years of popular music in Brazil, the mascots became gendered as males who like girls from Ipanema, one of the richest neighborhood of Rio de Janeiro, in an event that raises great issues about gender divisions.

These transnational enterprises have been constantly misplacing popular links of the cultures in a country, since they lack creativity. But, outside these soft investments, the representation of the womanly body is not fixed, even though her bodily formation remains sensualized and eroticized in Brazil. As we saw that *novelas* [soap operas] are created as open stories to be adapted accordingly with the acceptance of the audience and its critics.

Productions such as *O Bem Amado*, 1973, by Dias Gomes, show political corruption in Brazil, with the uses of a fantastic surrealism, the soap opera *Escrava Isaura*, 1976, by Gilberto Brazil, tells the miseries of a white girl enslaved for being the daughter of a black woman, or *Avenida Brasil*, 2012, by João Emanuel Carneiro, a *novela* about a girl who wants revenge for being abandoned in a landfill when she was a child. Thus, these soap operas have been pointing social perspectives of the cultures in Brazil as a product made also for exportation. These stories would provide a further analysis about the ways in which female characters in culture industry englobe a

transnational subjectivity out of homogeny. As cultural frontiers are not going to disappear, the *novelas* produced in Brazil become more visible for negotiations and renegotiations of the sexual mythology. Hence, we do not need to wait for an end of nationalism, since we are also amid the increase of fundamentalist states.¹³

Immigration is part of these transmissions of cultural differences, and it has a powerful counter discourse against cultural homogenization. Through this thesis we saw that immigrants have been hybridizing *quadrinhos* since the nineteenth century.¹⁴ And as we considered economic and “eugenic” relationships between Brazil and Japan, Brazilians Japanese are cultural broadcasters who hybridized many geographical scenarios of Brazil within their manga-inspired *quadrinhos*.¹⁵

The “foreigner” who in constant movement also helps us to keep becoming unpredictable and different from the “global dream”, since we cannot ignore that many people are living in situations where they are not considered “citizens” inside a country.¹⁶ It raises questions about meanings of citizenship in a globalized world, as we live in “one world” where individuals still need to both renegotiate and recode their universal beliefs on a daily basis.¹⁷

Personal freedom for women first means testifying sad memories or sordid crimes, however, their memories also open spaces to powerful voices speak louder about their condition. For this reason, networks of solidarity show that women’s experiences are in constant intercommunication. For example, as South American

¹³ Ernest Gellner, *Nations and Nationalism*, Oxford, Basil Blackwell, 1983, p.57.

¹⁴ Seyla Benhabib, “Borders, Boundaries, and Citizenship”, *PS: Political Science and Politics*, vol.38, no. 4, October 2005, p.674.

¹⁵ Thomas H. Eriksen, “Ernest Gellner and the Multicultural Mess”, in Siniša Malešević and Mark Haugaard (Ed.), *Ernest Gellner and Contemporary Social Thought*, New York: Cambridge University Press, 2007, p.182.

¹⁶ Ruth Lister, “Citizenship: Towards a Feminist Synthesis”, *Feminist Review*, n.57, Autumn 1997, p.36.

¹⁷ Gregory B. Lee, *Troubadours, Trumpeters, Troubled Makers: Lyricism, Nationalism and Hybridity in China and its Others*, Durham, Duke University Press, 1996, p.26.

countries have had numerous crimes committed during their dictatorships, we find groups such as the Madres de Plaza de Mayo [Mothers of the Mayo Square], a powerful female collective which demands truth about the “mysterious” disappearances of many people in Argentina. The power of this maternal voice in Brazil is also focused on the “truth” on justice from the creation of the Comissão Nacional da Verdade [National Commission of Truth] in 2011 to investigate civic and human violations which happened in the country between 1946 and 1988.

Female memories have been they created a memorial for the first female visual writers in Brazil, who had insufficient recognition over the years. The concern to create this memorial is part of the publication of articles and interviews about how female visual writers are both writing and illustrating stories to represent themselves in the world. From the analysis of such collectives, for example, we found that the representation of black women by themselves has been encouraging the loss of visual guides in which the white skin is always the main character.

As in the web strips *A Kindumba da Ana*, 2013-, in which the visual writer Francisca Nzenze creates strips inspired on testifies of black women, mostly from Angola. She draws stories about their bodily experiences published in the website *Angolanas Naturais e Amigos*, A.N.A, [Natural Angolan and Friends]. This is a contrast to the previous cultural standardization of visual literature, since we note that queers of colors have been showing that the rights for both difference and cultural diversity are as much local as global.

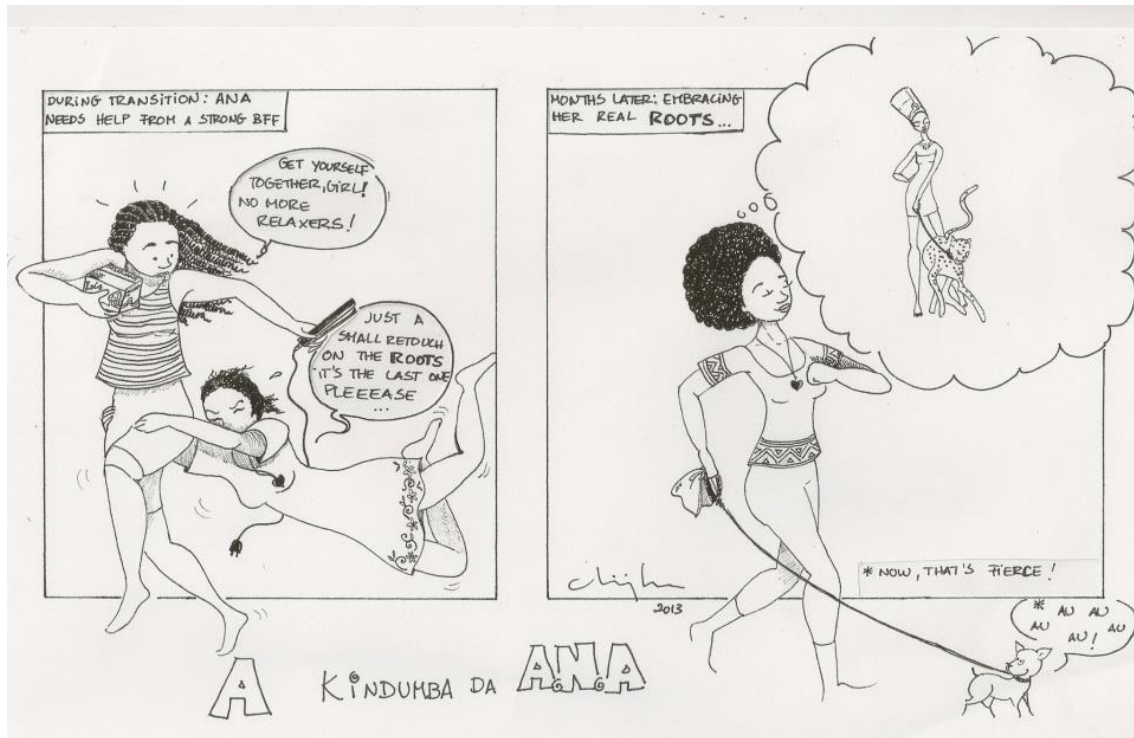


Figure 98: Francisca Nzenze, *A Kindumba da Ana*, visual strip, 2013.

Transcultural networks do not need to have closer territorial connections. Female visual writers have been telling their life experiences from different continents to expose violence in diversified social conditions. This is a characteristic of the visual stories of Marjane Satrapi in *Persepolis*, 2000-2003, in which she brought visibility for women who are cooped up inside national and religious boundaries in Iran amid a necessity to immigrate/escape from this territory. Thus, the interconnection between inflicted lives of women carries the global into local experiences, and it bridges distances for the exposition of issues on sexuality, intimacy, social rights and civil responsibility.¹⁸

Since this is the world of global dreamers, but who every day show themselves more constrained by “democratic” conditions inside a country. Their difficulties to

¹⁸ Jeffrey Weeks, *The World We Have Won*, London & New York, Routledge, 2007, p.4.

classify a national Culture relies on the impossibility to maintain lucidity in official attempts.¹⁹ Therefore, we need to consider alternative paths that can lead us to a queer decolonization of culture, since cultures in *carnaval* shall conduct us to ways out of homogeneity.

Collectivity leads us to a recognition that politics of citizenship need to keep an internationalist agenda that avoids the creation of trends of exclusion.²⁰ They valorize histories and testify about people “getting out of the closet”, which moreover features gay and queer performances through carnivals, books, or media.²¹ Histories of self-invention are becoming our creative common with a sense of belonging that valorizes difference.

Women in Brazil are “alive” by a “*présence africaine*” mixed to aboriginals and numerous other migrant intertextualities.²² In this exit we are giving emphasis to the African presence as an example of cultural manifestations which are not part of a colonized mythology. They were created by individuals who needed to escape from both cultural and social repression. Therefore, they relay syncretism into daily language and popular representation, which transforms the “Brazilian Culture” in a powerful cultural transgression.

Female characters in this mythology cover the feminine with great respect, since they represent a strong relentless fight against historical exclusion, confirming more a territory called Brazil. Where we see that Iemanjá, Obá, Iansã, Nanã, Pomba

¹⁹ Lee, 2015, p.49.

²⁰ Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics*, New York & London, Routledge, 1991, p.6.

²¹ Eve K. Sedgwick, *Epistemology of the Closet*, Berkeley & Los Angeles, University of California Press, 1990.

²² Jacques S. Aléxis, “Of the Marvellous Realism of the Haitians”, in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (Ed.), *The Post-Colonial Studies Reader*, London & New York, Taylor & Francis e-Library, 2003, p.194.

Gira, Pretas Velhas, Ciganas, and many others entities, have presence, respect, admiration of many people as part of their verbal emanations, rituals, cultures and daily life.

Transcultural studies on Brazil still need to focus on these cultural performances from marginalities as part of a structure which backgrounds not only religious syncretism, but the creativity of popular culture. In 2016 the school of samba Estação Primeira da Mangueira won the first colocation of the parade with an allegory in homage to the singer Maria Bethânia, who is called the “girl from the eyes of Oyá”. This school of samba talked about her female power and presence with a lyrics proclaiming Yoruba, the incarnation of individual dreams, protection and poetry.

The illustrator Hugo Canuto created covers for these entities inspired on the Marvel Comics *The Avengers*. Besides, after a collective funding, he published the *quadrinhos Os Contos de Òrun Àiyé*, 2017, with *orixás* stories. In an interview Canuto says that contrary to the mythology of superheroes, there is no possibility to represent these afro entities in Manichean manners, since their acts cannot be divided between good or evil.²³

Different languages can recreate sexual myths and transform them into power relations, as we see that there are many visual writers who are committed to express their self-understandings of cultures through the hybridization of images.²⁴ From these creations numerous webs of gestures denote a “historical solidarity as a powerful

²³ Tiago Dias, “As Aventuras do Poderoso Xangô: HQ Transforma Orixás em Super-Heróis”, *Uol Livros e HQs*, 06 February 2017, <https://entretenimento.uol.com.br/noticias/redacao/2017/02/06/as-aventuras-do-poderoso-xango-hq-transforma-orixas-em-super-herois.htm>. Consulted on 9 February 2017.

²⁴ Donna Haraway, *Simians, Cyborgs, and Women: Reinvention of Nature*, New York, Routledge, 1991, p.78.

infidel heteroglossia” from writers and illustrators.²⁵ They speak in different tongues, aiming to disrupt apparatuses of gender categorization, since we cannot build another classificatory system as replacement.²⁶



Figure 99: Hugo Canuto, *Yemanjá*, cover, 2016.



Figure 100: Hugo Canuto, *Oxum*, cover, 2016.

²⁵ Haraway, p.182.

²⁶ Pierre Bourdieu, *Masculine Domination*, trans. from the French by Richard Nice, Stanford, University Press, 1998, p.120.

There are numerous interpretations about sexual freedom still attached to gender representation and sexual models. For example, the slogan of the collective Lady's Comics says that "HQ não é só para o seu namorado" [HQ is not only for your boyfriend], hence, while it gives meaning to the feminine creation, it also excludes women who have different types of affective relationships. Besides, we had to constantly demarcate the genders of visual writers, since we perceived that it was necessary to spot the pastness in which female visual writers were not so many. While the female body, on contrary, has a major presence in this literature. Demarcations of "female sections" at meetings or fairs about also maintain gender binarities. Besides, there are few opportunities for male visual writers, feminists, to show how they have been empowering women with their productions.

Different forms of sexual identification inside heterosexuality shall be further evaluated, since there are many heterosexuals who have been changing their ways of life against the normalization of their sexual life. Heterosexuality is not just a subordination of individuals into man or woman to determine gender affectivity. It is an institution that introduced ways of thinking and acting which became almost invisible until a person tries to get out from such demarcation, regardless his or her sexual identification.²⁷

In Brazil there are women who have been calling themselves *perigete*, a word created by the anthropophagy between "*perigosa*" [dangerous] and "girl", or from the phonetic translation of "pretty cat" to the Brazilian Portuguese. Though, the unclearness of its origins does not change that *perigete* is a woman who defends her sexual autonomy and personal freedom, without worrying about social determinations

²⁷ Weeks, p.12.

for a female role in heterosexuality. In their affirmation as heterosexuals women with bodies oversexualized by hours of physical exercises, plastic surgeries and gestual and dress codes created to exhibit the results of such commitment. This is a custom of their body which follows the previous fantasy of the “women read the romance” to defend their autonomy and freedom with sexual relationships when and with who they want.

These women in Brazil have a “three-dimensional body” inspired on all erotic female characters here analysed. The *mulher perigete* becomes a visual character of *novelas*, movies and *quadrinhos*. Moreover, there are numerous female singers and actresses who start to call themselves *perigetes* during their performances to express that women are not letting things to be forgotten anymore. She is the reification of the feminine in-between sexism and autonomy in both popular culture and culture industry, as they also struggle with demarcations about desires, fantasy and eroticism in their daily life as heterosexuals.

Advertisements have been also diversifying their representation of male bodies, and most of them turn “man” into a sexualized convenience for consumption. We find the creation of male pin-ups for a sexual gaze which are not restricted only to woman, but to other [men], following the same criterious of the female eroticism.²⁸ It brings man inside the beauty society, and it also reveals a new economic exploration: the gay capitalism.²⁹ There are also changes on the male image towards a *kawaii* masculinity which nullifies tensions and disputes on the separation of virility for man and fragility for woman.

²⁸ Angela McRobbie, *Postmodernism and Popular Culture*, London/New York, Taylor & Francis e-Library, 2005, p.181.

²⁹ John D’Emilio, “Capitalism and Gay Identity”, in Ann Snitow, Christine Stansell and Sharan Thompson (Ed.), *Power of Desire: The Politics of Sexuality*, New Feminist Library Series, New York, Monthly Review Press, p.102.

In this thesis we used words of Brazilian Portuguese to locate its transgressive cultural logic in both erotic representation and popular vocabulary connected to the anthropophagic subjectivity. It represents an emergent acts that reifies violent words and cultural instances, which are part of traumatic memorials. For example, the word “*bicha*” becomes a queer way of life in Brazil, and it carries a past pejorative and violent connotation which was first directed against the gay community.³⁰ This word has been gradually appropriated to be part of a gay manifesto about how to conduct life with equality independent of the sexuality.

In the episode “*Não Binários*”, part of the documentary series *Liberdade de Gênero*, 2016, directed by João Jardim, the musician Liniker defines herself as a “*bicha preta*”. She names herself as a queer person, without gender, and of black color, although she feels more comfortable to be called by the feminine noun in her social life and body aesthetics.³¹

To say *embichamento* of a sexist situation is already part of cultural studies in Brazil, which mainly concerns body performances and political resistances in defense for body integrity as much as of creativity. This term was created based on the appropriation of *empoderamento* [empowerment]. The term *lampadada* [lamped] was also created inspired on the attack against two young boys on 14th November 2010 in São Paulo. They were assaulted by a group of five people after mid-night, and one of them was beaten with a fluorescent lamp. Thus, as they were victims of homophobia the aggressors constantly shouted them: “*bichas*”.

³⁰ Alexsandro Rodrigues, Mateus Dias Pedrini and Pablo Cardozo Rocon, “Pedagogias da Lampadada ou...as bichas se digladiando”, *Periódicos*, n.4, vol. 1, November 2015 – April 2016, p.242.

³¹ *Liberdade de Gênero*, “*Não Binários*”, ep.4, Directed by João Jardim, GNT, 09 November 2016.

These appropriations have a playful mockery over the absurd and gravity of an act of violence that uses objects like a florescent lamp to attack a person. Hence, this crime was appropriated to become a term to criticize violence against difference and ways of being in society. Moreover, it criticizes people who lamp each other in bio-power wars to impose their life perspectives. The *lampadada* corresponds to every kind of intolerance.³²

In Brazil there is not a word to define its cultural reinterpretations or parodies in *quadrinhos*, as with the slash, *yuri* or *yaoi*. But, it is not due to a lack of vocabulary or censorship, on contrary, it is part of the intrinsic subjectivity of popular cultures created from the anthropophagic act. Thus, feminine contradictions in Brazil meshes more into the idea of the “*estética precária*” [precarious aesthetic] with the results of their appropriations.

Precário in Brazilian Portuguese can mean something obtained through a prayer or through a temporary loan. And as the precarity does not belong to the cultural context in which it is connected, it applies to a provisional situation of transfiguration, transition and change.³³ Whether precarious concerns the cultural manifestations considered “unauthorized”, hybrid and polysemics, hence it has not an aesthetic standard. It is a proposal for cultural freedom through semiotic detournements, mainly on products of the culture industry.³⁴

Numerous visual writers in Brazil are reactive against sexual taboos, even inside their precarity. Thus, when we foresee in their creations the embedment of

³² Rodrigues, Pedrini and Rocon, p.244.

³³ In the eighth chapter we mentioned that precarity designates a vulnerability brought by individuals inside insufficient networks of legal protection.

³⁴ Judith Butler, “Corpos que Ainda Importam”, in Leandro Colling (Org.), *Dissidências Sexuais e de Gênero*, Salvador, EDUFBA, 2016, p.31.

transfigurations, they become part of different representative arenas for the democratic struggling. Their creations strengthen collective actions, since through such collective manifestations, individuals start to imagine and reimagine who and what they want to become with a performance marked by affinities instead of identities.

Although, these democratic advances still need the support of political initiatives from different areas, and the success of each initiative depends on the interconnections between each other.³⁵ They enhance self-confidence for both individuals and collectivities, since they are together as political actors who create both cultural manifestations and outputs for systems of solidarity.³⁶

In *quadrinhos* we find numerous historical “voids” that does not attach visual writers to a Brazilianness, but to the different voices in Brazil who have been exposing their self-understandings about sexuality. These presences end with a single authority that would determine a sexual “truth”. Although, we are facing the increasing of conservative parties and the enrollment of religious fanatics in governments, and many of them have been working as social regulators.

Politics such as Jair Bolsonaro in Brazil, surrealistically, maintain their governmental positions after claiming rape, dictatorship and homophobia for the management of the nation state.³⁷ Therefore, they are part of a “democratic system” open to the expression of thoughts or to the elaboration of laws that stimulates social crimes. Nevertheless, even inside this grave governmental context, we also find numerous people working for this institution to denounce such democratic

³⁵ Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, London & New York, Verso, 2014, p.30.

³⁶ Lister, p.33.

³⁷ See *Out There*, “Episode 2”, ep.2, Directed by Stephen Fry, BBC, 16 October 2013.

“missunderstandings”. This involves de consideration of alternatives to out of such corruption of equality and liberty.

We cannot build a global account that would explain in “perfect” terms the ways in which all women are affected by politics, globalization and culture industry. There is no diagram for an ideal humanity and universal society for the rights of equality. Hence, we need first to reach as much as possible institutional exclusions in the world to anticipate their anti-democratic effects.³⁸

For this reason, we emphasize the importance of noticing democratic traps, since this political idea in Brazil, on several occasions, was also used to eviscerate reactionary ideologies of “modernity”, “freedom” and “progress” which resulted in years of dictatorship. The country is constantly in sight of political coups and censorship, although those conservatives’ instances cannot follow the many balls juggling against their activities at the same time. Brazil, within queer transnational networks, is part of this women’s reality that has been encompassing a powerful memorial of who we are becoming.³⁹ From their ideas of diversity, surrounded by the valorization of democratic differences, we are affirmed as sexual citizens.

Marginal groups cannot afford the price of their cultural annihilation supporting ideas based on assimilation, pedagogical neutralization for their inclusion, legitimacy and recognition. They need to have granted access to resources that protect their cultural rights, since multiculturalism embeds not only democratic values, but also the inclusion of communitarian principles through social negotiations. Therefore, it is

³⁸ Smith, p.182.

³⁹ Vaneigem, p.128.

essential that no cultural movement becomes an ideology of social poles or “guettos”.⁴⁰

As cultural beings, we are hybrid, and it indicates an important task of our constant self-invention inside our world[s]. Multiculturalism inspires different democratic demands, and within the electronic, or virtual, media individuals discover ways to achieve collective actions to transform the homogeny of globalization.

Queer cultures in *quadrinhos* are not contextualized anymore for the limits of a Culture in Brazil. These *quadrinhos* represent political struggles against the moral on heteronormativity to re-articulate global values, and showing political purposes to avoid the representation of the single Culture. They provide encounters between different rituals and places, without the pressure to be aligned with one unique traditional instance. They entail the hybridization of transcultural participations, since with these multicultural combinations lead towards different cultural manifestations in the world.

As we mentioned through this thesis, transcultural studies about sexuality in Brazil became diversified through the intertextualization of subjects into the local vocabulary and experience. There are numerous events with different contextualizations about the unmaking of gender to show diversified ways to live sexuality in the world.⁴¹ Where a person, her or his image, became an iconic figure who can cross sexual boundaries and challenge social categorizations.

LGBTQIA's agendas have been disqualifying conservative sectors by exposing their institutional foundations which support prejudice. They are committed to create

⁴⁰ Bruno Latour, *We Have Never Been Modern*, trans. from the French by Catherine Porter, Cambridge, Harvard University Press, 1993. p.139.

⁴¹ Elizabeth Grosz, “Histories of the Present and Future: Feminism, Power, Bodies”, in Jeffrey J. Cohen and Gail Weiss, *Thinking the Limits of the Body*, Albany, State University of New York, 2003, p.18.

a transgression of the sexual symbolism through numerous performances which disqualify classificatory principles. We see that hundreds of LGBTQIA are building their lives as if they are equal citizens, assuming rights and dangers, responsibilities and violence before legislation.⁴²

Several women have been also assigning that the fear of discovering pleasures through creations such as pornography or erotic fantasies steal from us the ability to appreciate our intimate feelings. Moreover, they show that sexual fear can easily become a moral panic that puts everybody in a harmful position in society. Since sexuality differs on political and economic fields in the world, it sparks different manifestations of intimacy that might be a welcome relief for individual fantasies.⁴³

While we shall also admit that we still know little about sexuality, thus, it is important to continue thinking about it, observing or even acting out a standard representation of sex.⁴⁴ This includes the corrosion of old faiths proposed by power apparatus which imposes to gender difficulties for egalitarian rights, since the position of “equality” can be still attached to a wrong idea of occupying a “male world”.⁴⁵

Individuals representing their genders, and their different forms of affectivity, are not anymore part of a “binary challenge” over equality. They are acting towards their social recognition in legislative instances. But, new possibilities to represent genders supported by the law involves complex registrations of identity, as they indicate strong tensions inside both regulatory and religious systems.

⁴² Weeks, p.147.

⁴³ Muriel Dimen, “Politically Correct? Politically Incorrect”, in Carole S. Vance, *Pleasure and Danger: Exploring Female Sexuality*, New York, 1984, p.145.

⁴⁴ Amber Hollibaugh, “Desire for the Future: Radical Hope in Passion and Pleasure”, in Carole S. Vance, *Pleasure and Danger: Exploring Female Sexuality*, New York, 1984, p.406.

⁴⁵ Bourdieu, p.62.

Trans genders, queers and no binaries need to be in permanent struggle for escaping categorical and biological closures. From their perspective, the democratization of difference confronts our symbolic dominations without the will to take one side of gender in cognitive structures.⁴⁶ From the analysis of a bodily representation in webcomics created by trans female visual writers, we still find a personal anguish about the adaptation of gender, because of the basis on pre-established corporal models of the feminine or the masculine.

However, as we mentioned in our final chapter, webcomics present great possibilities to play with sound, text and images without page limitations. They also facilitate the formation of queer transnational networks in a cyberculture that encourages us to rethink who we are, showing how individuals have been forging a sense of themselves through digital culture.

In cyberculture there are many blurs between genders masquerades who call for the authenticity of different voices in both reality and fiction. The visual stories published as webcomics propose histories about prejudices, discriminations and subordination. They are focused on the representation of a bod inside numerous cultural context as a form to show that sexual citizenship is the being of genders, sexualities, and their social presence.⁴⁷

Visual studies about women's experience, and her cultural manifestations transmitted in cyberculture, have been renegotiating their bodily representations around the diversity of gender identification. From these studies and productions, we find cultural hybridization in both global and local histories. They also provide interconnections and affinities without the formation of a closed cultural narrative or

⁴⁶ Butler, 1993, p.221.

⁴⁷ Jeffrey Weeks, "The Sexual Citizen", *Theory, Culture & Society*, vol. 15, no. 3-4, 1998, p.47.

community.⁴⁸ For example, we saw that through *quadrinhos*, manga and webcomics female struggles against body control, violence and necropolitics. Therefore, they are a source of contribution for ending the closure of the representation of genders.

Ite, missa est.

⁴⁸ Haraway, p.113.

APPENDICE

Le Corps Féminin Dans la littérature visuelle au Brésil

La littérature visuelle constitue une combinaison esthétique entre le texte et l'image dans laquelle le développement de nouvelles formes localisées de production et de consommation interagissent avec les circonstances transculturelles de la société. Les représentations corporelles féminines dans la littérature visuelle créée au Brésil se concentrent sur une série d'œuvres hybridées dans lesquelles des traces du manga peuvent être trouvées. Bien que cette manifestation culturelle s'appelle *histórias em quadrinhos* au Brésil, ou HQ, nous optons pour utiliser le terme *quadrinhos* seule pour plusieurs raisons.

História ne met pas en évidence le fait que dans ce genre de littérature « mineure » incorpore les cultures populaires, qui sont hors de contrôle d'un contexte historique fixe. De plus, lorsque nous utilisons *história*, cela réfère également un phénomène pédagogique constitué par la censure suivant plusieurs périodes gouvernementales au Brésil. Ainsi le mot « *quadrinhos* » utilisé seul nous relie à l'imaginaire populaire des écrivains visuels, et place la littérature visuelle faite au Brésil sans nécessairement le mentionner. Nous avons aussi décidé de faire référence à ces représentations visuelles en tant que « manifestation culturelles » pour leurs proximités avec l'acte de manifester une opinion ou un désir. En tant que littérature « mineure », les *quadrinhos* sont l'image d'une voix participative issue de la subjectivation

des récits populaires introduisant de nouveaux symboles dans la société pour « devenir fiction ».¹

Notons que qu'en anglais et en portugais Brésilien les mots « *history* » et « *story* » ou, respectivement, « *história* » et « *estória* » permettent d'explicitier la différence entre la notion de le « réel » et de « fictif ». Cependant, le mot français « histoire » n'indique pas cette différence. Pour cette raison, nous emploierons le terme « imaginaires visuel » afin de décrire les *quadrinhos*, ou narrative visuelle.

Nous nous concentrant sur la reproduction visuelle de la « femme » dans le *quadrinhos* en tant que référence du période créatif et innovant de la littérature visuelle au Brésil. En particulier lorsque le *quadrinhos* a utilisé l'érotisme féminin, et parfois la pornographie, pour son développement. Dans un référentiel où une imaginaire visuelle se vend bien en mettant en scène de beau personnage féminin, principalement en concurrence avec les syndicats américains de comics, cette thèse étudie le fait que la « femme » en tant que personnage principal peut être vu comme un simple critère esthétique pour un regard masculin érotique.

Cependant, nous trouvons également dans ces caractéristiques un contrepoids, puisque dans ce référentiel érotique, ces personnages féminins sont devenus un exemple de liberté personnelle d'indépendance et d'autonomie au Brésil. La « liberté personnelle » se trouve ainsi être un élément clé des résonances morales, culturelles et politiques dans cette identification du genre.² Nous allons étudier comment cette liberté personnelle exprime le corps érotique féminin pour créer différents représentants du genre dans la littérature visuelle.

¹ Gilles Deleuze, *Cinema 2: Time-Image*, trans. from the French by Hugh Tomlinson and Robert Galeta Minneapolis, University of Minnesota Press, 1997, p.222.

² Jeffrey Weeks, *The World We Have Won*, London & New York, Routledge, 2007, p.61.

Les questions sexuelles ne sont aujourd’hui périphériques dans les discussions transnationales, au contraire elles sont au cœur des préoccupations clés qui touchent à la famille, la diversité, la reproduction et l’immigration dans le monde. Dans ces discussions les significations et les valeurs sexuelles ont été contestées en alors que les forces conservatrices observent ce changement sexuel comme un signe de déchéance morale. Ainsi, nous vivons dans un monde en transitions suivant deux fronts, au milieu d’une révolution sexuelle inachevée qui a déjà participé à l’expression d’une transformation de la diversité sexuelle et de la différence.

Pour cette raison, dans le titre de cette thèse, nous utilisons le préfixe « trans » relatif à la transformation des terminologies culturelles, avec l’astérisque, *, inséré entre le préfixe et le mot « formation ». Dans notre contexte, l’astérisque indique deux caractéristiques opposées de la représentation du genre dans le *quadrinhos*. D’une part, il fait référence à la censure des mots dans les publications, et représente ainsi le contrôle culturel sur les publications au Brésil. Et d’autre part, il fait référence à la transgression des significations, et de ses hybridations culturelles. Ce même astérisque se voit réifié par les langages informatiques, dans lequel il exprime un caractère générique symbole de liberté personnelle.

De plus, cette nomenclature correspond à l’acte d’émergence proposée par Bhabha qui constitue l’un des principaux fondements empiriques pour l’analyse des *quadrinhos*.³ Nous pouvons également identifier notre approche en lien avec les commentaires de Laclau et Mouffe.⁴ Au sein de ces références, nous nous intéressons au fait que l’analyse transculturelle de la littérature visuelle décrive des perceptions

³ Homi K. Bhabha, *The Location of Culture*, London & New York, Routledge, 1994, p.267.

⁴ Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, London & New York, Verso, 2014, p.129.

communes de monde telle que celle d'une similairement à mythologie sexuelle.⁵ Par exemple, dans la plupart de ces histoires visuelles, la femme est généralement représentée de manière antagoniste. Elle est soit une femme au foyer dévouée, soit ou une entité sexuelle dangereuse. Ainsi, nous constatons que dans le monde, jusqu'aux années 1970, le « bonheur féminin » suit l'idée que l'espace de la femme est privé, où elle est une fille ou une mère « dévouée » suivant les normes patriarcales associées à leur citoyenneté.⁶

Ces données en *quadrinhos* illustrent également l'espace « mineur », hétérogène de la culture populaire similairement à une surface rhétorique transformant une mythologie qui excluait autrefois les individus. Pour Gellner, les problèmes moraux apparaissent lorsque les codes sociaux sont en conflit dans un pays.⁷ Ce qui est le cas au Brésil où de nombreux codes sociaux sont liés aux problèmes d'identité du genre et de citoyenneté, partant du constat que les femmes avaient peu d'occasions de s'exprimer en tant qu'écrivain dans le pays.

Par conséquent, les représentations visuelles du corps féminins dans les documents imprimés sont notre point de référence pour examiner l'impact de leur reproduction, non seulement dans les *quadrinhos*, mais aussi dans son rôle de citoyenne au Brésil. Comme les femmes n'avaient d'abord pas voix, nous avons l'intention de montrer que même au sein de ce puissant appareils patriarcal, les écrivains visuels ont montré qu'il était possible de créer une esthétique littéraire d'avant-garde pour les femmes.

⁵ Alasdair MacIntyre, *After Virtue: A Study in Moral Theory*, Notre Dame, University of Notre Dame Press, 2007, p.10.

⁶ Anne Rubenstein, *Bad Language, Naked Ladies and Other Threats to the Nation: A Political History of Comic Books in Mexico*, Durham, NC & London, Duke University Press, 1998, p.49.

⁷ Ernest Gellner, *Thought and Change*, Chicago, The University of Chicago Press, 1964, p.85.

Nous divisons cette thèse en trois parties, totalisant neuf chapitres, qui peuvent être résumées comme la formation, la carnavalisation et la performance culturelle. Chaque partie débute avec une introduction illustrée caractérisent la temporalité des manifestations culturelles. Au travers de ces parties, nous analysons de manière entrelacé l'immigration au Brésil et au Japon, la représentation visuelle féminin en *quadrinhos*, manga et manga-inspirés *quadrinhos*, le fandom et les contradictions féminines. En tant que transferts transnationaux ces représentations donnent des perspectives complémentaires concernant les histoires locales ou des points échappant du récit d'une grande nation.

Dans la première partie nous introduisons des formations culturelles au Brésil pour démystifier le concept que les hybridations culturelles sont des occurrences libres. De plus, nous notons qu'il y a au Brésil un centre colonisé ordonné et un « repos » dans un carnaval désordonné de rites marginaux qui favorisent davantage la déconstruction plutôt que les réarrangements sociaux. Par conséquent, nous accueillons l'idée de la Brésilité développé à travers différentes formes d'autoritarisme politique vers le métissage et l'homogénéisation culturelle à travers la présence des communautés transnationales dans de nombreux processus de trans frontalière.⁸

La majeure partie des Brésiliennes sont caractérisés par des couleurs, des régions, des queers et des genres différents, ainsi, ils ne formeraient jamais un mouvement culturel monolithique même dans une colonisation.⁹ Au contraire, ces individus incarnent un multiculturalisme qui nous aide à trouver des réponses à la

⁸ Takeyuki Tsuda, "Homeland-Less Abroad: Transnational Liminality, Social Alienation, and Personal Malaise", in Jeffrey Lesser (Ed.), *Searching for Home Abroad: Japanese Brazilians and Transnationalism*, Durham & London, Duke University Press, 2003, p.122.

⁹ Linda Hutcheon, *A Poetics of Postmodernism: History, Theory and Fiction*, London & New York, Taylor & Francis e-Library, 2004, p.69.

décentralisation culturelles, même si, comme le dit Trinh, le multiculturalisme ne nous mène pas loin s'il reste comme une question de différence entre une culture et l'autre.¹⁰

La formation morale créée au moyen d'une mythologie sexuelle au Brésil est analysée au sein des imaginaires brésiliens de la modernité, puisque la reproductibilité visuelle des femmes est fortement couverte par eux.¹¹ De plus, étant donné que peu de femmes ont produit des *quadrinhos*, nous critiquons également la construction de leur citoyenneté et de leur participation culturelle au travers du point de vue gouvernemental. Dans cette analyse littéraire nous retrouverons la femme en tant que créatrice culturelle, où elle deviendra une « autre femme » dans ce même espace culturel « au-delà » au milieu du nationalisme, du capitalisme et de la culture populaire.¹²

Dans les espaces « au-delà » celle de « brésilienne » représente la recherche continue d'une « identité » qui contredit l'idée de l'intégration nationale. Pour Santiago, c'est un lieu pour la réalisation clandestine d'un rituel anthropophagique littéraire.¹³ Dans cette même espace, elle est à la fois érotisée et étranger dans la catégorisation d'une femme unique : elle est blanche, avec un corps curviligne et de longs cheveux blonds ou noir. Ainsi ces *quadrinhos* utilisent d'abord la représentation esthétique de la femme basée sur un pays tel quel la France, les Etats-Unis ou l'Italie, plutôt que le Japon.

¹⁰ Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics*, New York & London, Routledge, 1991, p.107.

¹¹ Marilyn Strathern, *Before and After Gender: Sexual Mythologies of Everyday Life*, Chicago, Hau Books, 2016, p.6.

¹² Marilena Chauí, "Cultura e Democracia", *Crítica y Emancipación: Revista Latinoamericana de Ciencias Sociales*, n.1, Jun. 2008, p.58.

¹³ Silviano Santiago, *Uma Literatura nos Trópicos*, Rio de Janeiro, Rocco, 1978, p.27.

Nous trouvons au Brésil des utilisations exagérées de l'érotisme féminine dans les images qui constituent ce scénario multiculturel qui est encodé et stylisé dans la vie quotidienne de la femme comme un « étranger ». Cette littérature visuelle souligne la différence entre les régions, les groupes ethniques, les immigrants, l'homme et la femme, les parties politiques ou les intérêts économiques au Brésil.¹⁴

Nous montrons que dans le pays il y a deux périodes de dictature. L'Estado Novo [Nouvelle Etat], 1937, un domaine fasciste qui a propagé les significations culturelles nourrissant l'idée qu'une nation est monolithique. La deuxième est une dictature militaire, 1964-1985, qui a réalisé de nombreux actes de censure et des crimes contre l'humanité. À travers la notion de régionalisme ces périodes ont développé un processus de modernisation qui a construit pédagogiquement la conception moderne de l'identité nationale dans le pays.¹⁵

De plus, la « extranéité brésilienne » s'applique dans un double sens. Le premier sens traite le fait que l'immigration japonaise dans le pays explique le développement des *quadrinhos* pour adultes. Ainsi, nous ne mettons pas en avant l'étrangeté des immigrants japonais en tant qu'écrivains visuels dans une nation, mais nous analysons l'hybridation des *quadrinhos* en utilisant leurs références « étrangères ». Illustrant ainsi qu'une écrivaine visuelle est une personne créative qui habite dans un territoire possédant de nombreuses références étrangères et hybridations culturelles.¹⁶

¹⁴ Doris Sommer, "Irresistible Romance: The Foundational Fictions of Latin America", in Homi K. Bhabha (Ed.), *Nation and Narration*, London, Routledge, 1990, p.81.

¹⁵ Néstor G. Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, trans. from the Spanish by Christopher L. Chiappari and Silvia L. López, Minneapolis & London, University of Minnesota Press, 1995, p.41.

¹⁶ Gregory B. Lee, *Troubadours, Trumpeters, Troubled Makers: Lyricism, Nationalism, and Hybridity in China and Its Others*, Durham, Duke University Press, 1996, p.19.

Dans le second sens nous trouvons des personnages féminins représentés entant qu'étrangers afin de leur fournir une autonomie érotique dans les histoires visuelles, alors qu'elles seraient moralement condamnées si elles étaient nées au Brésil. En tenant ces deux sens d'étrangéité, nous apportons en plus des aspects esthétiques et littéraires, des interrogations nationales, économiques et sociales concernant l'altérité dans les *quadrinhos*.

En choisissant de désigner le manga comme une intertexte au Brésil, nous affirmons qu'il n'existe pas de « manga brésilien », puisque les *quadrinhos* constituent une manifestation culturelle au Brésil qui inclut de nombreux autres intertextes de divers pays pour la constitution d'une image du féminin. « Manga » utilisé comme une étiquette littéraire prive potentiellement les *quadrinhos* de leurs possibilités créatives et hybrides.

Nous constatons que des écrivains visuelles d'ascendance japonaise se sont installés à São Paulo au début de la dictature militaire pour créer les premières imaginaires visuelles hybrides avec des éléments inspirés du manga dans les *quadrinhos*. Ainsi, nous nous concentrons sur leur auto-compréhension culturelle migrante et formée dans les communautés diasporiques souvent isolées au Brésil.

Alors qu'ils sont nés au Brésil leurs références culturelles locales s'inscrivent dans les imaginaires d'un Japon fondé à partir de documents imprimés et de souvenirs. En particulier, en raison des discussions hostiles sur le métissage et l'homogénéité nationale dans le pays, ces communautés ont créé de nombreuses imaginaires visuelles sur les ninjas et les samourais, cependant, ces héros de différentes mythologies ne pouvaient pas rivaliser seuls avec les super-héros de les comics importé. Pour cette raison, les maisons d'édition au Brésil ont investi dans le pouvoir

de l'érotisme féminin afin de poursuivre un chemin alternatif pour une littérature visuelle créée localement.

Dans la deuxième partie, nous analysons la littérature visuelle distribuée au travers des structures globales du soft power, d'abord des Etats Unis, et plus tard, du Japon. En ce qui concerne le Brésil, le soft power utilise l'expérience culturel locale, les sentiments et les positions sociales pour « nettoyer » les formes culturelles et les transformer en contextes politiques transnationaux. De plus, le soft power interfère et ajoute des « sources étrangères » pour créer des expressions culturelles inspirés par les imaginaires locaux.

Ainsi, nous notons que les Etats-Unis ont largement participé à la standardisation de l'image féminine au travers de la distribution des films, des émissions télévisées et des comics au Brésil. De plus, Walt Disney a été chargé de créer des personnages et des représentations blanchies du Brésil dans la littérature visuelle.

Nous observerons que ces contradictions sociales étaient représentées par des *novelas* quotidiennes pour offrir de nouvelles subjectivités au public.¹⁷ Nous montrons que le mouvement *tropicalista* offre à une large audience une compréhension culturelle différent permettant de reconnaître de nouvelles significations sémiotiques dans l'industrie culturelle.¹⁸ De plus, le *tropicalismo* a utilisé les événements

¹⁷ Ulf Hannerz, "Scenarios for Peripheral Cultures", in Anthony D. King (Ed.), *Culture, Globalization and the World-System*, Binghamton, State University of New York, 1991, p.123.

¹⁸ John Fiske, "Television: Polysemy and Popularity", *Critical Studies in Mass Communication*, vol.3, no. 4, December 1986, p.405.

transculturels pour ramener la subjectivité anthropophagique basé dans la marginalité mixée avec la culture industrielle.¹⁹

Nous remarquons également que les écrivains visuelles d'origine japonaise ont quitté São Paulo pour travailler à Curitiba afin de s'éloigner du quartier général de la censure.

Les mouvements féministes, gays et queers de cette période ont formé de nouveaux environnements culturels pour conduire cette marginalia en lutte contre la dictature.²⁰ À la fin du quatrième chapitre, nous désignons ce processus « la poésie de la faim » qui introduit une carnavalisation culturelle au Brésil. Nous utilisons la poétique de la faim dans une marginalité culturelle en tant qu'outil tactique pour transgresser l'hégémonie pédagogique de l'histoire nationale. Nous introduisons un mot/monde différent sur la métaphore d'une faim qui glisse d'une culture à une autre pour trouver différentes significations de la représentation des femmes dans les *quadrinhos*.²¹

Nous dédions le chapitre suivant à la composition historique du manga en soulignant ses caractéristiques politiques dans le genre *gekiga*, qui offre des messages exceptionnels sur l'identité du genre et performances sexuelles dans le monde de la culture populaire. Nous quittons le territoire brésilien pour décrire la base de données culturelles qui a inspirée de nombreuses écrivaines visuelles à créer *quadrinhos*. Pour Kinsella, la popularité des imaginaires visuelles au *shōjo* manga est loin d'être un

¹⁹ Alvaro Neder, "O Coletivo Anônimo e a Trama dos Gêneros: Subjetivações Plurais e Intertextualidade no Brasil dos Anos 1960", *Per Musi*, n.30, 2014, p.176.

²⁰ Edward MacRae, *A Construção da Igualdade: Identidade Sexual e Política no Brasil da "Abertura"*, Campinas, Editora da UNICAMP, 1990 p.28.

²¹ Muniz Sodré, *A Verdade Seduzida: Por um Conceito de Cultura no Brasil*, Rio de Janeiro, Francisco Alves, 1988, p.8.

événement isolé réservé uniquement au Japon.²² L'interconnexion entre *quadrinhos* et *shōjo* devient plus tard une source transgressive de la représentation du corps féminin au Brésil.

Le manga est connu au Brésil par le biais de la télévision, principalement par la diffusion des séries animées. Nous constatons que cette popularité a également augmenté en raison du Cool Japon, lorsque les maisons d'éditions qui ont distribué des manga ont établi une relation culturelle migratoire entre le Brésil et le Japon de par l'hybridation des *quadrinhos*.

De plus, la femme « décoration » du *shōjo* manga est également arrivée au Brésil grâce à des connections transnationales entre brésilien japonais qui immigraient pour travailler au Japon. À partir des années 1980, ces brésilien japonais ont commencé à considérer leur patrie au travers d'un doublage national marqué entre ces deux pays : au Brésil, elles sont japonaises, et au Japon, elles sont brésiliennes.²³

Par conséquent, cette idée du transnationalisme dans l'immigration implique la transformation d'un réseau de mouvements transculturelles, dans lequel les cultures diasporiques médiatisent une tension reposant sur la séparation des nations et les coutumes de vie. Le transnationalisme est ainsi le croisement entre les frontières internationales, après qu'une personne entrée dans un territoire national différent, soit impliquée dans différentes structures de vie et de fantasme.

Néanmoins, nous cherchons une représentation visuelle féminine différente dans les *quadrinhos*, éloigné des mouvements suivants de vieux pièges anthropologiques, établissant une comparaison territoriale. En ce sens, notre objectif

²² Sharon Kinsella, *Adult Manga: Culture and Power in Contemporary Japanese Society*, London & New York, RoutledgeCurzon, 2000, p.138.

²³ Daniel T. Linger, *No One Home: Brazilian Selves Remade in Japan*, Stanford, Stanford University Press, 2001, p.49.

n'est pas de comparer le Brésil et le Japon afin d'éviter de développer l'idée qu'un pays se soit plus développé que l'autre. Nous considérons que ces emplacements sont différents dans les représentations de leurs imaginaires institutionnelles et mythologiques qui interconnecte les dynamiques du changement culturel.

Dans le sixième chapitre, nous analysons les magazines visuels créés dans les années 1980, une période considérée comme une transition politique vers la démocratie au Brésil. Ces magazines montrent les résultats du message poétique tropicalista avec l'esthétique de la faim proposée par Glauber Rocha.²⁴ Cette esthétique déconstruit les significations du soft power avec l'appropriation joyeuse d'un passé violent.

Dans la troisième partie nous voyons que ces visions de la déconstruction culturelle formées des fictions des troubadours dans la littérature visuelle, tel que *quadrinhos akpalô*, traversent les interprétations locales et internationales pour interconnecter les rôles de la femme dans différents endroits.²⁵ Il s'agit d'une période où les individus au Brésil découvrent autres perspectives démocratiques, par exemple, avec le développement d'internet et dans le mouvement pour le logiciel libre. Ces voix culturelles ont ainsi un rôle important pour notre objectif : trouver les femmes disparues dans les intertextes culturelles du Brésil.

Les femmes qui sont dans un état de devenir dans la culture populaire à travers la réinvention de leur « soi » à suivre différentes luttes sociales contre une mythologie sexuelle dans le monde. Nous ne transférons pas une marginalité

²⁴ Glauber Rocha, "The Aesthetics of Hunger", trans. from the Portuguese by Burnes Hollyman and Randal Johnson, 1965.
https://www.amherst.edu/media/view/38122/original/ROCHA_Aesth_Hunger.pdf. Consulted on 10 April 2015.

²⁵ M. M. Bakhtin, *Toward a Philosophy of the Act*, trans from the Russian by Vadim Liapunov, Austin, University of Texas Press Slavic Series, n.10, 1993, p.33.

brésilienne vers un centre culturel pour éviter les antagonismes de la domination patriarcale. Dans cette troisième partie, nous utilisons les marges, le centre, les périphéries, les précarités et les autres mondes comme positions multiculturelles redoublés.

Ces sont des manifestations queer dans une représentation qui se différencient du mythe colonial, puisqu'elles créent des déclarations collectives capables d'augmenter ce qui n'était pas représenté auparavant au Brésil. Ces possèdent donc une forme de créativité qui imprègne le quotidien, à la fois au travers des images et des mots inspirés des constitutions transnationales du queer, qui ne faisaient pas partie du répertoire historique brésilien.

Dans le septième chapitre, nous verrons qu'à partir des récits, principalement des fanzines, les *quadrinhos* commencent à représenter une littérature dans l'acte : un acte de parole dans lequel l'autoresse/personnage franchit un seuil qui ne sépare pas sa vie privée de la politique.

De plus, le fadom d'*otaku* en relation directe avec la société de consommation nous permet aussi de comprendre de nouvelles représentations du corps féminin, principalement par le fait qu'au contraire de certaines sociétés essayant de supprimer la sexualité, l'*otaku* la célébrait.²⁶ Par conséquent, dans ce chapitre, nous développons également l'idée que les *otaku* ne sont pas limité à une sphère culturelle japonaise, puisqu'elles interviennent dans les tendances post-situationnel et culture globale où nous trouvons un univers imaginaire qui présente les filles luttant constamment pour sauver le monde et souvent elles-mêmes.

²⁶ Saitō Tamaki, *Beautiful Fighting Girl*, trans. from the Japanese by Keith Vincent and Dawn Lawson Minneapolis & London, University of Minnesota Press, 2011.

Ces productions culturelles basées sur les éphémères de la société de consommation, trouvent dans les corps féminins, une marchandise valorisée par les entreprises transnationales. Les conséquences politiques de cette expansion frénétique de la consommation, orchestrée par l'industrie culturelle, deviennent plus évidentes lorsque l'on regarde les « autres mondes » créés par le fandom.²⁷ Ainsi nous appelons que le fandom n'est pas seulement le résultat d'une connexion individuelle avec des cultures, ils sont une prédisposition à une expressivité locale libre.

De plus, nous notons que ces liens transnationaux sont devenus partie intégrante des *quadrinhos* à partir des années 1990, s'appuyant sur des approches différentes pour l'émission et la valorisation de la représentation des genres. En tant qu'entité infiniment malléable et contrôlable, le corps nous fait repenser ses significations sociales, où nous ne pouvons penser à être dans une société sans ses représentations visuelles. Par exemple, dans le section « Otaku Girls in The Beauty Society » nous montrons que les écrivains visuels féminins ont contesté les relations normatives du genre liées à l'industrie de la beauté.²⁸ Avec le *josei manga*, elles créent des imaginaires visuelles avec des contradictions féminines.

Nous terminons ce chapitre avec l'analyse des *otaku* effectuée au Brésil. À travers le cosplay et dans les imaginaires visuelles, le corps dans les *quadrinhos* sont hybrides suivant environnements des elfes et des role playing games.

Dans le chapitre suivant « Women in Refrigerators: Her Frozen Visual History », nous commençons à analyser les imaginaires autobiographiques créées par les femmes

²⁷ Mark Duffet, *Understanding Fandom: An Introduction to the Study of Media Fan Culture*, New York, London, New Delhi & Sydney, Bloomsbury, 2013, p.166.

²⁸ Gitte M. Hansen, *Femininity, Self-Harm and Eating Disorders in Japan: Navigating Contradiction in Narrative and Visual Culture*, London & New York, Nissan Institute & Routledge Japanese Studies Series, 2016.

pour régler notre questionnement de son image et sa mémoire comme « femme » dans la fiction. Dans la formation des différents imaginaires féminins, nous percevons sa relation étroite avec le rituel carnavalesque considéré comme la représentation concrète du syncrétisme culturel au Brésil.²⁹ Dans cette perspective, l'idée de « camp » de Sontag soutient également cet hybridisme en tant que phénomène culturel, dans lequel les *quadrinhos* parlent de fantasmes féminins sans normes culturelles prescrites.³⁰

De plus, nous analysons les parodies et les pastiches de « belles filles combattent » en concentrant sur sa trans* formation esthétique, car les personnages dans les genres *yuri*, *yaoi* et *slash* imitent plusieurs productions culturelles en interprétations queer. Ils recréent la reproduction de leurs corps dans les imaginaires visuelles appropriées de l'industrie culturelle.

Dans le chapitre neuf, nous observons que les webcomics ont produit une représentation politique du genre habilitée par la sexualité. Ils déterminent les nouvelles constructions quotidiennes du langage et des rapports du pouvoir au sein du multiculturalisme des voix féminine.³¹ Ainsi, la représentation de variations corporelles, ou même des identifications sexuelles, sont montrés par les webcomics par des transitions corporelles interconnectées à une hétérogénéité culturelle entre pays.

Nous analysons les productions créées par les femmes trans qui sont écrivains visuels, et montrons que leurs expériences transgenres illustrent les transitions

²⁹ Roberto DaMatta, *Carnavais, Malandros e Heróis: Para uma Sociologia do Dilema Brasileiro*, Rio de Janeiro, Rocco, 1997, p.40.

³⁰ Susan Sontag, *Against Interpretation and Other Essays*, London, Penguin, 2009, p.291.

³¹ Lauren Berlant and Michael Warner, "Sex in Public", *Critical Inquiry*, Intimacy, vol.24, no. 2, Winter, 1998, p.548.

corporelles, leur croisement de vêtements et manières de vie qui transforment les notions d'une « nature sexuelle ».

Nous percevons également une modification rendent des positions traditionnelles du genre sur les catégories sexuelles. Nous trouvons à partir de ces créations esthétiques le potentiel inhérent d'insérer dans notre vie quotidienne l'état trans* formateur des territoires transnationaux à travers leurs manifestations culturelles.³² Au sein des nombreuses manifestations culturelles au Brésil, les *quadrinhos* ici analysés concernent la représentation du corps féminin pour montrer les expériences féminines et les réseaux transnational queer de solidarité.

Les sorties féminines

Les transformations culturelles, à l'intérieur d'une entropie du genre sur la représentation visuelle, ne sont pas suffisantes pour notre jeu des différences trans* nous défendons la perspective qu'une personne ne se transforme pas en quelqu'un d'autre, mais il/elle fait partie des performances transformatrices permettant de résister aux mythologies sexuelles colonisées. Par conséquent, la performance est un pouvoir de transformation vers les représentations de genres mal caractérisés par les structures dominantes.

Pour trouver des moyens de sortir de la violence quotidienne contre la différence corporelle, nous aussi proposons la fin des termes tels que « culture de masse » ou « homme/humanité », qui visent la culture populaire comme créée par et pour les gens sur la base de l'homogénéité culturelle et de la discrimination sexuelle.

³² Weeks, p.144.

Ainsi que les études transculturelles proposent des moyens théoriques pour s'extraire de telles déterminations linguistiques, car elles s'opposent à l'établissement d'une société globale libérale impersonnelle. De plus, la transculturalité représente des voix qui n'étaient pas écoutées auparavant, et dans lesquelles la relation voix-image, non limitée à un son, établie une manifestation puissante qui fait sortir les lacunes esthétiques du regard homogène. Elle apporte des structures culturelles riches et complexes à travers des transtextualités entre les manifestations culturelles et l'écriture académique.

Dans le développement de cette thèse, nous avons perçu que le mot « mineur » a une grande présence dans les théories qui défendent l'importance des manifestations culturelles des marginalités. Cependant, le « mineur » peut aussi être mal compris par des indications sur une instance culturelle inférieure ou secondaire, donc la théorie queer devient un remplacement adéquat au temps qui, de plus, préserve le contexte marginal pour renforcer l'autonomie dans les études transculturelles.

Dans notre analyse de la littérature visuelle nous indiquons qu'il existe dans la culture populaire des techniques artistiques qui sont largement connues pour spécifier de représentation d'un sujet. Par conséquent, ces nomenclatures ne sont pas liées à une auteur(e) ni à une nationalité. Ils expliquent, au contraire, les particularités culturelles sur les moyens de reproduire la réalité, le temps et l'espace. Par exemple, ce qui est appelé « effet Rashōmon » dans une œuvre culturelle marque un angle artistique exprimant différentes interprétations d'un même moment, effet inspiré du film *Rashōmon*, réalisé par Kurosawa Akira en 1950.

Nous notons que l'industrie culturelle détermine également ces transtextualités, comme sur la « Danse de Bollywood » qui inspire non seulement le

cinéma mondial, mais aussi les performances de rue transmis sur l'internet. En outre, la « Danse de Bollywood » exprime des interconnexions historiques entre la culture populaire et l'industrie culturelle créée en Inde, qui rompt ainsi avec l'idée de « authenticité » et « influence » culturelle. Il s'agit d'une danse inspirée des musicales produit à Hollywood à partir des années 1930s, mais aussi d'une autre recouvrement culturel des représentation musicales de l'opéra créé en Italie. La danse de Bollywood renverse aussi sa source d'inspiration, puisque nous commençons à le trouver dans des films tels que l'Oscar remis *Slumdog Millionaire*, 2009, dirigé par Danny Boyle, entre les autres productions cinématographiques sans référence à l'Inde.

Les processus créatifs de la danse, du théâtre, de l'illustration, de la musique, de la photographie, du cinéma, de la littérature visuelle, des jeux vidéo ont donc toujours une origine plus ancienne et « étrangère » qui composent une « nouvelle » esthétique avec des techniques telles que le *chiaroscuro*, plongée, déjà vu ou flashback. Dans ce milieu culturel, ces mots ne sont plus étrangers, mais des hybrides pour l'admiration artistique, la transformation et l'hybridations trouvées dans les manifestations culturelles, indépendamment du territoire.

Dans cette thèse, nous avons vu que le manga a rejoint cette nomenclature commune du monde. Il s'agit d'une littérature visuelle créée à l'intérieur du Japon, et c'est un mot japonais. Cependant le manga au sein d'une littérature populaire et de l'industrie culturelle, ne fait pas partie du pays. Nous avons vu que le manga est arrivé avec les immigrants japonais au début du XXe siècle au Brésil, et elle a été utilisé par le première fois comme une source d'inspiration d'écrivains visuels avec ascendance japonais pour créer *quadrinhos*. À partir des années 1970, elle a gagné une perspective différente en raison du développement de la télévision et des promotions

transnationales du Japon Cool. Mais, il y n'a pas de manga brésilien tout comme le *quadrinhos* ne fait pas partie du Brésil.

De plus, nous avons également aperçus que le *manhwa*, crée en Corée du Sud, a été mentionné dans différentes *quadrinhos*, par conséquent, ceci un mot qui migre également à exprimer différents techniques de création de la littérature visuelle. Les nomenclatures qui concernent le manga ou le *manhwa*, ainsi que ses genres, ont été adoptées par les écrivains visuels au Brésil dans le cadre de leur créativité individuelle.

Au-delà de la littérature visuelle, le manga a également créé une esthétique de l'acheté basé sur le capitalisme émotionnel, principalement à travers des produits kawaii tels que le Miss Manga Maquillage promu par la corporation transnationale L'Oréal Paris. Dans cette perspective, nous avons souligné que le genre *josei* manga commence à critiquer ces paramètres de délicatesse féminine avec des imaginaires visuelles sur l'horreur du corps féminin emprisonnées par la beauté. Ainsi, si un fantasme d'une « femme » délicate a été « touché » par le *shōjo* manga, dans le manga *josei*, au contraire, les écrivaines visuelles contredisent cette perfection du corps.

Bien que ce genre d'horreur psychologique n'a pas été largement analysé dans la théorie de la littérature visuelle, il montre un genre littéraire qui fournit de nombreux critiques sur les symptômes de l'industrie de la beauté dans le monde. Nous avons observé que les écrivaines visuelles qui créent l'horreur psychologique dans leurs *quadrinhos* ont également relié la terreur à une industrie de la beauté qui offre des chirurgies plastiques pour agrandir les yeux, changer les formats de visage ou stimuler les problèmes de santé liés à la dysfonctionnement alimentaire, l'anorexie et la boulimie.

Cela fait partie de l'état queer vers les sorties mentionnées ci-dessus, dans lequel différents mondes de la littérature visuelle montrent une grande ouverture pour hybrider les références culturelles et les engager dans les sensibilités locales. En tant qu'écrans mobiles sensibles, cette base de données culturelles montre à travers les réseaux trans*, les points critiques et colligations sociales sur différentes formes de représentation du corps.³³ À l'intérieur de ces réseaux transnationaux, par exemple, il y a des relations d'affection et de solidarité en tant que le choix personnel et créatif sans un seul valeur autoritaire.

Ils ont corrompu les stéréotypes de beauté vers un sentiment de différence sur l'appartenance, et leurs imaginaires visuelles transforment la mythologie sexuelle en parodies utopiques ou dystopiques, en différentes royaumes, territoires, gouvernements et individualités.³⁴ Ils révélant les références culturelles nouvelles et anciennes, les mutations constantes de la vie quotidienne avec des réalités marquées par diverses inspirations locales et étrangers.³⁵

Cependant, si nous revendiquons une insurrection culturelle liée à l'inflexion de la parodie, cette insurrection doit d'abord être un contre-acte politique que vient à la fois déstabiliser et défamiliariser l'idéologie dans les mythes.³⁶ Pour cette raison, un état-nation ne peut pas « créer » la culture populaire, et s'il y a des tentatives, il corrompt la multiplicité culturelle des symboles vers l'institutionnalisation d'une seule mythologie. De plus, l'état-nation annule l'intégrité des mouvements transnationaux,

³³ Jean Baudrillard, *Simulations*, trans. from the French by Paul Foss, Paul Patton, and Philip Beitchman, Los Angeles, Semiotext[e], 1983, p.129.

³⁴ Paula Webster, "The Forbidden: Eroticism and Taboo", in Carole S. Vance (Ed.), *Pleasure and Danger: Exploring Female Sexuality*, Boston, London, Melbourne & Henley, Routledge and Kegan Paul, 1984, p.390.

³⁵ Darcy Ribeiro, *O Povo Brasileiro: A Formação e o Sentido do Brasil*, São Paulo, Companhia das Letras, 1995, p.20.

³⁶ James Holston, "Citizenship Made Strange", in James Holston, *Insurgent Citizenship*, New Jersey, Princeton University Press, p.34.

puisque les institutions politiques et les imaginaires sociaux ont le pouvoir de censurer, d'assimiler ou d'encourager la panique morale. Un état-nation doit accorder à ses citoyens le droit de connaître et créer les manifestations culturelles.

Dans cette thèse, nous avons placé le corps féminin sur les *quadrinhos* pour analyser son imaginaire social au Brésil, donc dans une mythologie sexuelle colonisée par le catholicisme, la modernité et le capitalisme. Pour les raisons exposées dans nos trois parties, nous avons montré que différents mondes du fantasme sexuel sont devenus notre « science » pour trouver des solutions aux représentations sexuelles discriminatoires. Bien que, dans nos fantasmes « scientifiques » il existe aussi des désirs de « monde alternatifs » pour compenser notre « vraie faute ». ³⁷

Les exemples mythologiques au Brésil entourent les hybridations culturelles et les corps de la femme mestiza accompli par des subjectivités anthropophagiques historiques. En présentant des intertextualités entre la politique et les cultures, cette subjectivité anthropophagique transforme également la parodie en mythologies. ³⁸ Elles intègrent de plus des significations transgressives à ce qui est copié et soustrait afin de former des mythologies queer transnationales avec des relations affectives et solidaires à l'intérieur et à l'extérieur du pays. ³⁹

Par ailleurs, la parodie mythologique au Brésil a deux fragiles instances séparées : l'état-nation et les habitants de ce territoire. Par exemple, les parodies du guide des voyageurs, les super-héros, les personnages de Disney ont soustrait certaines caractéristiques de la culture populaire pour créer des héros qui avait à peine

³⁷ Raoul Vaneigem, *The Revolution of Everyday Life*, trans. Donald Nicholson-Smith, London, Rebel Press, 2001, p.268.

³⁸ Roberto Schwarz, "Nacional Por Subtração", *A Foice e o Martelo*, 1987, p.14, <http://afoiceeomartelo.com.br/posfsa/Autores/Schwarz,%20Roberto/Roberto%20Schwarz%20-%20Nacional%20por%20Subtra%E2%80%A1%C3%86o.pdf>. Consulted 15 March 2016.

³⁹ Richard G. Parker, *Bodies, Pleasures and Passions, Sexual Culture in Contemporary Brazil*, Nashville, Vanderbilt University Press, 2009, p.77.

la possibilité de survivre dans le pays. Ces sont des figurations vertueuses d'une partie soumise à un fantasme dominant, donc assez pédagogique pour s'incruster dans la modernité.

Nous avons observé que la constitution du rôle féminin et du son regard dans cette modernité a transformé sa représentation corporelle en une représentation ambigu. Et cette ambiguïté féminine dans la littérature visuelle devient une coquille vide, puisque les interprétations catholiques sur le sexe dans les tropiques l'ont d'abord enrichi des tabous et de manichéisme.

La formation d'un imaginaire érotique féminin a reçu toutes les remontrances de telles orientations polarités morales. Ainsi, la femme a une présence absolue dans les *quadrinhos*. Et où elle est encore une coquille, elle est décrite de nombreux rôle différent à travers le même conteneur calcifié : la vierge pure, la mère résilient, la pute séduisant, la diablesse voluptueuse, entre autres entités.

Cependant, si nous considérons la « femme » comme un fantôme qui peut regarder cette représentation féminine de l'extérieur, où elle est le « je » que prononce la parole, elle est donc capable de transmettre différents effets subjectives sur la sexualité à partir de sa vie quotidienne. Dans une représentation où un « je » féminine est en devenir, et dans lequel elle peut être appelé ou nommé à travers différentes invocations dialectiques, avant rendez-vous ou catégorisations.⁴⁰ D'une part, elle représente une personne qui n'existe pas dans un territoire donné, et de l'autre, de par cette peau étrangère féminine, elle est autonome vis à vis d'une misogynie sociale imposée.

⁴⁰ Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"*, New York & London, Routledge, 1993, p.225.

L'élément « étranger » place la femme dans ces imaginaires mondains en tant qu'une personne ouverte de manière béante qui manifeste des désirs et des angoisses à travers le fantasme ; son mode de vie permet de rompre les identités fixes ou les frontières sociales. De plus, le réalisme corporel dans la littérature visuelle mondiale est parti de ses fantasmes quotidiennes et, pour recharger le modèle du corps féminin, elle devient la protagoniste d'un « reality show » économique à l'échelle transnationale.

Dans cette thèse, nous avons observé que les performances corporelles dans les médias populaires et dans l'industrie culturelle ont un capital culturel approprié à des ambiguïtés représentatives vers la compréhension de « soi », principalement par les témoignages, autobiographies et expression de désirs d'émancipation sexuelle. De plus, dans leurs fantasmes, elles ont acquis la capacité de transformer leurs rêves non plus en symptômes, mais en performances littéraires, et réseau de créations. Leurs créations visuelles montrent des écarts entre elles-mêmes et l'Autre à l'intérieur des caractéristiques patriarcales, où non seulement elles, mais nous sommes le corps qui refuse d'habiter dans une identité fixe.

En tant que civils, nous vivons par le biais de systèmes normatifs tel que le nom, l'identité, les catégories qui prescrivent les frontières internationales, les droits civils à travers les passeports, les empreintes digitales, les photographies et les signatures.⁴¹ Ces systèmes normatifs sont d'inévitables formes de contrôle agissant au travers de grilles documentaires et classifications propre à chaque gouvernement en relation au sexes, religions, propriété, ethnicité, alphabétisation, criminalité ou santé mentale. Ces catégories institutionnelles nous imposent en grande part nos conditions sociales.

⁴¹ Rogers Brubaker and Frederick Cooper, "Beyond "identity"", *Theory and Society*, n.29, 2000, p.15.

Dans la deuxième partie, nous avons vu que le soft power intègre ces interprétations sur ce qui est externe et interne dans la citoyenneté à l'intérieur d'un pays. Bien que ce concept n'ait pas été appliqué dans la littérature étudiée sur la politique culturelle au Brésil, nous voyons dans le pays de nombreuses stratégies de ce « pouvoir doux » pour défendre la « liberté » et « démocratie » dans les jeux aliénants de l'exclusion culturelle. Puisque le Brésil a eu deux grandes périodes de dictatures qui, de manière étrange font encore partie de certains démentis historiques. Ainsi les gouvernements brésiliens sont organisés par le soft power qui forcent les citoyens à la marginalisation, surtout quand ils ont besoin de croire et de se souvenir où ils appartiennent.

Le soft power est également devenu un appareil de pouvoir transnational pour recycler la représentation globale du genre dans les produits culturels où nous trouvons des spectres de promotions Disneyfaits ou cool kitties japonais. Nous observons que ces contributions culturelles douces tentent de supprimer ce qui rend « mal à l'aise » dans la transculturalité, en limitant la culture à quelque chose de hautement spécialisé à l'intérieur d'une identité nationale.⁴² Puisque la représentation des différences multiculturelles acquiert également une valeur économique dans la mondialisation, le but principal des sociétés transnationales est de vendre une idée homogène de nation à l'échelle mondiale. Au Brésil, par exemple, cette « marque culturelles brésilienne » comprend des pantoufles tropical Havaianas®, de la *bossa nova*, des *mulatas do carnaval* et des *novelas* [feuilletons].

Nous vivons dans le même temps avec les institutions anciennes et contemporaines qui expose la femme à la violence par la subordination de sa sexualité

⁴² Anna Marie Smith, *Laclau and Mouffe: The Radical Democratic Imaginary*, London & New York, Routledge, 1998, p.197.

vers une telle « symbologie nationale ». Au Brésil, la femme est appelée une « passion nationale » au sein d'une symbologie qui fait d'elle une valeur capitale du métissage et de l'érotisme. Cependant, elle est souvent placée dans des représentations visuelles qui favorisent le tourisme sexuel dans le pays à travers d'une « propagande » qui pose des graves problèmes aux femmes dans leur vie quotidienne. Ces représentations visuelles créent des réseaux transnationaux d'exploitation sexuelle qui investissent dans la prostitution ou le féminicide.

Le Brésil a organisé au cours des dernières années deux événements sportifs mondiaux : la Coupe du Monde Brésil FIFA en 2014 et les Jeux Olympiques et Paralympiques au Rio de Janeiro en 2016. Dans le premier, le vidéo clip officiel de la FIFA montre le rappeur cubano-américain Pitbull interprète la chanson « We are One », aussi connu comme « Ole Ola ». À côté de lui, on retrouve deux chanteuses, la chanteuse d'axé Claudia Leite et l'actrice et chanteuse Jennifer Lopez qui exécutent le stéréotype d'une femme « Latina » en secouant leurs corps contre le rappeur.

Ainsi, ces chanteuses, « mestizas » devraient mieux mesurer le prix symbolique pour représenter la femme dans la mondialisation, principalement quand elles acceptent de performer une telle représentation féminine endommagée dans ces événements globaux. En tant que partie de l'industrie culturelle et de la culture populaire dans différents pays, elles se doivent d'être responsables de surpasser les aspects financiers et le succès individuel, et d'utiliser leur pouvoir mondiale comme voix contre la construction de ces images stéréotypées.

Pour les Jeux Olympiques et Paralympiques de Rio en 2016, il a été créé deux monstres mignons hybrides inspirés de Pokémon pour mascottes. Dans le site de l'événement ils sont décrits comme un mélange de la faune et la flore, la culture

populaire, l'animation et les personnages de jeux vidéo. Ainsi, ils sont indigènes brésiliens résultat de la subjectivité anthropophagique ludique au Brésil, mentionnée dans ce travail, sur la base d'un même plaisir fantastique à voir la licorne d'Ecosse. Ces personnages sont des créatures magiques du Brésil, et qui promettent des incantations olympiques par leurs pouvoir supranaturels.

Ils ont obtenu leur nom à travers d'une campagne démocratique, dans laquelle a été donné trois options : Oba et Eba, Tiba Tuque et Esquindim ou Vinícius et Tom. La plupart des électeurs ont voté pour la dernière option, en tant qu'hommage à deux chanteurs de bossa nova célèbres. C'est ainsi que les mascottes commencent à représenter une marque transnationale brésilienne typique, la musique bossa nova marquée par l'incessante musique « Garota de Ipanema » composée par Tom Jobim et Vinícius de Moraes en 1962. Après 54 ans de musique populaire au Brésil, les mascottes sont devenues sexuées comme les hommes qui aiment les filles d'Ipanema, l'un des quartiers plus riches du Rio de Janeiro, dans un événement en face de graves problèmes sur sa division binaire du genre.

Nous notons que ces entreprises transnationales ont constamment réalisé les liens et les interprétations populaires car elles manquent de créativité. Cependant, en dehors de ces investissements du soft power, la représentation corporelle féminine n'est pas fixée même si sa formation corporelle reste sensualisée et érotisée au Brésil. Nous avons vu que les *novelas* sont créées comme des imaginaires ouvertes s'adaptant à l'acceptation et les critiques de leur audience. Elles marquent des perspectives sociales du Brésil en tant que produit culturel pour l'exportation.

Par conséquent, les sujets sociaux dans les *novelas* fournissent une analyse plus approfondie sur les façons dont les personnages féminins représentée par l'industrie

culturelle englobent une subjectivité transnationale hors d'une « homogénéisation économique ». Les frontières culturelles ne vont pas disparaître, et au travers de cette thèse, nous percevons que les frontières culturelles sont plus visibles pour les négociations et des renégociations sémiotiques, sans attendre la fin du nationalisme.⁴³

Comme l'immigration est partie de notre variation culturelle, elle représente aussi un contre-discours puissant contre l'homogénéisation culturelle, et les immigrants qui ont hybridé les *quadrinhos* depuis le XIX siècle. Ainsi, en considérant les relations économiques et « eugéniques » entre le Brésil et le Japon, les brésiliennes japonaises, au tant qu'écrivains visuels, sont devenus des diffuseurs qui ont hybridé nombreux scénarios au Brésil dans leurs *quadrinhos* avec une inspiration manga.

Les frontières culturelles montrent également des terrains inconnus à travers différentes interprétations culturelles et vocabulaires. Par conséquent, l'« étranger » nous aide à devenir d'imprévisible et différent d'un « rêve global », puisque nous ne pouvons pas ignorer que beaucoup de gens vivent dans des situations où ils ne sont pas considérés comme des « citoyens » à l'intérieur d'un pays.⁴⁴ Cette situation soulève des questions sur les significations de la citoyenneté dans un monde globalisé, car nous vivons dans « une monde » où les individus ont encore besoin de renégocier et de recoder leurs croyances universelles au quotidien. Nous devons donc envisager plus des voies alternatives dans la littérature visuelle qui peuvent nous conduire à une décolonisation queer, dans laquelle les cultures du carnaval conduiront à sortie de cette unité ou homogénéisation culturelle.

⁴³ Ernest Gellner, *Nations and Nationalism*, Oxford, Basil Blackwell, 1983, p.57, et Seyla Benhabib, "Borders, Boundaries, and Citizenship", *PS: Political Science and Politics*, vol.38, no.4, October 2005, p.674.

⁴⁴ Ruth Lister, "Citizenship: Towards a Feminist Synthesis", *Feminist Review*, n.57, Autumn 1997, p.36.

La liberté personnelle des femmes signifier d'abord le témoignage des souvenirs tristes ou de crimes sordides, mais leurs souvenir créent aussi des espaces ouverts à des voix puissante parlant de leurs conditions. Pour cette raison, la formation de réseaux de solidarité montre que leurs expériences de vie sont en constant intercommunication. Par exemple, comme les pays sud-américains ont de nombreux crimes dictatoriaux, nous trouvons des groupes tel que les Madres de Plaza de Mayo, entant que puissante voix féminine exigeant la vérité concernant les disparitions « mystérieuses » pendant la dictature militaire en Argentine. Et le pouvoir de cette voix maternelle au Brésil met également l'accent de la « vérité » sur la justice avec la création de la Comissão Nacional da Verdade [Comission Nationale de la Verité] en 2011 pour enquêter sur les violations civiques et humaines au Brésil de 1946 à 1988.

De plus, nous avons vu que les souvenirs féminins ont montré des rêves de liberté et de reconnaissance dans la littérature visuelle. En 2015 le collectif Lady's Comics a publié le magazine *Risca !* dédiée à la mémoire et à la politique des femmes sur leurs imaginaires visuelles. Dans cette publication elles ont créé un mémorial pour leurs premières écrivaines visuelles au Brésil qui n'avaient pas assez de reconnaissance au fil des ans. Ce collectif a également publié des articles et des entretiens sur la façon dont les écrivaines visuelles montrent des imaginaires pour se représenter dans le monde.

Ainsi, à partir des actions de ces collectifs nous avons constaté que la représentation des femmes noires par elles-mêmes encourage la perte des guises visuels subordonnée qui sont créé au Brésil. Comme dans les webcomics *A Kindumba da Ana*, 2013-, l'écrivaine visuel Francisca Nzenze s'inspire des témoignages de femmes noires, principalement d'Angola, qui publient leurs expériences corporelles à

travers du site *Angolanas Naturais e Amigos*, ANA, [Las Angolais Naturels et les Amies]. Contrairement à une normalisation culturelle, nous constatons qu'elles sont montrées dans sur les *quadrinhos* avec des droits à la différence et à diversité culturelle au niveau local et mondial.

Ces réseaux transculturelles n'ont pas besoin d'avoir des liens territoriaux étroits. Les écrivains visuels féminins ont raconté leurs expériences de vie de différents continents pour exposer la violence dans des conditions sociales diversifiées. Alors que nous percevons cette caractéristique à travers les imaginaires visuelles de Marjane Satrapi à *Persépolis*, 2000-2003, visitant les femmes qui sont enfermées dans les plans nationaux et religieux restrictives en Iran, et au milieu d'une nécessité d'immigrer / s'échapper de ce territoire. L'interconnexion entre les vies heurter relie les expériences globales aux expériences locales à travers l'exposition des questions sur la sexualité, l'intimité, les droits sociaux et la responsabilité.⁴⁵

C'est le monde des rêveurs globaux qui chaque jour se montrent stagnants avec des voies sociales manufacturés à l'intérieur d'un pays. La difficulté à classer un seul relais Culturel national montre l'impossibilité de maintenir la lucidité dans les tentatives d'annuler l'aspect ludique dans la vie.⁴⁶ Parallèlement, les instances collectives mènent à la reconnaissance que la politique de la citoyenneté doit garder un ordre du jour internationaliste qui évite la création des dispositions d'exclusions.⁴⁷ Ils valorisent les histoires et témoignent de « sortir du placard » qui met en scène des spectacles transnationaux gay et queer à travers des carnivals, des livres ou des

⁴⁵ Weeks, p.4.

⁴⁶ Gregory B. Lee, *China Dreaming*, Lyon, Lyon, © Gregory B. Lee, 2015, p.49, in *Academia*, https://www.academia.edu/16622586/CHINA_DREAMING_Latest_Edition_, p.49. Consulted on 8 February 2017.

⁴⁷ Trinh, p.6.

médias.⁴⁸ Ces histoires d'auto-invention deviennent des points commun de communication créatives communicatives qui transmettent un sentiment d'appartenance par la différence. Cette différence ancre les individus dans un temps et un lieu jamais expérimenté dans une pédagogie sociale colonisée.

Culturellement, les femmes au Brésil vivent par une « présence africaine » mélangée aux autochtones et de nombreuses autres intertextualités des immigrants.⁴⁹ Nous soulignons la présence africaine parce car ces manifestations culturelles font partie d'un passé mythologique créé par des individus qui doivent échapper à la fois à la répression culturelle et sociale. En particulier, des figures féminines de cette mythologie se retrouvent dans les représentations des manifestations culturelles populaires, et elles retranscrivent le féminin avec beaucoup de respect. Ces entités féminines représentent une implacable marginalité historique, confirmant la dénomination du Brésil où Iemanjá, Iansã, Nanã, Pomba Giras, Pretas Velha, Cigana et beaucoup d'autres entités féminines ont la présence, le respect, l'admiration dans les émanations verbales et les rituels dans la culture populaire et la vie quotidienne créée dans le pays.

Les études transculturelles sur le Brésil ont encore besoin de se concentrer sur cette performance culturelle dans le cadre d'une structure mythologique qui entoure non seulement un syncrétisme religieux, mais également la culture populaire. Différentes langues recréent les mythes sexuels et transforment les relations de pouvoir, et dans la littérature visuelle, nous voyons que les écrivaines visuelles

⁴⁸ Eve K. Sedgwick, *Epistemology of the Closet*, Berkely & Los Angeles, University of California Press, 1990.

⁴⁹ Jacques S. Aléxis, "Of the Marvellous Realism of the Haitians", in Bill Ashcroft, Gareth Griffiths and Helen Tiffin (Ed.), *The Post-Colonial Studies Reader*, London & New York, Taylor & Francis e-Library, 2003, p.194.

s'engagent également sur la compréhension de soi transculturellement pour exprimer différentes interprétations de la vie à travers des images hybrides. Au sein de ces interprétations, il existe de nombreux réseaux de gestes qui dénotent la solidarité historique comme une « puissante hétéroglossie infidèle » des écrivaines et d'illustrateurs.

Elles parlent dans différentes langues perturbent l'appareil de catégorisation des genres. Autant que nous soyons opposés à toute catégorisation des genres, nous ne pouvons pas continuer un autre système classificatoire au tant que remplacement.⁵⁰ Dans cette thèse, nous avons également observé qu'il existe de nombreuses interprétations sur la liberté sexuelle toujours attachée à la représentation sexuelle et aux modèles sexuels. Par exemple, le slogan du collectif Lady's Comics indique que "HQ n'est pas seulement pour votre copain », donc, tout en donnant d'importance au lectorat féminin, il exclut également les femmes qui ont différents types de relations affectives.

De plus, nous avons utilisé constamment la dénomination du genre pour démarquer des écrivains visuels, puisque nous l'avons perçu comme qu'une nécessité de marquer un passé dans lequel les écrivaines ne sont pas perçu dans la littérature visuelle, alors que le corps féminin, au contraire, a une représentation majeure. Néanmoins, nous critiquons les délimitations de « section féminines » dans les réunions et les foires sur la littérature visuelle, car ils maintiennent des binarités de genre. Et dans les événements sur la représentation des femmes dans la littérature visuelle, il y a aussi peu de possibilités pour les écrivains féministes de montrer l'autonomisation des femmes.

⁵⁰ Pierre Bourdieu, *Masculine Domination*, trans. from the French by Richard Nice, Stanford, University Press, 1998, p.120.

L'indentification sexuelle dans l'hétérosexualité doit être plus étudiée, car dans en hétéronormativité, il y a de nombreux hétérosexuels qui ont changé leur mode de vie contre une telle normalisation sexuelle. L'hétérosexualité n'est pas seulement une vieille référence qui subordonne les individus à l'affection de genre homme/femme, c'est une institution qui a introduit des modes de pensée et d'agir par la modernité. Et, par conséquent, il est devenu presque invisible jusqu'à ce que la personne essaie d'échapper à ses démarcations indépendamment de son identification sexuelle.⁵¹

Au Brésil, il y a des femmes qui se disent « *perigete* », un mot personnalisé par la conjonction du mot portugais « *perigosa* » [dangereuse] et de mot anglais « *girl* » [fille], ou de la traduction phonétique de « *pretty cat* » [joli chat] au portugais brésilien. Bien que, au milieu de ces définitions floues sur son origine, *perigete* est une femme qui défend l'autonomie sexuelle et la liberté personnelle, sans tenir compte des déterminants sociaux à l'égard du rôle de la femme dans l'hétérosexualité.

Ainsi, dans cette affirmation hétérosexuelle des femmes, leurs corps féminins deviennent surdimensionnés grâce à des heures d'exercices physiques, chirurgies plastiques et un code vestimentaire érotiques. Elles personnalisent leurs corps pour défendre l'autonomie féminine et la liberté d'avoir des relations sexuelles quand et avec qui elles veulent.

Ces femmes sont le corps tridimensionnel de tous les personnages féminins érotiques ici analysé. De plus, de nombreuses chanteuses et actrices commencent à se faire appeler *perigetes* au cours de leurs performances. Nous notons également que la *mulher perigete* devient un personnage visuel dans les *novelas*, films et *quadrinhos*. Elle aboutit à une réification d'une représentation féminine entre le sexisme et

⁵¹ Weeks, p.12.

l'autonomie du corps à l'égard de l'hétérosexualité, tant dans la culture populaire que dans l'industrie culturelle. Ces femmes luttent aussi avec des démarcations pour leurs désirs, la fantaisie et l'érotisme dans leur vie quotidienne.

Nous remarquons également que les publicités ont diversifié les représentations des corps masculins et que la plupart d'entre elles transformés l'homme en une commodité sexualisée pour la consommation. Nous trouvons dans ces « mâles » un regard sexuel vers « l'homme » ou « masculinité » qui suit les mêmes modèles construit pour le regard féminin.⁵² Bien que, cette image masculine n'est pas dirigée plus pour plaire à un sexe opposé car elle amène l'homme dans la société de beauté, il révèle également un capitalisme gay.⁵³ De plus, il y a aussi des changements vers une masculinité *kawaii* qui annule conflits et tensions imposée sur la division sexuée polaire dans l'industrie de la mode.

Dans cette thèse, nous nous appuyons également sur les mots du portugais brésilien avec des références sexuelles pour la localiser une logique transgressive dans la représentation érotique dans le vocabulaire populaire au Brésil. De plus, il représente des actes d'urgence qui réifient les mots violents et les instances culturelles, faisant partie des mémoires traumatiques sur le quotidienne des individus. Tels que le mot « *bicha* » que devient une représentation d'une façon de la vie queer au Brésil.⁵⁴ « *Bicha* » possède un sens péjoratif et violent d'abord dirigée vers la communauté gay, mais il aussi a été approprié en tant que manifeste gay sur la façon de mener la vie avec liberté indépendant de la sexualité.

⁵² Angela McRobbie, *Postmodernism and Popular Culture*, London/New York, Taylor & Francis e-Library, 2005, p.181.

⁵³ John D'Emilio, "Capitalism and Gay Identity", in Ann Snitow, Christine Stansell and Sharan Thompson (Ed.), *Power of Desire: The Politics of Sexuality*, New Feminist Library Series, New York, Monthly Review Press, p.102.

⁵⁴ Alexsandro Rodrigues, Mateus D. Pedrini and Pablo C. Rocon, "Pedagogias da Lampadada ou...as bichas se digladiando", *Periódicos*, n.4, vol. 1, November 2015 – April 2016, p.242.

Ainsi, il a été habilité par les queers contre les actes de violence, et que à travers leurs manifestations queer, ils parviennent également à maintenir leur mémoire traumatique. Par exemple, dans l'épisode « Não Binários », partie de la série documentaire *Liberdade de Gênero*, 2016, dirigé par João Jardim, la musicien Liniker se définit comme une « *bicha preta* ». ⁵⁵ Elle se nomme une personne queer sans genre et de couleur noir, bien qu'elle se sente plus à l'aise pour appliquer le nom féminin dans sa vie sociale et son esthétique corporelle.

De plus, dire le « *embichamento* » d'une situation sexiste fait déjà partie d'une théorie au Brésil qui implique des transfigurations de performances corporelles et des résistances politiques en défense de l'intégrité pour la créativité. C'est une théorie créée à partir d'une appropriation du mot portugais brésilien « *empoderamento* » [empowerment], un mot courant utilisé dans les théories sur le pouvoir individuelle et collective des marginalités. Le terme « *lampadada* » [lampée] a également été créé autour d'une sémiologie traumatique inspirée d'une attaque contre deux jeunes garçons le 14 novembre 2010 à São Paulo. Ces garçons ont été agressés par une groupe de cinq personnes après minuit, et l'un d'entre eux a été battu avec une lampe fluorescente. Ainsi, alors qu'ils étaient victimes de l'homophobie, les agresseurs les criaient contentement : « *bichas* ».

Avec une moquerie critique entourant l'absurdité et la gravité de la violence lors d'utilisation d'une lampe fluorescent pour attaquer une personne, ce crime a été approprié pour devenir un terme critiquant la violence contre la différence et les moyens d'être dans la société. C'est une critique des gens qui se « *lampe* » dans une

⁵⁵ *Liberdade de Gênero*, "Não Binários", ep.4, Directed by João Jardim, GNT, 09 November 2016.

guerre biopolitique puissance pour imposer leurs points de vue. « *Lampadada* », par conséquent, correspond à l'existence d'une intolérance.⁵⁶

Nous avons analysé les contradictions de la féminité dans les genres slash, yaoi et yuri, nous apercevons qu'au Brésil il n'y a pas un mot pour définir des réinterprétations culturelles ou des contradictions dans les *quadrinhos*. Mais, ce n'est pas du fait d'un manque de vocabulaire ou d'intention, au contraire, c'est une subjectivité intrinsèque de la culture populaire issue de l'acte anthropophagique. Ainsi, les contradictions féminines au Brésil relèvent davantage l'idée d'une « *estética precária* » [esthétique précaire].

Le mot « *precário* » en portugais brésilien peut signifier quelque chose obtenu par une prière ou par un prêt temporaire. Et comme la précarité n'appartient pas au contexte culturel dans lequel elle se connecte, elle applique une situation provisoire aux domaines de la transfiguration, de la transition et du changement. Les préoccupations précaires concernent les manifestations culturelles considérées comme « non autorisées », hybride et polysémique, sans une norme esthétique, et proposent la liberté culturelle grâce à des détours sémiotiques, principalement des produits de l'industrie culturelle. De plus, comme nous avons mentionné au huitième chapitre, la précarisation désigne une vulnérabilité subie par les individus à l'insuffisance des réseaux de protection juridique.⁵⁷

Nous avons vu que les écrivains visuels sont réactifs et sélectifs contre les tabous sexuels, même dans leur précarité. Ainsi, lorsque nous prévoyons dans leurs créations l'intégration de ces transfigurations, elles deviennent une partie des

⁵⁶ Rodrigues, Pedrini and Rocon, p.244.

⁵⁷ Judith Butler, "Corpos que Ainda Importam", in Leandro Colling (Org.), *Dissidências Sexuais e de Gênero*, Salvador, EDUFBA, 2016, p.31.

différentes arènes représentatives pour les luttes démocratiques.⁵⁸ Leurs créations renforcent les actions collectives, car grâce à de telles manifestations collectives, les individus imaginent qui et ce qu'ils veulent devenir dans une performance forgeant des affinités plutôt que des identités.⁵⁹

Les processus démocratiques nécessitent une prolifération d'initiatives politiques des différents domaines, et la signification de chaque initiative dépend des interconnexions. Ainsi, elles renforcent la confiance en soi pour les individus et les collectivités, puisqu'ils sont ensemble en tant qu'acteurs politiques qui créent à la fois des manifestations culturelles et des résultats vers systèmes de solidarité.

Dans les *quadrinhos* nous trouvons de nombreux « vides » qui n'attachent pas les écrivains visuels à une « brésilité », mais à des voix différentes au Brésil, qui exposent leurs compréhensions personnelles sur la sexualité. Elles annulent la présence d'une seule autorité qui déterminent une « vérité » sexuelle. Cependant, nous devons aussi vivre avec l'augmentation des partis conservateurs et du fanatisme religieux dans les gouvernements, qui agissent comme régulateurs sociaux.

Néanmoins, même à l'intérieur de ce grave contexte gouvernemental au Brésil nous trouvons également de nombreuses personnes qui dénoncent de telles corruptions démocratiques et commencent à envisager des alternatives pour l'égalité et la liberté en ce qui concerne les différences.

Nous observons que nous ne pouvons pas envisager un relevé global qui explique en termes « parfaits » les façons dont toutes les femmes sont touchées par la politique, la mondialisation et l'industrie culturelle. Il y n'a pas de diagramme pour une

⁵⁸ Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, London & New York, Verso, 2014, p.30.

⁵⁹ Lister, p.33.

humanité et une société universelle. Ainsi, nous ne pouvons pas totaliser l'ensemble des exclusions institutionnelles dans le monde pour anticiper leurs effets antidémocratiques.⁶⁰ Pour cette raison, nous désignons l'importance de remarquer ces pièges démocratiques, puisque cette idée politique au Brésil, a également été utilisée à plusieurs reprises pour éviscérer les idéologies réactionnaires de « modernité », « liberté » et « progrès ».

Le Brésil est toujours un pays à la proie des coups politiques et de la censure, bien que les instances de conservatrices ne puissent pas se protéger entièrement contre les nombreuses attaques sur leurs activités. Et le Brésil, au sein de réseaux transnationaux étranger, fait donc partie de ce jonglisse sur la réalité des femmes qui englobe un puissant mémorial de ce que nous devenons.⁶¹

Les groupes marginaux ne peuvent pas payer le prix de leur anéantissent culturel, en fonction de l'assimilation, la neutralisation pédagogique de l'inclusion, de la légitimité et la reconnaissance. Ces groupes doivent avoir accès à des ressources qui protègent leurs droits culturelles, car le multiculturalisme englobe non seulement les valeurs démocratiques, mais aussi l'inclusion des principes communautaires au travers les négociations sociales. Ainsi, il est essentiel qu'aucun mouvement culturel ne se limite à l'intérieur des pôles sociaux ou des « ghettos ».⁶²

En tant qu'êtres culturels, nous sommes hybrides, et cela indique une tâche pour notre-invention constante. Le multiculturalisme inspire différentes demandes démocratiques et, dans le cadre de combinaisons culturelles médiatiques, les individus

⁶⁰ Smith, p.182.

⁶¹ Vaneigem, p.128.

⁶² Bruno Latour, *We Have Never Been Modern*, trans. from the French by Catherine Porter, Cambridge, Harvard University Press, 1993. p.139.

découvrent des moyens de se concrétiser par la création d'une résistance collective pour transformer la mondialisation.

Nous avons observé que les cultures étrangères dans les *quadrinhos* ne sont plus contextualisées dans les limites d'une Culture au Brésil. Ces *quadrinhos* représentent des luttes politiques sur la morale et l'esthétique permettant de réarticuler les valeurs globales et dans le but politique d'éviter la représentation d'une culture unique. Ils fournissent des mélanges entre différents rituels, sans avoir la nécessité de démontrer une culture traditionnelle unique. Et ils impliquent des participations transculturelles hybridées, puisque les combinaisons des rituels multiculturels se diffusent vers différentes manifestations culturelles dans le monde.

Comme nous l'avons mentionné dans cette thèse, les études transculturelles sur la sexualité au Brésil se sont diversifiées par l'intertextualité théorique basée en vocabulaires et expériences locales. Il existe de nombreux événements avec une contextualisation différente sur les genres et la représentation du corps pour montrer des moyens diversifiés de vivre la sexualité dans le monde, lorsqu'une personne et son image sont devenues une figure emblématique qui transcende les limites sexuelles, et met en évidence les rendements sociaux.⁶³

De plus, les agendas LGBTQIA ont disqualifié les secteurs conservateurs en exposent ses fondements institutionnels qui soutiennent les préjugés. Ils s'engagent à créer une subversion symbolique sexuelle à travers des performances différentes annulent les principes classificatoires de genre. Nous voyons que des centaines de

⁶³ Elizabeth Grosz, "Histories of the Present and Future: Feminism, Power, Bodies", in Jeffrey J. Cohen and Gail Weiss, *Thinking the Limits of the Body*, Albany, State University of New York, 2003, p.18.

LGBTQIA forment leur vie comme si elles étaient des citoyens égaux, en assumant les droits et dangers, les responsabilités et violence avant la législation.⁶⁴

Plusieurs femmes ont attribué que la peur de découvrir les plaisirs à travers des créations taboues telles que la pornographie ou les fantasmes érotiques nous prodige la capacité d'apprécier nos sentiments intimes.⁶⁵ La peur sexuelle peut devenir une panique morale qui nous place tous dans une position dangereuse dans la société. Étant donné que la sexualité diffère dans les domaines politiques et économiques du monde, elle déclenche différentes manifestations intimes qui pourraient être un soulagement pour les fantasmes individuels.⁶⁶ Bien que nous admettions également que nous connaissons encore peu la sexualité, il est important de continuer à y penser, d'observer ou même d'agir vers une représentation pansexuelle.

Il comprend la corrosion de anciennes croyances de différents appareils de pouvoir qui imposent des difficultés d'identification du genre pour les droits égalitaires, puisque le poste d' « égalité » peut encore être attaché à une idée d'occuper un « monde masculin ».⁶⁷ Les individus représentant les genres et les différentes formes d'affectivité ne font pas partie de ce « défi binaire » sur l'égalité. Ils agissent pour leur reconnaissance sociale dans les instances législatives.

Les nouvelles possibilités de représenter les genres impliquent des reconstructions complexes d'identité et des valeurs sociales, car elles indiquent de fortes tensions dans la performance individuelle dans la représentativité sociale.⁶⁸

Transgenres, queer et non binaires doivent être en lutte permanent pour échapper aux

⁶⁴ Weeks, p.147.

⁶⁵ Muriel Dimen, "Politically Correct? Politically Incorrect", in Carole S. Vance, *Pleasure and Danger: Exploring Female Sexuality*, New York, 1984, p.145.

⁶⁶ Amber Hollibaugh, "Desire for the Future: Radical Hope in Passion and Pleasure", in Carole S. Vance, *Pleasure and Danger: Exploring Female Sexuality*, New York, 1984, p.406.

⁶⁷ Bourdieu, p.62.

⁶⁸ Butler, 1993, p.221.

fermetures catégoriques et biologiques. Dans cette perspective, la démocratisation de la différence confronte mieux nos dominations symboliques, sans la volonté de prendre un aspect radical du genre dans les structures cognitives.

Cependant, à partir d'analyse la représentation corporelle dans les webcomics, principalement créée par des écrivaines visuelles trans, nous trouvons encore une angoisse personnelle sur leurs adaptations de genre basée sur des modèles corporels préétablis pour une représentation féminine ou masculine. Comme nous l'avons mentionné dans notre dernier chapitre, les webcomics possèdent la possibilité de jouer avec le son, le texte et les images sans limitations de pages. Ils facilitent la formation des réseaux transnationaux étrangers dans une cyberculture qui nous incite à repenser ce que nous sommes, principalement en voyant comment les individus ont forgé leurs sens personnelles par la culture numérique.

Nous observons que dans la cyberculture il existe également des flous entre les mascarades de genre et l'évocation de l'authenticité entre les différentes voix, tant dans la réalité que dans la fiction. Dans les imaginaires visuelles publiée au tant que webcomics il y a des histoires sur les préjudices, la discrimination et la subordination axées sur la représentations corporelle dans différents contextes corporels. Ils sont une forme de représentation à la citoyenneté sexuelle d'être dans les sexes, les sexualités, les corps et la présence sociale.⁶⁹

Les études visuelles sur l'expérience de la femme et ses manifestations culturelles dans la cyberculture montre la renégociation des représentations corporelles de genre, principalement en ce qui a attiré à la construction de

⁶⁹ ⁶⁹ Jeffrey Weeks, "The Sexual Citizen", *Theory, Culture & Society*, vol. 15, no. 3–4, 1998, p.47.

l'indentification de genre.⁷⁰ A partir de ces études et de ces productions, nous trouvons des différences culturelles dans les histoires journalières mondiales et locales. Ils fournissent des interconnexions et des affinités sans la formation d'un récit ou d'une communauté culturelle fermée. Nous avons vu à travers des *quadrinhos*, des manga et des webcomics que les luttes féminines contre le contrôle du corps, la violence et la néropolitique contribuent à mettre fin aux mythes de la reproduction et de la famille biologique, car leurs combats ne conduisent pas à une enceinte communautaire sur la femme.

⁷⁰ Donna Haraway, *Simians, Cyborgs, and Women: Reinvention of Nature*, New York, Routledge, 1991, p.78.

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