

## **DISCUSSÕES ENTRELAÇADAS: A SEXUALIDADE E A (DES)CONSTRUÇÃO DE IDENTIDADE E EXPRESSÃO DE GÊNERO**

### ***DEBATES ENTRELAZADOS: SEXUALIDADE Y (UN) CONSTRUCCIÓN DE IDENTIDADE Y EXPRESIÓN DE GÉNERO***

### ***INTERTWINED DISCUSSION: SEXUALITY AND (DE)CONSTRUCTION OF GENDER IDENTIFY AND EXPRESSION***

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**RESUMO:** De cunho teórico-crítico, este trabalho busca discutir a construção dos papéis de gênero na sociedade a partir da inter/transdisciplinaridade entre o conteúdo veiculado pelo filme “Eu não sou um homem fácil” de Eleonore Pourriat e os pressupostos sociológicos dos estudos de Pierre Bourdieu evidenciados no livro “A Dominação Masculina”. A tessitura do texto volta-se a uma apresentação ao leitor sobre conceitos de “sexo”, “sexualidade” e “identidade/expressão de gênero”. As discussões conduzem para análises que revelam que há mecanismos de reprodução social que pouco são percebidas pelos dominados, inclusive pela mídia, ao se observar que as descrições das sinopses dos filmes revelam indícios de manutenção da dominação masculina. Por fim, ressalta-se que as narrativas fílmicas se mostram de grande valia ao interligarem campos do saber humano e permitirem discussões inter/transdisciplinares.

**PALAVRAS-CHAVE:** Gênero. Mídia. Sexualidade. Saúde. Sociedade.

**RESUMEN:** Desde una teórico-crítica, este artículo discute la construcción de roles de género en la sociedad a partir de la interdisciplinariedad entre el contenido transmitido por la película de Eleonore Pourriat "No soy un hombre fácil" y los supuestos sociológicos de los estudios de Pierre Bourdieu evidenciado en el libro "Dominación masculina". Las texturas del texto se convierten en una presentación para el lector sobre los conceptos de "sexo", "sexualidad" e "identidad/expresión de género". Las discusiones conducen a análisis que revelan que existen mecanismos de reproducción social que son poco percibidos por los dominados, incluidos los medios, cuando se observa que las descripciones de las sinopsis de las películas revelan signos de mantener la dominación masculina. Finalmente, es digno de mención que las narraciones cinematográficas son de gran valor en la interconexión de campos del conocimiento humano y permiten discusiones inter/transdisciplinarias.

**PALABRAS CLAVE:** Género. Medios de comunicación. Sexualidad. Salud. Sociedad.

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**ABSTRACT:** *From a theoretical-critical perspective, this paper discusses the construction of gender roles in society from the inter/transdisciplinarity between the content conveyed by Eleonore Pourriat's film "I am not an easy man" and the sociological assumptions of Pierre Bourdieu's studies, evidenced in the book "Masculine Domination". The textures of the text turn to a presentation to the reader about concepts of "sex", "sexuality" and "gender identity/expression". The discussions lead to analyzes that reveal that there are mechanisms of social reproduction that are little perceived by the dominated, including the media, when it is observed that the descriptions of the synopses of the films reveal signs of maintenance of male domination. Finally, it is noteworthy that film narratives are of great value in interconnecting fields of human knowledge and allowing inter/transdisciplinary discussions.*

**KEYWORDS:** *Genre. Media. Sexuality. Health. Society.*

## Introduction

The present work emerges from readings and discussions carried out in the Inclusive Education Specialization course at the State University of Santa Catarina (UDESC) during the years 2018-2019.

Although much progress has already been made in discussions on the themes of "sex", "gender identity/expression" and "sexuality", many taboos are still present in society. This is because several factors have contributed and contribute to the maintenance of stereotypes and prejudices about these issues. The adjectives incorporated into the discourses that are circumscribed to the words "sex", "gender" and "sexuality" permeate religious, political, media, literary meanings and, even today, are reproduced in several fields of knowledge, including those engaged in of human care, as in the areas of health and education (MELO *et al.*, 2011).

When dealing with this theme, the inter / transdisciplinarity of different areas of knowledge intertwine. In this way, the research involves fields of knowledge production (BOURDIEU, 2017): education, health, social studies and, also, cinema. Each one expresses, based on the specificities of his field, the knowledge refined for a society that receives and (re) signifies them. Based on that, the objective of this work is to present the reader with a discussion about sexuality and the (de) construction of gender identity and expression in our society, in view of the intertwining between the assumptions of Pierre Bourdieu's sociological studies, specifically in his work "The Male Domination" and the film "I am not an easy man", by Eleonore Pourriat.

## Conceptual considerations

One can conceptualize “sex” as “the biological, hereditary characterization that physically differentiates men and women” (MELO *et al.*, 2011, p. 28).

Sexuality, on the other hand, is a term that emerged in the 19th century, expanding the concept of sex, incorporating reflection and discourse on its meaning and intentionality. [...] It can currently be understood as an inseparable and fundamental human dimension, like life itself, encompassing feelings, relationships, sensuality, pleasure, eroticism, rights, duties, sex, in short, the human being in its fullness, in its entirety (MELO *et al.*, 2011, p. 28).<sup>3</sup>

In other words, sexuality cannot be reduced in terms of "sex", although it encompasses it, since it comprises aspects that go beyond a mere biological description. Furthermore, as Tilio (2014, p. 139) points out,

[...] there is a need, on the part of individuals, for a male or female identificatory effect that must be constantly reinforced by actions and representations that reposition and reaffirm gender identity. As gender would be an exercise of repetition, it defines sex, with neither necessarily unity nor adequacy between subjective identity and anatomical materiality - thus, gender is not substance, it is an effect of performativity. Gender and sex are therefore effects, not the foundations of sexuality. The subject and his gender is the result of performance acts both of nomination (“I am a man, I am a woman”) and of behaviors (“a man acts in this way, a woman acts in another way”) that help to provisionally stabilize the identification with either sex, creating an illusion of unity and stability between body, desire, sexuality, sexual orientation and sexual practices. All this because, conceptually, sexuality and gender precede sex and establish sexual difference (Foucault's proposition): sexual or gender identification is only a temporary resolution of desire, with multiple and or mutable identifications being possible.<sup>4</sup>

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<sup>3</sup> Já a sexualidade é um termo que surgiu no século XIX, ampliando o conceito de sexo, incorporando a reflexão e o discurso sobre o seu sentido e a sua intencionalidade. [...] Pode ser entendida, atualmente, como uma inseparável e fundamental dimensão humana, como a própria vida, englobando sentimentos, relacionamentos, sensualidade, prazer, erotismo, direitos, deveres, sexo, enfim o ser humano em sua plenitude, em sua totalidade (MELO *et al.*, 2011, p. 28).

<sup>4</sup> [...] há necessidade, por parte dos indivíduos, de um efeito identificatório masculino ou feminino que deve ser constantemente reforçado por ações e representações que reposicionam e reafirmam a identidade de gênero. Como o gênero seria um exercício de repetição, ele define o sexo, não havendo necessariamente nem unidade nem adequação entre identidade subjetiva e materialidade anatômica – assim, gênero não é substância, é efeito de performatividade. O gênero e o sexo são, portanto, efeitos, e não os fundamentos da sexualidade. O sujeito e seu gênero é o resultado dos atos performáticos tanto de nomeação (“sou homem, sou mulher”) como de comportamentos (“um homem age dessa maneira, uma mulher age de outra maneira”) que ajudam a estabilizar provisoriamente a identificação com um ou outro sexo, criando uma ilusão de unidade e estabilidade entre corpo, desejo, sexualidade, orientação sexual e práticas sexuais. Tudo isso porque, conceitualmente, a sexualidade e o gênero antecedem o sexo e instituem a diferença sexual (proposição de Foucault): a identificação sexual ou de gênero é somente uma resolução temporária do desejo, sendo possível haver identificações múltiplas e ou mutáveis.

Thus, “gender is constituted with or on sexualized bodies, that is, biology is not denied, but the social and historical construction produced on biological characteristics is deliberately emphasized” (LOURO, 1997, p. 22). Gender can be expressed by the subject, just as he can be experienced as an identity and,

when stating that gender establishes the subject's identity (as well as ethnicity, class, or nationality, for example) it is intended to refer, therefore, to something that transcends the mere role playing, the idea is to perceive gender by doing part of the subject, constituting it (LOURO, 1997, p. 25).<sup>5</sup>

It is therefore important to note the positions and social roles of individuals, as well as the relationship with time, history, socioeconomic and cultural aspects that reveal the speeches on the subject. Different social agents discursive about sex, gender and sexuality in different ways depending on the social place they are in, the social position they occupy, the cultural characteristics they identify with, the influences dated by the historical and social changes experienced, etc.

In view of these aspects, the World Association for Sexual Health (WAS, 2014, s/p), reaffirms “that the sexual orientation, gender identity, gender expressions and physical characteristics of each individual require the protection of human rights” and “RECOGNIZES that all types of violence, persecution, discrimination, exclusion and stigma are violations of human rights and affect the well-being of the individual, families and communities” (WAS, 2014, s/p).

It is perceived here the importance of inter/transdisciplinarity between health, education and social studies for the promotion and protection of individual and collective rights<sup>6</sup>. This is because there are social groups that, due to their historical and social conditions of segregation /marginalization/exclusion, still find it difficult to present discussions about sex, gender, sexuality and about male domination and symbolic violence<sup>7</sup> exercised.

Thus, women, people with disabilities, non-heteronormative women and men, black people and the poor become invisible and oppressed social groups. Transgressing and unveiling marginalizing, homogenizing and docilizing discourses, loaded with prejudices, is still a

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<sup>5</sup> ao afirmar que o gênero institui a identidade do sujeito (assim como a etnia, a classe, ou a nacionalidade, por exemplo) pretende-se referir, portanto, a algo que transcende o mero desempenho de papéis, a ideia é perceber o gênero fazendo parte do sujeito, constituindo-o (LOURO, 1997, p. 25).

<sup>6</sup> For further details, it is suggested the reading of the “Universal Declaration of Human Rights” (UNESCO, 2009). Available at: <https://nacoesunidas.org/wp-content/uploads/2018/10/DUDH.pdf>. Access: 10 Nov. 2019.

<sup>7</sup> For Bourdieu (2017, p. 8-9), symbolic violence is that “soft, insensitive violence, invisible to its own victims, which is essentially exercised through the purely symbolic means of communication and knowledge, or, more precisely, ignorance, recognition or, ultimately, feeling”.

challenge to include, respect and understand the nuances of social changes (or conservation) that are in effect (MELO *et al.*, 2011).

The media, in turn, is an artifact culturally developed as a tool that allows overcoming the time-space barrier, transposing intergenerational understandings of the world and instrumentalizing society (BALLA, 2016). It is represented socially as a production of sensory, physical and chemical experiences. That is, since the beginnings of Chinese inventions of shadow presentations, photography, films, films, television, the internet (OLIVEIRA; OLIVEIRA; IGUMA, 2007), it has become possible to perceive the changes and nuances present in relationships over time represented by media cultural artifacts. According to Oliveira, Oliveira and Iguma (2007, p. 158):

In the cultural industry, the media (radio, television, newspaper and cinema) help to weave the fabric of everyday life, providing materials with which people forge their identities. Systems and values are built from symbols and myths [...]. The realities mediated by the media, before constituting the collective imagination, pass through the individual imagination where they are negotiated. [...] Through the films we obtain information to understand and explain the world, the process of human living, ourselves, the other, and, at the same time, establish relationships of identity and belonging between these elements. The films are an important source of knowledge of reality, because in some way they propose to “reconstruct” that reality - in a realistic, naturalistic, surrealist, alienating, engaged way.<sup>8</sup>

Although discussions about the role of the media in human relations are more evident when related to work in education and the production of audiovisuals, it is also an important instrument in the area of health. Film narratives, for example, allow different knowledge to be interconnected, contextualized and disseminated in the community, in addition to offering the possibility of interdisciplinarity during the training of health professionals, so that they are able to articulate their own knowledge of their area with other disciplines (OLIVEIRA; OLIVEIRA; IGUMA, 2007).

### **Entanglements: the role of media in society**

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<sup>8</sup> Na indústria cultural os meios de comunicação (rádio, televisão, jornal e cinema) ajudam a urdir o tecido da vida cotidiana, fornecendo materiais com os quais as pessoas forjam suas identidades. Sistemas e valores são construídos a partir de símbolos e mitos [...]. As realidades intermediadas pela mídia, antes de constituírem o imaginário coletivo, passam pelo imaginário individual onde são negociadas. [...] Por intermédio dos filmes obtemos informações para compreender e explicar o mundo, o processo de viver humano, a nós mesmos, ao outro, e, ao mesmo tempo, estabelecer relações de identidade e pertencimento entre estes elementos. Os filmes são uma fonte importante de conhecimento da realidade, porque de algum modo se propõem a “reconstruir” essa realidade – de modo realista, naturalista, surrealista, alienante, engajado.

This topic seeks to analyze, from a theoretical-critical approach, the (de)construction of identity and gender expression in society from the film "I am not an easy man" and the book "Masculine Domination". It should be noted, however, that it is not expected to deepen the discussions on controversial topics, nor to end the analytical possibilities that the two works (book and film) offer to interested parties, but some considerations are outlined in this text. The choice for the theoretical basis used here is due to the fact that the writings of Bourdieu (2017) make it possible to carry out a more in-depth analysis and reconstruct the socio-historical relations present in society.

The work "Masculine Domination: The female condition and symbolic violence", by Pierre Bourdieu (2017), points to a relationship of domination that is already inscribed on bodies, that is, in addition to social divisions, it is already a *habitus*<sup>9</sup> in an embedded state that organizes things in the world. This relationship is dichotomous, masculine and feminine and determines the "order of things". In short, this dichotomous condition does not appear in the present, but is the product of a construction and a "concordance between objective and cognitive structures" (BOURDIEU, 2017, p. 22).

Bourdieu (2017) analyzes, therefore, how social relations (even those seen as "natural", "normal") are inscribed in the order of the dichotomous division between male and female and neutralized by an androcentric view. In other words, man, under this perspective, is the "model" recognized by patriarchal society, excluding, therefore, all the experiences of other human beings, women, for example. This implies thinking about the "[...] constitution of difference based on the delimitation of identity [which] creates a permanent zone of tension and instability. This tension comes from the power networks that circulate at the poles of identity and difference", as stated by Motta (2016, p. 76). Thus, cultural standards considered "correct" and "socially accepted" are chosen based on a heteronormativity, therefore, being "white, European, male and heterosexual" (MOTTA, 2016, p. 76).

Thus, Bourdieu (2017), initially, discusses all the symbolism created around the sexual organs and social divisions that created structuring structures that remain in our cognitive structures. The author notes that:

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<sup>9</sup> The author defines *habitus* as "a system of durable dispositions, structures predisposed to function as structuring structures, that is, as a principle that generates and structures practices and representations that can be objectively 'regulated' without being the product of obedience to rules, objectively adapted to an end or the domain of operations to achieve it, but being, at the same time, collectively orchestrated without being the product of the organizing action of a conductor". "[...] Each agent, whether knowing it or not, whether wanting to or not, is an objective producer and reproducer because their actions and works are the product of a *modus operandi* of which he is not the producer and of which he does not own the conscious domain; the actions therefore contain an 'objective intention', as the scholastic would say, which always goes beyond conscious intentions." (BOURDIEU, 1994, p. 15).

The biological difference between the sexes, that is, between the male and female bodies, specifically between the anatomical difference between the sexual organs, can be seen as a natural justification for the socially constructed difference between genders and, mainly, the social division of labor (BOURDIEU, 2017, p. 24).<sup>10</sup>

For that, he argues explaining all the dichotomies instituted from this male/female division: high/low, up/down, front/back, hard/soft, light/dark, outside/inside, strong/weak, etc. The woman is thus seen as the opposite of the masculine, something that is missing, incomplete. It is always described, seen, objectified as something to the subservience of the "masculine", complete, dominant man. In the author's words, "[incest, betrayal] is a correlative of the institution of violence by which women are denied as subjects of exchange and of the alliance that are established through them, but reducing them to the condition of objects, or rather, of symbolic instruments of male politics", that is, women are "instruments of production or reproduction of symbolic and social capital" (BOURDIEU, 2017, p. 67).

Domination relations are, in this way, subtle and are themselves credited to be (un)recognized as such. According to Bourdieu (2017, p. 56): "Symbolic violence is instituted through adhesion that the dominated cannot fail to grant to the dominant". Many other analyzes and problematizations are listed by the author and made explicit through the relations in the Cabília society, which can still be observed in our current society, reflecting this incorporated *habitus* of male domination.

**Image 1** - Cover of the book "Masculine Domination" by Pierre Bourdieu (2017).



Source: the authors.

<sup>10</sup> A diferença biológica entre os sexos, isto é, entre o corpo masculino e feminino, especificamente entre a diferença anatômica entre os órgãos sexuais, pode ser vista como justificativa natural da diferença socialmente construída entre os gêneros e, principalmente, da divisão social do trabalho (BOURDIEU, 2017, p. 24).

As for the film, “*Je ne suis pas un Homme Facile*” is a French production, translated into Portuguese as “*Eu não sou um homem fácil*” (I am not an easy man), directed by Eleonore Pourriat (2018).

**Image 2** - Poster of the film “I am not an easy man” (Original title: *Je ne suis pas un Homme Facile*) (2018).



Source: Filmow (2019). Available: <http://www.adorocinema.com/filmes/filme-263240/>. Access: 06 Out. 2019.

“I am not an easy man” (2018) talks about Damien, a character who suffers an accident and ends up waking up in a “parallel world”. “His world”, seen as the representation of the current society in which we find ourselves, is permeated by *habitus* of male domination, such as described in Bourdieu's book (2017). The social division of “sexes”, gender expression and identity, the male/female dichotomy and all the resulting dichotomous relationships, both in relationships and in the field of work and symbolism, are represented in the film narrative.

After the accident, in the “parallel world”, the relations of domination are totally opposite, the dominant is the “female sex”, with its female gender expression and identity, but with all the representations of male domination. Thus, when Damien finds himself in the “parallel world”, he realizes that his gender expression is no longer consistent with society. He then starts to incarnate and incorporate (it marks a *habitus* of gender expression and sexuality from his body and "flesh") and inculcates (it marks a change of *habitus* of gender expression and identity in his "mind").

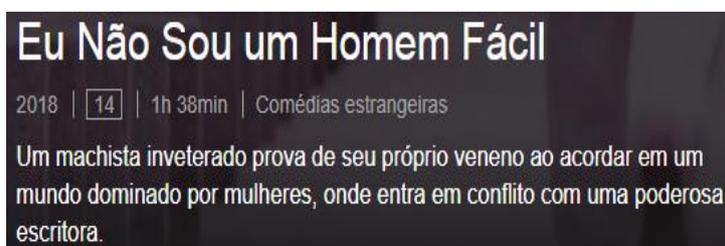
Thus, it is noticed that the main character develops performance acts based on the gender role he (re)constructs. This also identifies with the gender to which he is circumscribed. In other words, gender starts to constitute him as a subject-agent in the world.

It is interesting to note that the director is also an actress and, in a way, “little known” so far. Her name is not linked to the film, as analogies can be made to other directors, that is, it is in the background. Another relevant point is that the main actor is a “man” and, despite the participation of the actress (who should be highlighted), it also seems to be in the background, as the focus would be on “male”, the male dominated relationship, even when women are the ones that reproduce it. In the meantime, all forms of domination observed in maintaining the differentiation between the “sexes” are evidenced in the sexuality and in the gender identity and expression of the characters: performance during the sexual act, behaviors evidenced in the work environment, frequented leisure places, clothing, language.

At another point in the film, the main character is asked by his psychotherapist “from the parallel world” if “there is no middle ground?”, Referring to the extreme and dichotomous relations of domination between the “sexes” experienced by him. Similarly, there would be the possibility of a “middle ground” in the domination relations problematized by Bourdieu (2017). By becoming aware and having mechanisms to fight the system (mechanisms that are not those reflections of domination itself and that only reproduce it instead of breaking), as pointed out by Bourdieu (2017), the consolidation of a society would have, at the very least, awareness of the male domination relations that until then were naturalized by the symbolic violence itself.

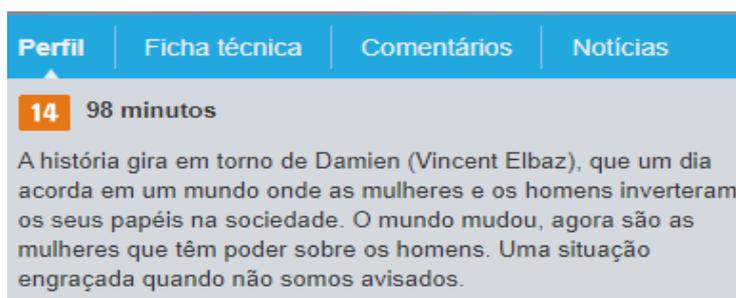
Below will be presented two synopses about the film, the first found on the Netflix website, a social media publisher and promoter of audiovisual material; the second, taken from the Filmow website, a social media in which the “movie fans” or the general public comment about the audiovisual industry. The objective is to induce the reader to reflect on how, despite the film narrative punctuating the relationship between sexuality, the (de)construction of gender performance acts and male domination as a mechanism of symbolic violence in our society, the media can still (re)produce discourses that refer to mechanisms for maintaining this inequality.

**Image 3** - Synopsis of the film “Eu Não Sou um Homem Fácil” available on Netflix



Source: Netflix<sup>11</sup> (2019).

<sup>11</sup> We read on the image: An inveterate sexist proves his own poison upon waking up in a world dominated by women, where he enters in conflict with a powerful writer. Available: <https://www.netflix.com/br/title/80175421>. Access: 06 Out. 2019.

**Image 4** - Synopsis of the film “Eu Não Sou um Homem Fácil” by the website Filmow

Source: Filmow<sup>12</sup> (2019).

It is pointed out above how the film is described in these digital media, the audience to which they are intended and the role that they play symbolically in describing it. In this way, the descriptions highlight linguistic positions that are marked ideologically: “inveterate sexist”, “conflicts with a powerful writer”, “women and men have reversed their roles in society”, “a funny situation”.

It is notorious how the language used also reveals (and reproduces) forms of symbolic violence and male domination. As explained above, men and women have not “reversed” their roles in society, because the roles are not rigid, they depend on gender identity and expression, as exposed in the film narrative. In addition, Damien (main character) is not “the inveterate sexist”, since male domination is a construction and, therefore, it is also reproduced by women, as in the “parallel world”. “Inveterate”, in turn, is a term that refers to something “ingrained”, an “internalized habit”, “deep”. By associating the terms “sexist” and “inveterate”, one can arrive at the deduction that male chauvinism is something present in human “entrails” and that it could not be easily changed in the individual and social fabric.

However, as pointed out by Bourdieu (2017), it is from the moment that individuals can understand the mechanisms to which they are reproducing that they can modify their attitudes, the reproduction of male domination. Thus,

It is socially and culturally that we learn some attribution or meaning for sexual experiences, practices and experiences. Each social and cultural group builds and recreates social and particular imagery about sexuality, its meaning, its value and its role in human existence (MELO *et al.*, 2011, p. 41).<sup>13</sup>

<sup>12</sup> We read on the image: The story revolves around Damien (Vincent Elbaz), who one day wakes up in a world where women and men have reversed their roles in society. The world has changed, now it is women who have power over men. A funny situation when we are not warned. Available: <https://filmow.com/eu-nao-sou-um-homem-facil-t244267/>. Access: 06 Out. 2019.

<sup>13</sup> É social e culturalmente que aprendemos alguma atribuição ou significado para as vivências, práticas e experiências sexuais. Cada grupo social e cultural constrói e recria imaginários sociais e particulares sobre a sexualidade, seu sentido, seu valor e seu papel na existência humana (MELO *et al.*, 2011, p. 41).

Still, it is important to highlight how the experiences of these individuals are revealed in their statements: access to information, ideological positions, place of speech. In their words, sex and sexuality can overlap, but they also show distances and require more details about the process that led them to say what they said, how they said and to whom they said. The language used by the media can also only be a reflection of a reproduction of the positioning of the public that accesses them or, subjectively, of those responsible for the descriptions themselves. In this regard, there is a gap and it may be a guide for future research, in dialogue with other epistemological-theoretical biases, to highlight the underlying and invisible mechanisms of domination in the descriptions of films that engage in the theme of sexuality and the construction of gender roles in our society.

Finally, it is necessary to emphasize the role of inter/transdisciplinarity to promote debates and dissemination of studies on sexuality, gender identity/expression and sexual health as a human right. The possible interfaces between health and education allow research to expand, just as cultural artifacts evolve and diversify. Thus, it is understood that a way to promote and defend individual and collective rights and duties is to prioritize sex education. According to Melo *et al.* (2011, p. 38-39),

Education [...] is a human and social phenomenon, with all its determinations, and is also a field of human action. [...] the whole society or any social group are always educational agencies in a permanent educational process. This is because education is not reduced to schooling or instruction, since it is understood that educating is building networks of cultural meanings and standardized behaviors, according to the current social codes. This entire educational process, whether formal or informal, is always sexed, since sexuality is an inseparable dimension of human existence. Therefore, sex education, with all its explicit and implicit components, formal and non-formal, does not escape this socio-political and cultural dimension.<sup>14</sup>

The media, therefore, plays an important social role in maintaining or (de)construction mechanisms of domination and symbolic violence present in societies. By reporting daily life and inducing subject-agents to reflect on their experiences, it makes them aware of the uneven reproduction of the roles that people occupy in the fields in which they are inserted.

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<sup>14</sup> A educação [...] é um fenômeno humano e social, com todas as suas determinações, sendo também campo da ação humana. [...] toda a sociedade ou qualquer grupo social são sempre agências educadoras num permanente processo educacional. Isso porque educação não se reduz à escolarização ou à instrução, já que se entende que educar é construir redes de significações culturais e comportamentos padronizados, de acordo com os códigos sociais vigentes. Todo esse processo educativo, seja formal ou informal é sempre sexuado, já que a sexualidade é uma dimensão inseparável do existir humano. Portanto, a educação sexual, com todos seus componentes explícitos e implícitos, formais e não formais, não escapa a essa dimensão sociopolítica e cultural.

Thus, sexual education permeates not only those knowledge that can be presented by an institution such as a school or university, but also encompasses cultural artifacts that are (re)produced by the media. It is necessary, therefore, that film narratives and their media dissemination should also be the object of study and careful analysis so that mechanisms of domination and symbolic violence are unveiled.

### **Final considerations**

The present text aimed to analyze the (de)construction of sexuality and gender identity/expression in society from a discussion that intertwined the narrative presented in the film “I am not an easy man”, by Eleonore Pourriat and the sociological assumptions of Pierre Bourdieu presented in his work “Masculine Domination”. Developed under these assumptions, it is understood that the relations of domination exert mechanisms of (re)production that little perceived by the dominated. They are naturalized in everyday life, (re)passed generation after generation from the symbolic violence that makes social inequality relations invisible.

Therefore, exposing these relations and these reproduction mechanisms of (male) domination is fundamental so that these symbolically created convictions are gradually denaturalized. In the meantime, the media can become an important mechanism for the promotion, dissemination and defense of human rights by making representations of social life accessible to all. In this context, it is observed that inter/transdisciplinarity is a possible path that allows to move between areas of knowledge in order to broaden the scope of research that evolve themes around “sex”, “sexuality” and the (de)construction of “Gender expression and identity”. In addition, it appears that sex education is an important ally between the areas of health, education and cinema as a way of forming professionals to understand and respond to social demands.

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