

## **"My name is Natasha":**

### **New narratives about transgenerity in Brazilian serial fiction after acquired rigths**

## **"Meu nome é Natasha":**

### **Novas narrativas sobre transgeneridade na ficção seriada brasileira a partir da conquista de direitos**

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#### **1 Introduction**

In 2020, Brazil continued to lead the ranking of countries with the highest number of deaths of transgender people. In 2019, there were 124 murders (SUDRÉ, 2020). In view of such indices, the guarantee of rights and the education of the population appear as fundamental pillars in the construction of new realities for this social group.

The media has the function of informing and educating society and, in this way, it can contribute. Television, specifically, in Brazil, is understood as a public concession. The broadcasters exist from a contractual relationship between the Public Administration and a private company. The State transfers to the private companies the execution of this public service. These companies must obey the rules that govern administrative contracts, which implies their regulation and inspection by the State. Thus, television should broadcast content that promotes citizenship, not only for ethical reasons, but also because of the need to effectively comply with what is provided for in Brazilian legislation. The Federal Constitution says: "the production and programming of radio and television stations will comply with the following principles: I - preference for educational, artistic, cultural and informational purposes "(BRASIL, 1988).

However, since that writing, this is not what we have seen in television production. TV, even though it is the most consumed media in the country, present in more than 98% of Brazilian

households (MÍDIA DADOS, 2018) and the one that receives more advertising funds, systematically disrespects laws, agreements and conventions that guarantee rights for different social groups and it does not contribute to the advancement of education around important issues such as the issue of transgender.

Rede Globo emerges as the largest commercial broadcaster in Brazil and the second largest in the world. In Rede Globo, there is a social responsibility sector, which suggests topics to be discussed in the program. In 2017, the director stated that gender and sexuality became matters of interest to the broadcaster (AZEREDO, 2017), which started to include socio-educational actions in its programs to guide the rights of the LGBTQIA+ population (Lesbians, Gays, Bisexuals, Transsexuals, Transvestites, Queers, Intersex, Asexuals and other possibilities). These actions, also known as social merchandising, are related to the creation and expansion of social debates, thought and executed in a strategic way to promote dialogue among the audience (LOPES, 2009). With low production cost and high profitability, serial fiction is one of the main products of Rede Globo, constituting itself as an important educational tool that can contribute to give visibility to relevant social themes. The title of this article, for example, was extracted from the speech of the character Natasha of *Segunda Chamada*. When called by a schoolmate by her birth name, she explodes and claims the right to be called by the name she has chosen. There is a discourse that encourages reflection on transgender and the importance of name rectification for transgender people. This matter became possible on TV after the approval of laws. It is no longer a matter of kindness and respect to call transgenders by their chosen social name, but there is legislation that guarantees the change of name to these people.

In 2018, a court decision contributed to the advancement of the rights of LGBTQIA+ people and thus expanded the possibility of debate on the broadcaster's fictional products. The Federal Supreme Court (STF) determined that transgender people have the right to change their social name and gender in the civil registry even though they have not undergone sexual reassignment surgery (MENDES; FERREIRA, 2018). The following year, LGBTphobia was considered a crime. These were old agendas of social movements that ended up being attended to.

Before the decisions, the rights of transgender characters, when they were themed in the serial fiction of Rede Globo, was from the perspective of respect and appreciation of difference, but there was no perspective of a legal basis, because there were also no instruments for such discourse. With the advancement of the legislation, the subject started to be approached also in the

TV station from the legal point of view. It is not that the soap operas started to expressly mention the laws, but, based on the daily lives of transgenders characters, these contents were presented. The purpose of this paper is to analyze the discursive strategies used by the broadcaster in the fictional field to discuss the rights of transgender people. For this, a study related to gender and sexuality was carried out and the fictional serial productions of Rede Globo, which had transgenders characters in their plot from the decisions of the STF, were also monitored. Thus, from 2018 to 2020, two novels (*A Dona do Pedaco* and *Bom Sucesso*), a soap opera (*Malhação*) and a series (*Segunda Chamada*) featured transgender characters and are part of the research corpus of this work. The research is qualitative, since the productions were analyzed from the data collected and described in observation diaries. It has a descriptive nature, since these correspond to field diaries, used as a tool for systematizing the data for later analysis. The diaries are composed by the transcription of the speeches of the characters in scenes in which the rights of the LGBTQIA+ population were discussed. Before proceeding with this analysis, however, it is important to highlight what transgenerity is.

## **2 Transgenerity from gender studies and the perspective of social movements**

The first discussions about gender arose, especially, from the 1960s with the advancement of the feminist movement. The concept of gender came to be used to refer to the social and cultural role of sex, which was still understood from a biological and natural perspective, functioning as a determinant of gender. In other words, “sex was the truth of nature, as many still think in the realm of common sense” (TIBURI, 2016, p. 10, tradução livre). The sex/gender order was seen in a natural way. Being born with a penis or vagina determined the male or female gender with which the subjects were identified, respectively.

The opposition to this understanding had already been raised by Simone de Beauvoir in the late 1940s, even before the 1960s, with the famous phrase: “one is not born, but rather becomes, a woman”. With this text, there is a rupture in the determination of genders based on sex. These ideas are pillars that helped to understand gender and sexuality today.

Michel Foucault's studies, for example, in *History of Sexuality 1* (1979) bring another perspective when explaining sex as a discourse production. For the author, sexuality and sex would not be truths in their essence but historical constructions. It influences gender studies, encompassed by queer theory which took shape in the 1980s.

The ideas of Judith Butler, in the 90s, with the launch of *Gender Trouble: feminism and the subversion of identity*, follow the Foucaultian line, breaking with the idea of the naturalness of sex and gender, instituting the issue for a discursive perspective. For Butler (2016), it is important to challenge the common sense that consists of displacing categories such as "man", "woman", "male" and "female", revealing how they are discursively constructed within a heterosexual power matrix. She considers that gender is not something that we are, as Beauvoir wrote, but something that we do. Butler (2016) proposes to think of gender as something fluid, socially constructed, performed, as an "effect". The notion of gender performativity, according to the american philosopher, concerns the idea that the repetition of acts, gestures, performances, desires, among others, from the discourses, produce on the surface of the bodies the illusion of a nucleus internal and gender organizer, performing our ways of being male and female, with the purpose of materializing in bodies a mandatory and reproductive heterosexuality (BUTLER, 2016).

With these studies, sex and gender are no longer seen as natural. Rather, it is the very naming of a body, its designation as male or female, as masculine or feminine, that "makes" that body. Butler moves away from the idea that sex, gender and sexuality exist in a necessarily mutual relationship.

For the philosopher Paul B. Preciado (2014), however, gender is not only performative, but the result of sophisticated technology that produces sexual bodies. "That is, as a complex system of regulatory structures that control the relationship between bodies, instruments, machines, uses and users" (PRECIADO, 2014, p.79).

Thus, authors such as Michel Foucault, Judith Butler and Paul B. Preciado are linked to queer theory, which departs from classic feminism with an identity and essentializing basis and constitutes itself as a post-identity policy, which focuses on transvestite, transgender and intersexuality and sexual cultures characterized by subversion or break with socially prescribed norms of sexual and/or loving behavior (BENTES, 2017).

These ideas broadened the understanding of gender in contemporary times and contributed to give visibility to identities that were not recognized with the one attributed at birth. By observing, for example, the educational materials of LGBTQIA+ social movements (DIVERSIDADE, 2018; DIREITOS, 2014), it is possible to perceive a lot of influence of these ideas. Despite pointing to biological sex as something immutable, different from the understanding of the three authors

presented above, gender identity is seen as a cultural production and this notion helps a lot to understand the phenomenon of transgender.

People who define themselves as men or women and identify with the gender they were assigned at birth, based on biological criteria, are considered cisgender, or cis. In view of the subversions to this model, the notion of transgenderity arises, which is related to people whose gender identity is different from that attributed as a baby. Transgenderity brings together transsexual and transvestite people. According to Benevides and Nogueira (2019), for example, transsexual women are “people who were identified as belonging to the male gender at birth, but who recognize themselves as belonging to the female gender and claim to be women” (p. 11) . And transvestites are people who, at birth, were identified as male, but who identify and express themselves as female. The difference in relation to transsexuals is that transvestites do not claim to be women "in the way that being a woman is built in our society" (p. 11).

Transsexual people can also be binary or non-binary. Binaries recognize themselves as men or women and non-binaries are not limited to the definitions of male or female. Trans women or trans men are different from drag queens and drag kings because the drag queen is a character that can even be lived by a cis and straight man and the drag king by a straight cis woman. A crossdresser person is one who dresses in clothes of the opposite gender to which this person identifies himself or herself within male or female binarism, but who also does not want to have the opposite sex or is not necessarily homosexual.

These definitions of cisgenerity and transgenderity are widely publicized by LGBTQIA+ social movements as a strategy to educate society. Other important issues for them are, according to the National Association of Transvestites and Transsexuals (ANTRA, 2020), the fight against violence, support for sex workers, procedures for changing the civil registry, the health of the transgender population (including also hormone and sex reassignment surgery). These issues need clarification and could count on the investment of the media to help advance these issues.

A look at Rede Globo's fictional serial production reveals that transgenderity has been present since the company's early years, but transgender characters were not always approached from the perspective of rights. Now, it is important to show how transgenders people have been represented by Rede Globo soap operas throughout their history and how their rights have been themed.

### 3 Transgenderity in the serial fiction of Rede Globo

TV Globo soap operas count 13 transgenders characters in soap operas and 4 others including miniseries (2) and serials (1). Since the exhibition of the first novel, in 1965, most of the characters were dressed in clothes of the opposite genre in comic strips or as disguises without political discussions about the theme. In the soap opera *Um Sonho a Mais* (1985), for example, written by Daniel Más and Lauro César Muniz, the businessman Volpone (Ney Latorraca) returns to Brazil to prove his innocence and incarnates several disguises, among them the executive Anabela Freire, who won two cousins, Florisbela (Marco Nanini) and Clarabela (Antônio Pedro). The first soap opera that guided the subject out of humor was *O Grito* (1975), written by Jorge Andrade. In it, Rubens de Falco lived Agenor, who, by the day, was a serious executive and, at night, dressed as a woman to go out in the bars of the city of São Paulo. It is not clear, however, whether he was a cross dresser, homosexual and drag queen, transvestite or transsexual. However, the character was played by a cis man.

In the 1980s, for the first time a transvestite played a character who was also a transvestite. Rogéria gave Ninete life in *Tieta* (1989) and was defended from jokes and the right to be who she was by Tieta (Betty Faria). In the soap opera *Explode Coração* (1995), written by Glória Perez, Sarita Witt (Florian Peixoto) also performed in nightclubs as a drag queen and there was a discussion about her wishes, but without mocking them. In the first decade of the turn of the century, *As Filhas da Mãe* (2002), by Sílvio de Abreu, featured the cisgender actress Claudia Raia playing the transgender character Ramona. It was the first time that there was a discussion about sex reassignment surgery. Ramona's boyfriend ended the relationship with her for not accepting transsexuality, but in the end, they ended up together.

From 2010 until the end of 2019, the transgender issue was addressed in *Salve Jorge* (2013) with transsexual actress Maria Clara Spinelli as the character Anita, a victim of human trafficking. The transsexual actresses Mariana Molina and Patrícia Araújo were also part of the group of trafficked Brazilian transsexuals. Dorothy Benson (Luís Miranda), in *Geração Brasil* (2014), by Filipe Miguez and Izabel de Oliveira, was a transgender woman. In *A Força do Querer* (2017), transsexual actor Tarso Brant brought himself to life as one of the characters who helped Ivan (Carol Duarte) deal with his transsexuality. In 2018, it was the first time that soap opera *Malhação* brought a transgender character. The transgender actress Gabriela Loran played Priscila. Glamor Garcia, a transgender woman, acted as Britney in Walcyr Carrasco's *A Dona do Pedaco* (2019). *Bom Sucesso*

(2019) gave space for transsexual actress Gabrielle Joie to play the also transsexual Michelly and, in the series *Segunda Chamada* (2019), the transvestite Lynn da Quebrada played Natasha, who was also a transvestite. The last four characters are the ones that interest us in this paper because they emerged after the consolidation of legislation that ensured rights to the trans population.

#### **4 Britney, Michelly, Natasha, Priscila and LGBTQIA+ rights**

In the 2017 edition of *Caderno Globo*, a periodic publication of the company, which is defined as a space to deepen the debate and stimulate reflection on topics relevant to society, the focus was on gender. In an infographic entitled *Question of Law*, the text says: "In Brazil and in the world, advances in gender issues are only consolidated with the support of laws" (CADERNO GLOBO, 2017, p. 57). It seemed like a nod to what was to come from there. With the approval, by the STF, of laws that ensured rights to the LGBTQIA+ population, the discussion started to occupy space in dramaturgy. The analysis carried out in this section has precisely the objective of analyzing how the discussion about the rights of trans people in the serial fiction of Rede Globo took place after the favorable decisions of the STF for the transgender population. For this, scenes were selected in which the rights were themed from 2018 to 2020. This is what will be presented next.

After the 2018 STF decision, which ensured the right to a social name, Rede Globo's first fictional serial production to feature a transgender character was *Malhação: vidas brasileiras* (2018). The transgender actress Gabriela Loran, in the twenty-sixth season of the soap opera, played the dance teacher Priscila. Her role is to support the character Leandro so that he continues to dance and fight for his dreams. Based on this, there is a discussion about gender in dance, but the right to use the social name is also discussed.

On August 2, the character recognizes herself as a transgender woman for school during a school fair in a presentation on gender and sexuality. The characters Michael and Jade lead the discussion talking, initially, about the distinction between biological sex and gender identity. It is observed that sex is treated in the biological key, that is, without taking into account the cultural issue also in determining the sexes, much in the perspective used by social movements, while gender identity is considered the fruit of culture. They also explain what cisgenerity and transsexuality are. Then, they invite Priscila to talk about her.

Priscila: In addition to being a dance teacher and being an actress, I am proud of being a transgender woman.

Michael: [...] I heard that you managed to change your name on the birth certificate.

Priscila: By the blood of the prophet (thanking him with her hands). Guys, name rectification is very important for us transgender people, why? Because it guarantees respect, citizenship. People have to respect us for what is on the record. So, when we change our names, we no longer have transphobia at the airport, in the bathroom, anywhere. We have to be respected for what is there. After all, I am a transgender woman, a woman who has transcended the gender I was born into. For example, when I was born, the doctor looked at me and, according to the references he had for the cruel and binary gender system, he said: 'you are going to be a boy'. Years later, in Copacabana, with a beautiful, wonderful hair, I met the doctor. I said: 'Doctor, you were wrong. Just a little. Guys, it looks funny, but our life as a transgender person is very difficult. For example, when we decide to assume our trans identity, our life expectancy which is from 90 years falls to 28 years and the most frightening thing is that I, Priscila, live in the country that most kills the transgender people and transvestites in the world and, in return, is the country that most accesses pornographic content in relation to that same audience. It is a lot of hypocrisy. However, we transgender people are love. We are also respect. We are also human beings. We bleed, we cry. Stop killing us and allow us to be who we are (MALHAÇÃO, 2018).

*Malhação*, in this scene, manages to address the issue of social name, also highlights its importance for trans people, without mentioning the legislation. Since June 29, 2018, transsexuals can change their name and gender in notary offices. The regulations of the National Justice Department, a body of the National Justice Council (CNJ), follow the decision of the Supreme Federal Court (STF) of March of the same year, which determined that transgender people have the right to change their social name and gender in the registry civil society even though they have not undergone sexual reassignment surgery (MENDES; FERREIRA, 2018). There is an exaggeration when Priscila says that there is no transphobia after the registration change, but transgenderity ends up being discussed with data, showing LGBTphobia and the deaths of transsexuals and transvestites in Brazil. It is a scene just over four minutes long that helps to understand the phenomenon. The idea of the analysis, as explained earlier, is not to observe whether the laws are cited, but whether the productions address aspects of those laws even without verbatim mentioning their approval or what the texts of the laws say in a direct reference. Due to the nature of a fictional production, the direct reference with emphasis on the law text would be strange. It ends up including the content of the law in a daily conversation of the characters.

The social name is discussed again in *A Dona do Pedaco*, which premiered on May 20, 2019 and ended on November 22 of the same year. Among the nuclei of production, there was one of humor: a homeless family that occupied an unused house. They lived on small blows. Despite bringing an important social theme, the soap opera did not problematize the situation of homeless residents from a rights point of view. The family's life was approached strictly from different



situations. Britney, played by Glamor Garcia, was the youngest daughter of Eusébio (Marco Nanini) and Dorotéia (Rosi Campos). The character was christened Rarisson at birth and made the gender transition when she spent time away from her family. Upon returning to São Paulo, he reappears for family like Britney.

In the scene when she returns home, the character already highlights one of the rights she has: the name change in the documents.

Doroteia: I also want to know exactly how it happened. No, because my son Rarisson won a scholarship, spent years studying away from home and, when he returned, did I win a daughter?

Cornélia: A grandchild, handsome, macho, tasty ... Male like that one, look [points to Rock, brother of the character].

Rock: Oh, with all due respect, grandma, get me out of here, because I'm a male, now he ...

Britney: She, please! If I can be me in my documents, I also deserve respect. She (A DONA do pedaço, 2019).

The soap opera punctuates this right even though it is fast. The scene, however, is surrounded by jokes around Britney's body. The mother talks about the size of the breasts, the brothers make fun of how she is dressed. Thus, there is an ambivalence in the way trans rights are portrayed from this character. On the one hand, a legal measure that guarantees the change in the documents is emphasized, but on the other hand, the character is a reason for debauchery and mockery of relatives. There is no defense around Britney's right to be a woman and there is no criticism of family prejudice in the future.

In other scenes, the discussion becomes Britney's right to go to work as she is. The new owner of the factory where she works calls for a conversation in the August 30th chapter.

Britney: Did you want to talk to me?

Fabiana: As I said, I was raised in a convent. I am not aware of certain situations in this world ... I never lived with people ... like you. Even more because the convent was in the interior of Espírito Santo, so imagine... What was your name before it was... Britney?

Britney: Rarisson.

Fabiana: Well then, Rarisson, from now on, will be called only Rarisson. I have no prejudice at all. I respect each one as it is

[Britney tries to protest saying it is Britney and not Rarisson anymore]

Fabiana: Rarisson. And you will have to work dressed as a man (A DONA do pedaço, 2019).

After this episode, Britney refuses to work dressed as a man and to be called Rarisson and ends up being fired. She hires a lawyer and goes to court to have her rights secured.

Fabiana: How do you enter my office without permission?

Britney: I came with my lawyer.

Fabiana: I already said that you will receive your rights.

Britney: I don't want my rights, but my job.

Lawyer: Nice to meet you. I went to the Labor Court. I got a court order to reinstate the employee.  
[Upon hearing this, Fabiana protests and states that she has the right to fire whoever she wants.]  
Lawyer: Not for that reason. She has a right to be trans. According to the labor judge.  
[At this moment, Márcio (factory employee) reads the document and confirms that Britney has been reinstated and the villain needs to follow the court order. Fabiana resigned]  
Fabiana: Let me see ... Ah ... it seems that ... everything is fine. You can return to your duties.  
[In addition, Britney gains the right to use the women's bathroom] (A DONA do pedaço, 2019).

The scene aired on September 5 and features a discussion of the rights of transgender people at work. The Public Ministry of Labor, through Ordinance No. 1,036 of 2015, regulated the use of social names in all units of the Ministry of Labor and Employment. Also, according to article 4 of the said ordinance, the employee is guaranteed access to bathrooms and changing rooms according to the social name and gender identity of each one (BRASIL, 2015). This helps to think about how to treat transgender people in the workplace.

Right afterwards, however, once again, an important political discussion is stifled by a joke. Abel (Pedro Carvalho), a character who, in the novel, was Britney's boyfriend and broke up when he found out she was trans, makes fun of her right to use the women's bathroom. "But how can the judge do such a thing? What about the morale of women in this factory? But she has ... she has the detail "(A DONA do pedaço, 2019). The way it is said goes against the previous discussion of rights by emphasizing the presence of the penis as something that deserved attention despite all the construction done around transsexuality and the non-identification with the body itself. Nor does the plot return, for example, to discuss the issue with Abel's reflection on Britney's rights.

Throughout the plot, it is clear that the issues of LGBTQIA+ rights exposed from the character Britney are surrounded by comic situations without a politicized discussion. It is known that humor has room for political discussions. This is undeniable, but, in the situations produced in *A Dona do Pedaço*, laughter is not stimulated by a key to laughing at the oppressor. We continue to laugh at groups that are already socially marginalized. Prejudices against the character in the novel did not generate in-depth and necessary discussions to deconstruct them, now supported by laws. The character, however, is important because from there the issue of transgender rights at work was discussed. This matter was not discussed in this way in any other fictional product of the broadcaster.

In *Bom Sucesso*, with Michelly, played by Gabrielle Joie, there is an extroverted 15-year-old teenager who is discovering her gender issues and faces prejudice at school. The soap opera premiered on July 29, 2019 and ended on January 24, 2020.

In the chapter of August 7, 2019, she was harassed while trying to use the school's women's bathroom. This issue has been ruled several times in journalism when transgender people were beaten or prevented from using a women's bathroom. Michelly used to use the teachers's bathroom because he is transsexual and is in a gender transition. On this day, however, the young woman decided to go to the women's toilet.

Lori: What are you doing here, girl?

Jeniffer: Hey, love, didn't you see the design of the door? Ladies room.

Michelly: And did you see my Patricia face? So ready. My place is here

Jeniffer: Ah, for God's sake. You're not even operated on, boy.

Lori: You can go to the men's. Your name on the call is Michel, right?

Alice: Guys, what is this prejudice? [who was listening to everything and is a friend of Michelly]

Michelly: My mother, my brothers, everyone here at this school knows that I am a girl (BOM SUCESSO, 2019).

However, she ends up not using the toilet because the school inspector appears and asks her to leave, explaining that the principal does not allow her to use the female one. However, In the January 20, chapter Michelly goes to the principal's office to deliver a petition so she can use the women's toilet.

Director: Michelly, Michelly, I don't want to be confused.

Michelly: No. There will be no confusion. Everyone signed that. And there is also that I want my name on the call as Michelly Almeida. Enough with Michel, right.

Director: I think it's fair. Congratulations (BOM SUCESSO, 2020).

There is a celebration with friends after she first uses the toilet. It can be seen that, in *Bom Sucesso*, the scenes prioritize the political discussion of the rights of the trans population. Although experts say that local laws on discriminatory practices already guarantee the use of toilets by transgender people, there is no decision by the Federal Supreme Court (STF) on the subject. Guiding this issue helps society to reflect, but the approval of a law would provide greater support for dealing with the issue.

In the series *Segunda Chamada* (2019), which portrayed the daily life and the challenges of a public school in youth and adult education classes, two themes come close to the discussion in *Bom Sucesso*: the fight for the name and the right to use the women's toilet. There were 11 episodes of about 45 minutes each, from October 8 to December 17. In the debut episode, while helping a friend in the men's room, Natasha is assaulted by classmate Clailton.

Claiton: Hey, Robson, take the ball!

Natasha: You are an idiot, man! My name is not Robson.

Natasha helps friend Maicon Douglas who was feeling sick in the bathroom

Claiton: What's up, Maicon Douglas, are you enjoying it now?

Maicon: Screw you, brother.

Claiton: So, what the fuck is this? Are you deaf, man? Making out here in the bathroom, Robson?

Natasha: My name is Natasha.

Claiton: Fella!

Natasha: Transvestite, dear. Why? Some problem? Will you get me? (SEGUNDA CHAMADA, 2019).

Claiton attacks Natasha, but when she threatens him with a razor, he stops. It is important to highlight the strength with which she emphasizes her name. After pointing out the issue of using the social name, the series starts talking about the use of the toilet. In conversation with a friend, Natasha even says about using the women's toilet: "It's what I want most, but look at me, look at me. I'll just get another problem" (SEGUNDA CHAMADA, 2019). In the same episode she stops at the door of the male and female toilets and looks without knowing which one to use until a lady who studies with her says:

Jurema: Son, this toilet belongs to women. The men's is over there.

Natasha: Mrs. Jurema, if I get in there now, I don't even know if I'm going out alive.

Jurema: You will complain to the management. I am not obliged to share a toilet with a transvestite.

Natasha: Respect, Mrs. Jurema, that I am not lacking with respect.

Jurema: You respect me, Robson.

Natasha: How many times will I have to repeat it? My name is Natasha.

Jurema: For me, it is Robson.

Natasha: Look, I just don't beat you because you are old enough to be my grandmother.

Jurema: Are you threatening me?

[A teacher interrupts]

Lucia: What's going on?

Jurema: If he gets in there, I get out of school.

Natasha: And, if I can't get in, I'm the one who is leaving (SEGUNDA CHAMADA, 2019).

At the end of the episode, Lúcia insists Natasha not to leave school. During a class for the whole students, she says:

Lúcia: Who can tell me who Maria Carolina de Jesus was?

Vitor [student]: She was a black writer.

Lucia: Yes, Victor. She is the author of the book that we are going to study this semester, Quarto de Despejo. Carolina Maria was the first black woman to publish a book in Brazil. She raised herself four children working as a paper picker. Can you imagine how much prejudice she has suffered? Imagine if she had given up in the face of difficulties. We would have lost one of the greatest Brazilian authors. I'm going to read an excerpt here from her interview. It is not for nothing that our school is called Carolina de Jesus because everyone who is here has already taken too much in life. Everyone who is here has already had a lot of doors closed in the face. This school could be our second chance, people. Who here has been followed closely in a store by a security guard? [several raise their hands] And who has ever been mistreated by the police for no reason? [several raise their hands] And who has ever been embarrassed by entering a social elevator? [several raise their hands] And who has been beaten just for entering a toilet? [Natasha raises her hand]

Lúcia: We have a battle every day outside. Here inside this school everyone wears the same shirt (SEGUNDA CHAMADA, 2019).

Finally, Natasha goes to the women's toilet and is welcomed by Mrs. Jurema who even complains to another student who looked at Natasha from head to toe. From the scene, it is clear how the fictional narrative emphasizes the possibility for the transgender person to use the toilet of the genre with which they identify. Even without referring to legal instruments, the theme was guided and contributed to a social discussion.

#### 4 Final Considerations

Priscila, Britney, Michelly and Natasha were the four transgender characters inserted in the plot of the serial fiction of Rede Globo after the approval of laws for this social group by the STF. They were interpreted by transgender people and contributed to the diversification of narratives about the rights of the LGBTQIA+ population in the network's dramaturgy. As fictional narratives that represent everyday situations, laws were not necessarily expected to be cited in the scenes. The idea was to observe whether the issue of rights had been discussed in a colloquial manner, in concrete situations.

Thus, it was observed that the right to use the social name appears with the four characters. With Priscila, from *Malhação*, the matter was discussed for the first time since it was the first serial production to address the issue after the STF's decision. The matter is discussed again with Britney, in *A Dona do Pedaço*, which claims the right to be called by her name to her family and also at work. In *Bom Sucesso*, Michelly makes a similar move by asking for a change of name in the teacher's passbook at the school where she studied. Natasha, in *Segunda Chamada*, also undertakes the movement at school in front of her classmates.

*Bom Sucesso* brought the discussion about the use of the toilet on August 7, 2019, but it only brought the outcome in January 2020. *A Dona do Pedaço* guided the discussion along with the right to be a transgender woman at work on August 30. The solution came before January. On September 5, the character won the right to use the toilet, in addition to being able to use the name she chose and dress as she liked at work.

Despite concluding the discussion first, the way the issue was addressed in *A Dona do Pedaço* did not contribute to further public reflection because the jokes made about Britney's

transsexuality were not contested in the same scene or simply fell by the wayside. It is different from what we saw in *Bom Sucesso* that sought to deconstruct prejudices.

There was also this initiative with the transvestite character Natasha, from *Segunda Chamada*. She is, in fact, the third admittedly transvestite character in Rede Globo's serial fiction and contributes to a discussion of LGBTQIA+ rights.

It is possible to observe with these analyzed data how gender studies reached the social movements, which, in turn, fought for the approval of laws and managed to have their rights based on media productions.

From the analysis presented in this paper, it is clear that the presence of transgender characters is still small in serial fiction and it is expected that novels and soap operas can contribute more effectively to the process of education in society by addressing the theme more in their productions with a bias more linked to the rights of transgender people.

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## Abstract

This paper is interested in analyzing the discursive strategies employed by Rede Globo in its serial television fiction to address transgenerity and rights after acquired rights from the approval of laws favorable to this social group in decisions of the Supreme Federal Court. STF guaranteed, in 2018, to transgender people have their gender identity and name changed in the civil registry without needing surgery and, in 2019, criminalized LGBT phobia. Thus, scenes from four productions (*Malhação*, *A Dona do Pedaço*, *Bom Sucesso* and *Segunda Chamada*), which had trans characters since the implementation of the laws, were followed in observation journals. Finally, it is understood that, with all the characters, there was an approach linked to rights even without referring directly to the laws, contributing to new narratives about transgenerity on television.

**Keywords:** Transgender. Discourse. Soap Opera.

## Resumo

Este artigo tem como interesse analisar as estratégias discursivas empregadas pela Rede Globo em sua ficção seriada televisiva para abordar transgeneridade e direitos a partir da aprovação de leis favoráveis a esse grupo social em decisões do Supremo Tribunal Federal. O STF garantiu, em 2018, às pessoas transgêneras ter sua identidade de gênero e seu nome alterados no registro civil sem precisar de cirurgia e, em 2019, criminalizou a LGBTfobia. Dessa forma, foram acompanhadas, em diários de observação, cenas de quatro produções (*Malhação*, *A Dona do Pedaço*, *Bom Sucesso* e *Segunda Chamada*) que tiveram personagens trans desde a implementação das leis. Por fim, compreende-se que, com todas as personagens, houve uma abordagem ligada a direitos mesmo sem se referir diretamente às leis, contribuindo para novas narrativas sobre transgeneridade na televisão.

**Palavras-chave:** Transgeneridade. Discurso. Telenovela.

## Resumen

Este artículo está interesado en analizar las estrategias discursivas empleadas por Rede Globo en su ficción de televisión en serie para abordar la transgénero y los derechos desde la aprobación de leyes favorables a este grupo social en decisiones del Tribunal Federal Supremo. STF garantizó, en 2018, las personas transgénero tienen su identidad de género y nombre cambiados en el registro civil sin necesidad de cirugía y, en 2019, criminalizaron la fobia LGBT. Así, las escenas de cuatro producciones (*Malhação*, *A Dona do Pedaço*, *Bom Sucesso* y *Segunda Chamada*), que tenían personajes trans desde la implementación de las leyes, fueron seguidas en diarios de observación. Finalmente, se entiende que, con todos los personajes, hubo un enfoque vinculado a los derechos, incluso sin referirse directamente a las leyes, lo que contribuyó a nuevas narrativas sobre la transgénero en la televisión.

**Palabras clave:** Transgeneración. Discurso. Telenovela.