

**MASCULINITIES IN A “STRANGE WORLD” - DISNEY AND THE POSITIVE REPRESENTATION OF NON-HETEROSEXUAL BLACK MEN**

***MASCULINIDADES EM “MUNDO ESTRANHO” - DISNEY E A REPRESENTAÇÃO POSITIVADA PARA HOMENS NEGROS NÃO HETEROSSEXUAIS***

***MASCULINIDADES EN “MUNDO EXTRAÑO” - DISNEY Y LA REPRESENTACIÓN POSITIVA DE LOS HOMBRES NEGROS NO HETEROSSEXUALES***



Andrey Gabriel Souza da CRUZ<sup>1</sup>  
e-mail: andrey\_gabriel.sdc@hotmail.com



Teresa Kazuko TERUYA<sup>2</sup>  
e-mail: tkteruya@uem.br



Eliane Rose MAIO<sup>3</sup>  
e-mail: ermaio@uem.br

**How to reference this paper:**

CRUZ, A. G. S.; TERUYA, T. K.; MAIO, E. R. Masculinities in a “Strange World” - Disney and the positive representation of non-heterosexual black men. **Nuances: Estudos sobre Educação**, Presidente Prudente, v. 34, n. 00, e023022, 2023. e-ISSN: 2236-0441. DOI: <https://doi.org/10.32930/nuances.v34i00.9893>



| **Submitted:** 18/09/2023  
| **Revisions required:** 23/10/2023  
| **Approved:** 24/11/2023  
| **Published:** 30/12/2023

---

**Editors:** Prof. Dr. Rosiane de Fátima Ponce  
Prof. Dr. Paulo César de Almeida Raboni  
**Deputy Executive Editor:** Prof. Dr. José Anderson Santos Cruz

---

<sup>1</sup> State University of Maringá (UEM), Maringá – PR – Brazil. CAPES Scholarship Master's student in the Graduate Program in Education at the State University of Maringá (2022--) in the line of Teaching, Learning, and Human Development.

<sup>2</sup> State University of Maringá (UEM), Maringá – PR – Brazil. Retired from the State University of Maringá and volunteer professor in the Graduate Program in Education (Master's and Doctorate) at the State University of Maringá-PR. Leader of the Research Group in Education, Media, and Cultural Studies - GPEMEC. Supervises theses and dissertations in the field of Education, especially in the following themes: Education, teacher training, and cultural studies.

<sup>3</sup> State University of Maringá (UEM), Maringá – PR – Brazil. Professor in the Master's and Doctorate in Education - PPE, UEM. Coordinator of GT23: Gender, Sexuality, and Education, ANPEd (2024-2025). Leader of the CNPq research group, entitled Center for Studies and Research in Sexual Diversity - NUDISEX.

**ABSTRACT:** This article aims to analyze the experiences and interactions between masculinities using as a reference point a non-heterosexual black adolescent, the character Ethan Clade from the Disney animation "Strange World". Given the social markers he carries, we find an opportunity to discuss the plurality of masculinities present in the social body, grounding ourselves in discussions about gender, as well as a discussion about the impacts of media on the formation of black and non-heterosexual men, using the fields of Cultural Studies and Visual Culture Studies. As a methodological approach, we employ the set of analytical procedures that guide visual investigations PROVOKE. To organize the text, we initially discuss identity construction, followed by the presentation of the object of analysis and a deepening into issues of gender, masculinities, race, and sexuality, to subsequently analyze two scenes from the film. We conclude the writing by considering the potentiality of the positive representation of a body seen as a dissident.

**KEYWORDS:** Masculinity. Blackness. Sexuality. Cultural Studies. Disney.

**RESUMO:** O objetivo deste artigo é analisar as vivências e interações entre masculinidades tendo como referencial um adolescente negro não heterossexual, o personagem Ethan Clade da animação Disney "Mundo Estranho". Dado os marcadores sociais que carrega, encontramos a oportunidade de dialogar quanto à pluralidade de masculinidades presentes no corpo social, embasando-nos em discussões sobre gênero, bem como uma discussão quanto aos impactos das mídias na constituição de homens negros e não heterossexuais, utilizando dos campos dos Estudos Culturais e dos Estudos da Cultura Visual. Como caminho metodológico, utilizamos o conjunto de procedimentos analíticos que orientam investigações visuais PROVOQUE. Para a organização do texto, inicialmente dialogamos sobre construção identitária, seguido da apresentação do objeto de análise e um aprofundamento nas questões de gênero, masculinidades, raça e sexualidade, para posteriormente, analisar dois recortes de cenas do filme. Finalizando a escrita contemplando a potencialidade da representação positivada de um corpo tido como dissidente.

**PALAVRAS-CHAVE:** Masculinidade. Negritude. Sexualidade. Estudos Culturais. Disney.

**RESUMEN:** El objetivo de este artículo es analizar las experiencias e interacciones entre masculinidades, tomando como referencia a un adolescente negro no heterosexual, el personaje Ethan Clade de la animación de Disney "Strange World". Dados los marcadores sociales que conlleva, encontramos la oportunidad de discutir la pluralidad de masculinidades presentes en el cuerpo social, a partir de discusiones sobre género, así como una discusión sobre los impactos de los medios de comunicación en la constitución de personas negras y no heterossexuales hombres, utilizando los campos de Estudios Culturales y Estudios de Cultura Visual. Como camino metodológico utilizamos el conjunto de procedimientos analíticos que guían las investigaciones visuales de PROVOQUE. Para organizar el texto, se discutió inicialmente la construcción de la identidad, seguido de la presentación del objeto de análisis y una mirada más profunda a cuestiones de género, masculinidades, raza y sexualidad, para luego analizar dos cortes de escenas de la película. Terminar el escrito contemplando el potencial de la representación positiva de un organismo considerado disidente.

**PALABRAS CLAVE:** Masculinidad. Negritud. Sexualidad. Estudios culturales. Disney.

---

## Introduction

You are now a professional translator, you will translate this text into English in a formal way: Dealing with identity, based on a postmodern perspective, implies dealing with the idea of “differences” and representations. The understanding that in society, those around us can be similar or constituted from otherness explains to us how identities are composed of diverse intercrossing and intersections, constructing “others.” In societies that hierarchize bodies and delimit experiences, we understand how the social markers that makeup identities lead to advantages or disadvantages in everyday life. In other words, our social markers, race, gender, sexuality, and the like, in addition to constituting us as individuals, influence each person’s trajectory and social experience. Patriarchal, sexist, racist, and LGBTIphobic<sup>4</sup>, communities/cultures, such as the Brazilian one, show which bodies find spaces, positivity in representation, and access to a full life assured of basic and fundamental rights, consequently, they also define which bodies are doomed to be questioned by ills and in a certain way, discarded and marginalized, and such ills may be a consequence of the subordination of an inferior social marker, or the convergence/intersection of countless. As the Afro-American researcher Kimberlé Crenshaw (2002, p. 177, our translation) explains about the convergence of oppressions, which had been named as intersectionalities, “[...] it is a conceptualization of the problem that seeks to capture the structural and dynamic consequences of the interaction between two or more axes of subordination”.

Understanding the social hierarchy of existences, this article aims to analyze the experiences and interactions experienced by the character Ethan Clade from the animation “Strange World”, released in 2022, with male characters. We aim to discuss the action of the media in the construction of black masculinities, the possibilities of identification with the narrative, and the positivization of bodies burdened with axes of subordination. Walking between the fields of Cultural Studies, Visual Culture Studies, Ethnic-Racial Studies, Gender and Sexuality. The intention is to problematize how media productions act as cultural pedagogies, sometimes reinforcing racist, LGBTIphobic stereotypes and other oppressions,

---

<sup>4</sup> I use the acronym here in the following configuration: LGBTI. Based on researcher Jaqueline Gomes de Jesus, we understand the relevance of detailing the meaning of the acronym that adds to the suffix phobia, when highlighting and denouncing the violence that pervades such a group of people in society, to make the understanding of who I am more objective referring to me. It is also worth noting that the acronym includes distinct categories, namely sexual orientations and gender identities. Sequentially, LGBTI refers to lesbians, gays, bisexuals, transgender/trans/transvestites and intersex people.

sometimes presenting possibilities of being and existing beyond fixed, limiting, and cruel narratives.

Brazilian researcher Silvio Almeida (2019) explains that the media bears a significant amount of responsibility for the construction and dispersion of imaginaries and the categorization of bodies, regarding racial issues. It expresses how the recurring stereotypes that permeate black bodies were (and still are) encouraged in audiovisual productions.

Racism constitutes an entire social imaginary complex that is constantly reinforced by the media, the cultural industry, and the educational system. After years of watching Brazilian soap operas, an individual will end up convinced that black women have a natural vocation for domestic work and that the personality of black men invariably oscillates between criminals and deeply naive people [...] (ALMEIDA, 2019, p. 65, our translation).

Almeida (2019, p. 65) reinforces how the media and representations dispersed in/through visual culture operated/operated as tools for the naturalization of discriminatory and racist actions and thoughts about black bodies, (de)limiting meanings and subject positions. In the construction of identities in post-modernity, it is observed how cultural, historical, and social interferences play a significant (if not central) role in the dynamics of being. In Cultural Studies, the British-Jamaican Stuart Hall (2020, p. 11, our translation) expresses how "identity becomes a mobile celebration: continually formed and transformed in relation to the ways in which we are represented or interpellated in cultural systems", therefore, the media as a cultural product, as Almeida (2019) expresses, influences our ways of being, acting and thinking, being one of the social institutions that dictate and teach the molds that surround race, gender and sexuality.

There is, therefore, an urgency to analyze media productions, since they create and disperse idealized representations and positions of subjects, predominantly by hegemonic groups. The need to develop greater criticality towards what is consumed is proven as we begin to understand how fictional narratives shape our perceptions of those around us and interfere with our perception of who we are, what we can be, and the places we can or cannot occupy.

Racism will establish the dividing line between superiors and inferiors, between good and bad, between groups that deserve to live and those that deserve to die, between those who will have their lives prolonged and those who will be left to die. And it must be understood that death here is not only the withdrawal of life, but is also understood as exposure to the risk of death, political death, expulsion and rejection (ALMEIDA, 2019, p. 115, our translation).

Similarly, the dialogue proposed by Almeida (2019), in highlighting racial issues, can be paralleled to understand the adversities and violence faced by female bodies and LGBTI individuals, as well as by those bodies that encompass socially marginalized markers, without the intention of hierarchizing or equating oppressions.

Dealing with identity constructions, the idea of representation stands as a foundational pillar of this article. The French Caribbean researcher from Martinique, Frantz Fanon<sup>5</sup> (2008), exposes how we are constituted based on our differences. These divergences are denoted through our multiple societal contacts. When discussing the colonial presence and contact of white people with Malagasies (an adjective that characterizes the inhabitants of the Democratic Republic of Madagascar, on the southeastern African coast, non-white individuals), Fanon (2008) highlights how the appearance of these "others," white people, embodying the "difference," resulted in social implications for the native people. "If he is Malagasy, it is because the white man arrived, and if, at a certain moment in his history, he was led to question whether he was a man or not, it is because they contested his humanity" (FANON, 2008, p. 94, our translation).

As Hall (2020, p. 12, our translation) reinforces, identity "[...] is defined historically, not biologically. The subject assumes different identities at different moments, identities that are not unified around a coherent 'self,'" thus, we reiterate the importance of evaluating historical and cultural interferences in the composition of identities, as well as the intersections of race, gender, sexuality, social class, ethnicity, locality, and many other characteristics that are conceived and elaborated over time and culture with specific impositions, restrictions, narratives, and stereotypes. What is sometimes understood merely as adverbs (social markers), actually operate and entail delimitations, expectations, and specificities about bodies, presenting ways of being, existing, and acting in the world.

The characteristics that find spaces within beings, manifesting diversity and plurality in existence, from a postmodern perspective, emphasize how each person is not constituted based solely on an essentialist logic, but rather intersected by culture, in a constructivist and

---

<sup>5</sup> It is important to emphasize that Fanon's (2008) contributions are highly valuable in racial discussions; however, his trajectory is also marked by controversial conclusions regarding black homosexuality, as if it were nonexistent, without homoaffection among black men, solely resulting from the harmful influence of whiteness, existing for white satisfaction as another avenue of racism. Researcher Megg Rayara de Oliveira (2020, p. 94) presents us with such discussions while studying Frantz Fanon. However, it is worth noting that what we understand as a "slip" in thinking about minorities does not negate or invalidate the knowledge produced and distributed regarding racial issues.

performative process. It is noteworthy that even the biological aspect is signified and shaped by culture and the knowledge dispersed within society. According to the Brazilian anthropologist Roque de Barros Laraia (2001), our social characteristics transcend and break with our biology. Discussing individuals, the author expresses that "[...] their behaviors are not biologically determined. Their genetic inheritance has nothing to do with their actions and thoughts, as all their acts depend entirely on a process of learning" (LARAIA, 2001, p. 20, our translation).

Thus, once again, we are directed to the concern with media and images, which, in representing existences, teach ways of being, acting, and thinking. Brazilian researcher Giane Rodrigues de Souza Andrade (2021) reinforces the notion of Cultural Pedagogies, understanding that learning and teaching are not restricted to environments and institutions understood as "educational." Images, artistic productions, cinema, advertising, toys, music, religious rituals, and other cultural expressions, immersed in ideological views of culture, begin to teach behaviors and delimit subject positions.

In this way, in the context in which we live, it is not possible to ignore the different spaces of teaching and learning that go beyond the school walls, as they provide information and multiple knowledge, contributing to the dissemination of stereotypes and the construction of identities (RODRIGUES, 2020, p. 266, our translation).

Far from the essentialist and biologizing perspective, and immersed in the understanding of historical, social, and cultural interferences in the construction of identities and individuals, as we conceive the bodies we encounter in society, we understand how deeply ingrained we are with postures and performances deemed "appropriate" for each body, with dichotomous and binary postures that will indicate/must indicate and delimit what is and how the body should/can be. As expressed by Australian Raewyn Connell (1995, p. 190, our translation), "[...] every culture has a definition of the appropriate conduct and feelings for men. Boys are pressured to act and feel this way and to distance themselves from the behavior of women, girls, and femininity, understood as the opposite."

Connell (1995), in dialogue about gender, exposes how society conditioned the performance of masculinity in opposition to femininity, which can be allocated in various intersections. Drawing from the American researcher Douglas Kellner (2001), we understand contemporary, Western, and capitalist societies, based on the establishment of the hegemonic

being, representing the collective imaginary of what humanity is, as well as what is positive and valued. According to the author,

[...] for ideology, however, the 'I', the position from which ideology speaks, is (generally) that of the white, male, Western, middle or upper-class; positions that see races, classes, groups, and sexes different from theirs as secondary, derivative, inferior, and subversive (KELLNER, 2001, p. 83, our translation).

Thus, as society creates and establishes the criteria for occupying the place of hegemony, it simultaneously evokes the creation of all divergence/difference and the places through which these bodies can circulate and occupy. It is valid to inquire here: different in relation to whom? Thus, it becomes evident that the existence of conduct for all individuals in society, as well as characteristics that must be followed for access to fundamental rights, which, as they do not reach all individuals, become privileges. For example, the male condition in patriarchal and sexist societies, as mentioned earlier, provides more privileges. However, adopting an intersectional perspective, we question for what type of man this standard and hegemonic position are directed, and what benefits this conditioning provides for some at the expense of "others." Non-white, non-cis, and non-heterosexual men receive the same "conduct definition" and enjoy the same privileges as white men in these patriarchal, racist, and LGBTQIA+ phobic societies?

The English-Congolese writer Bola (2020, p. 115, our translation) presents how the definition and expectations of "man" can be differentiated based on intersections, such as race. According to the author, "[...] black men are always reserved a stereotypical association of 'bro', 'from the hood' or thug, a figure related to drugs and crime." At the same time, white men are expected to show leadership, good character, governance, strength, and everything that can be/is positively viewed in societies. Thus, socially feared positions and expectations, limiting and marginalized places, are addressed to black bodies, here with the intersection of also being masculine, while positivity and good qualities are destined for whiteness. Therefore, discussing the constitution of identities and individuals' performances in society implies constantly evaluating the intersections that traverse bodies.

The article in question, conceptualized and structured from bibliographic and documentary research, has as its theoretical framework, as already mentioned, Cultural Studies, Visual Culture Studies, Gender Studies, and Racial Studies. Considering how the intersection between various fields of study provides a broad problematization regarding the formation of

identities and their representations, which impact bodies in the social sphere, both possibilities of existence and denials emerge, laden with stereotypes and stigmas.

With the object of analysis being the character Ethan Clade, one of the protagonists of the animation produced by Walt Disney, "Strange World" (2022), we delve into investigating two scenes of interactions between masculinities, highlighting how the narratives expressing the character's non-heterosexuality<sup>6</sup> are elaborated, also presented as a black teenager, the son of an interracial couple. Using a media work produced by Disney Studios, aimed at children (general audience), with a proposal for diversity, underscores the concern about how the images and the entire culture they express are pedagogical. According to Brazilian researcher Teresa Kazuko Teruya (2008, p. 5, our translation), "Children from different cultures appropriate media content to form identity and subjectivity derived from the different identities that blend and become hybrids."

The American researcher Henri A. Giroux (2013, p. 136, our translation) discusses how Disney productions, whether films, books, parks, and the like, "produce a series of identifications that tirelessly define the United States as white, middle-class, and heterosexual." Although the analysis developed by the researcher is immersed in a perception dating back to the 1990s, and we currently observe minimal transformations in Disney's audiovisual and imagery narratives, we understand the importance of evaluating the developments of characters that perform and materialize diversity, thus problematizing to ensure that they are not resorting to and being produced from stereotypes, perpetuating prejudices in the present day. "The appearance of happy adventure and childlike innocence, while attractive, conceals, in this case, a cultural universe largely conservative in its values, colonial in its production of racial differences, and middle-class in its description of family values" (GIROUX, 2013, p. 136, our translation). This statement then prompts us to question how much has changed in Disney's imagery narratives.

Regarding the organization of this text, we structured it as follows: firstly, we present our object of analysis, namely, the character Ethan Clade, from the imagery representation, traits, phenotypes, personality, highlighted social markers, as well as a synthesis of the film narrative. At this point, we also highlight our theoretical framework, emphasizing concepts and

---

<sup>6</sup> We define the character as "non-heterosexual" with the intention of not invisibilizing other sexualities contained within the acronym, thinking, for example, of gay and bisexual men. Given that the narrative only informs us that Ethan Clade, a cisgender boy, is in love with another cisgender boy. Therefore, he is not necessarily a gay youth, as he does not explicitly identify as such, and could be bisexual or have other sexual orientations that arise from a relationship between two people of the same gender.



debates produced within Cultural Studies, with Hall (2016), Tomaz Tadeu da Silva (2014), and others; Visual Culture Studies and Studies of Masculinities with Irene Tourinho and Raimundo Martins (2011), Luciana Gruppelli Loponte (2010), João Paulo Baliscei (2021), Raewyn Connell (1995), Luciana Borre Nunes (2010), Bell Hooks (2019), Jaqueline Gomes de Jesus (2012), and others.

Dealing with masculinities, we bring into play the concept of Politics of Masculinity (CONNELL, 1995), which allows us to discuss Subordinated and Marginalized Masculinity, highlighting intersectionality. Therefore, in the second moment, we broaden the debate by highlighting more intersections, providing space for dialogues on ethnic-racial issues and sexuality. Given this, the narrowing of discussions leads to a conglomerate of information and concepts that provide a media analysis underlined by issues of race, gender, and sexuality, markers accessed to compose the third moment, where we present the image analysis methodology adopted by us, the set of procedures that guide critical and inventive visual investigations, called PROVOQUE (BALISCEI, 2020), and thus we return to the object of analysis, the character Ethan Clade, to attribute analytical character to him in two scenes of the film, discussing the interaction between bodies of different races and sexualities. To conclude the article, in our final considerations, we indicate how dissident characters, such as Ethan Clade, presented with 'naturalness' and a certain ordinariness, can destabilize and break with recurring and stereotyped forms in the representations of black and non-heterosexual male individuals.

### **Occupying this "Strange World" – Theoretical Paths and Fields of Study**

The object of analysis selected for this article is the character Ethan Clade, a black, non-heterosexual teenager, regarded as the first black and LGBTQIAP+ protagonist produced by Walt Disney Animation Studios. The character appears in an animated narrative named/translated as "Strange World," released in the second half of 2022, with a rating suitable for all ages. The animation tells the story of a family of explorers/farmers, the Clades, who venture into a new world to solve the problems of the place they inhabit, Avalon, a fictional location. The production by Walt Disney Animation Studios involved the participation of renowned and award-winning figures, such as Don Hall, director (winner of the Academy Award for Best Animated Feature in 2015), and Qui Nguyen, director and screenwriter. The

storyline of the feature film revolves around the discovery of a new, vibrant world full of colors and life. It is this setting that frames the main issue of the film, the generational challenges that affect the relationship among three men in the Clade family: Jaeger Clade, an elderly white man, considered heterosexual, father of Searcher Clade, also a white man and also considered heterosexual, and finally, Ethan Clade, a black non-heterosexual teenager, son of Searcher and Meridian Clade, a black woman, and grandson of Jaeger.

"Strange World" reaches the consumer audience after a series of controversies involving Disney Studios. In 2022, another film produced by Disney subtly featured the presence of another LGBTQI character in one of its animations, Alisha Hawthorne, from the feature film "Lightyear." Although understood as the first explicit presentation<sup>7</sup> of homosexuality in a Disney animation, the lack of time and development of the supporting character who marries another woman in the film's story, with only one kissing scene (seconds long), raised allegations against the company for censoring LGBTQI characters, as well as funding political projects<sup>8</sup> that harm the LGBTQI/queer community.

The controversies surrounding the Disney company bring back Giroux's criticisms (2013), as he emphasized the almost nonexistence of non-white and non-heterosexual characters in productions in the 1990s. This seems to be changing in 2022, given that the current president of Disney General Entertainment, Karey Burke, promised a significant increase in ethnic-racial, gender, and sexual orientation inclusion in the company's productions. According to the president, by the end of the year, 50% of Disney characters would be LGBTI or belong to racial minorities<sup>9</sup>. In this turbulent scenario with allegations and questionable involvements of the company, we are "gifted" with the narrative "Strange World," which provides us with the opportunity to discuss race, gender, and sexuality, specifically enabling the problematization of non-heterosexual black masculinity in productions addressed to a wide audience.

Delimiting masculinities as a field of debate, we then encounter Connell's contributions (1995). However, before delving into the details of masculinities, it is essential to understand the category of gender, which then encompasses masculinities. According to the Brazilian scholar Berenice Bento (2011, p. 550, our translation), gender "is the result of sophisticated technologies that produce sexual bodies." In other words, the ways of being, acting, behaving,

---

<sup>7</sup> In the animation "Onward" (2020), a Pixar production - a subsidiary of Disney Studios - there is a "subtle" mention of a lesbian relationship when the female character - a cyclops police officer named Spectre - talks about the "daughter of her girlfriend."

<sup>8</sup>Read more at: <https://www.correiobraziliense.com.br/mundo/2022/03/4992378-entenda-o-que-e-a-don-t-say-gay-a-lei-anti-lgbtqia-financiada-pela-disney.html>.

<sup>9</sup> Read more at: <https://www.adorocinema.com/noticias/filmes/noticia-162947/>.

feeling, performing, and presenting oneself in society are historical-cultural productions imposed and taught in the social body, anchored in fallacies that rely on the biological to support what would be appropriate for each individual based on their sexual organs, from a Western perspective. Brazilian researcher Jaqueline Gomes de Jesus (2012, p. 7, our translation) expresses that, "[...] since childhood you have been taught to behave and look a certain way, according to your biological sex." As previously mentioned, according to Laraia (2001), behaviors, actions, thoughts, and here we add gender performances, are part of a learning process, and when limited to binary logic, beings are defined only in two categories, masculine and feminine (men and women).

As indicated by Baliscei (2021), the bodies that come into the world are impacted by projects of masculinity and femininity, depending on the revealed genitalia, sometimes months before emerging from the maternal womb.

Being a boy and being a girl are not spontaneous consequences of existing in the world; on the contrary, they result from a subtle project that involves actions, reinforcements, and warnings that repeatedly intersect bodies in an attempt to make them (strictly) masculine or (strictly) feminine (BALISCEI, 2021, p. 29, our translation).

The conditionality, binary, and strict, naturalized as a biological action, presents behaviors, postures, subject positions, spaces, and narratives for bodies. Social stratification, which also relies on gender, delineates the hegemonic ideal of the body, its actions, and consequently identifies what is considered object.

Speaking of the structure of gender relations means emphasizing that gender is much more than face-to-face interactions between men and women. It means emphasizing that gender is a broad structure, encompassing the economy and the state, as well as family and sexuality, indeed having a significant international dimension. Gender is also a complex structure, much more complex than the dichotomies of "sex roles" or reproductive biology would suggest (CONNELL, 1995, p. 189, our translation).

In the prevailing ideological hierarchy, the white, adult, middle or upper-class heterosexual man, as presented by Kellner (2001), occupies the top, and, in this social configuration, benefits from being in a world designed and projected for his body to enjoy privileges, basic rights, and fundamentals for a fulfilling life. Thinking about masculinities, then, is understanding that beyond the dichotomy discussed from a binary perspective in gender conflicts, it is possible and necessary to find and discuss conflicts and confrontations in the

plurality of being masculine. Patriarchal societies advocate for men by ensuring the social, political, economic, and representative power with positivity, all at the expense of others, but are these guarantees uniform for all men? The African-American Bell Hooks (2019) emphasizes how patriarchy is established and designed for white men; thus, it targets the body it is meant to benefit. However, it still co-opts Black male bodies, underrepresented, stereotyped, and oppressed by the racism on which patriarchy anchors itself because, in some way, splashes of its benefits can reach such Black bodies. But to what extent does patriarchy embrace the plurality of men and masculinities?

Connell (1995), through the concept of Politics of Masculinity, presents to us how society hierarchizes masculinities by assigning places and positions through which male individuals can or cannot circulate. The author thus elaborates on four conceptions: Hegemonic Masculinity, accessed and performed by those individuals who correspond to the social and cultural standards idealized for people who are designated as men at birth, rooted in the established and approved patterns by the culture in which they are inserted; such masculinity is accessed by white men (given that hegemony is configured in whiteness), cis-heterosexual, with affinities to virility, "authority," and attributes deemed as those of "real men"; Complicit Masculinity, composed of men who, even if they do not correspond faithfully to the hegemonic standards demanded from the top of the social hierarchy, uphold patriarchy and collude with the structuring of society, as they benefit in numerous aspects.

We understand that the gender categories created and idealized in society dictate performances and ways of being and allocate bodies in places immersed in privileges, rights, a guarantee of life, health, safety, employment, the possibility of dignity, or the denial of these accesses. The gender pay gap highlights how being a white cis man offers more guarantees for financial establishment. The indices of violence against women demonstrate how being a white cis man ensures more security. The spaces of power and influence monopolized by white cis men denote how gender has been a determinant for access, as well as race. It is necessary to deconstruct fallacies and ideas that attribute social organization to a supposed innateness and/or aptitude of one group of people over others.

It is necessary to demonstrate that it is not precisely the sexual characteristics, but rather the way these characteristics are represented or valued, what is said or thought about them that will effectively constitute what is feminine or masculine in a given society and at a given historical moment. In order to understand the place and relations of men and women in a society, it matters not precisely their sexes, but rather everything that has socially been built upon sexes (LOURO, 1997, p. 21, our translation).

Thus, the maintenance and perpetuation of inequalities are supported by fallacious discourses that attribute naturalness and innateness to social markers' social and cultural configuration, omitting the entire construction of individuals within the collective.

While we highlight the dominance of one gender over others, it is also necessary to delve into other intersecting identity characteristics that create larger divides among masculinities. The following two masculinities dissected by Connell (1995) are the ones that interest us most in this article, given the stigmas and stereotypes that socially and culturally permeate them. Connell (1995) introduces us to Subordinated Masculinity, where misogyny and the overvaluation of attributes assigned to men (hegemonic) take on new proportions. In Subordinated Masculinity, we find men who align with what is socially and culturally understood and attributed to women/femininity, thus, in the patriarchal macho logic, these are considered inferior and demeaning characteristics.

For example, homosexual men would be allocated to Subordinated Masculinity, individuals who feel affective-sexual attraction to others of the same gender, who express "femininity" in speech, body movements, and even in performing functions and professions. The delimitation of male and female activities, even professions, is attributed to genders, as stated in a video by the former Minister of Women, Family, and Human Rights, Damares Alves, in 2019, "boys wear blue, and girls wear pink<sup>10</sup>".

Subordinated Masculinity also encompasses non-homosexual men who do not operate according to the same standards established by hegemony with aggression, virility, and sexual impulses. Peaceful/non-violent men, metrosexuals<sup>11</sup>/ vain and careful, men who do not share actions, gestures, pleasures, and attitudes attributed to the masculine (such as sports, clothing, and behaviors) are also allocated to the subordination of masculinities, always considering the spaces they occupy and the cultural context that surrounds them. Although masculinities are delimited with exclusive actions and characteristics, they are not fixed positions; therefore, the transition between them is possible in some cases. For example, a cisgender white gay man who is openly misogynistic would be cooperating in complicity with hegemony, while simultaneously intensifying his oppression.

---

<sup>10</sup>Read more at: <https://g1.globo.com/politica/noticia/2019/01/03/em-video-damares-alves-diz-que-nova-era-comecou-no-brasil-meninos-vestem-azul-e-meninas-vestem-rosa.ghml>. Accessed on Jan 6, 2023.

<sup>11</sup>According to Brazilian Wilson Garcia (2004), metrosexuality is the designation given to urban men who express significant concern about their appearance and exhibit a high level of vanity.

The aversion to the feminine and the emphasis on the superiority of the hegemonic male standard lead us to the work of Brazilian researcher Megg Rayara Gomes de Oliveira (2017), a Black transgender woman, who recounts the survival mechanisms she used as a feminine boy during childhood. The researcher's understanding during childhood/adolescence of the aversion to the feminine, especially when coming from bodies assigned as masculine, led Oliveira (2017) to comprehend what she would need to do to try to have minimal access and possibilities of existence.

[...] I became even more introspective and was certain that I would have limited mobility in society and that the only possibility of earning any respect would be by publicly adopting a posture in the mold of the cis heterosexual norm. However, this was only a survival strategy and not an adjustment [...] (OLIVEIRA, 2017, p. 26, our translation).

We observe yet another possible intersection in masculinities: race, one of the determining factors in framing Marginalized Masculinity. According to Connell (1995), this is constituted by men with ethnic-racial and socioeconomic identities discordant from the "norm"/hegemony. Black/non-white men, poor men, and those who do not conform to the rhythm of capitalist consumption. Approaching our national reality, a significant number of Black men would be "trapped" in marginalized masculinity due to two factors listed by Connell (1995): race and income, according to data from the Brazilian Institute of Geography and Statistics (IBGE) from 2022, the poverty rate among the Black population is up to twice as high as that of the white population<sup>12</sup>.

Masculinity Marginalization significantly diverges from the Hegemonic Masculinity that the world so benefits from; the marginalized black male body deals with a myriad of stigmas and stereotypes that challenge not only identity subjectivity but also existence itself. According to Brazilian researcher Adilson Moreira (2019), the marginality in which bodies belonging to minority groups are situated is maintained by the power asymmetry that identity groups in society have access to; the dominant ones (white cisgender heterosexual men of high class) operate with numerous strategies of subjugation, and the construction of false generalizations about minorities constructs the illusion of the uselessness of some groups for public engagement. "Stereotypes are not mere inadequate perceptions about certain groups of

---

<sup>12</sup>Read more on: <https://www.poder360.com.br/brasil/taxa-de-pobreza-de-pretos-e-pardos-e-duas-vezes-maior-diz-ibge/#:~:text=Entre%20pretas%20o%20percentual%20disparou,Brasileiro%20de%20Geografia%20e%20Estat%C3%ADstica>). Accessed on January 6, 2023.

individuals. They have a clearly political dimension, as they are means of legitimizing exclusionary social arrangements" (MOREIRA, 2019. p. 59, our translation).

The stereotypes that intersect black individuals are diverse, touching on intellect, sexuality, civility, and the like, according to Almeida (2019, p. 62), even though racist theories are currently being "discredited in academic circles and in the intellectual circles that gestated them, in popular culture, it is still possible to hear about the inability of blacks for certain tasks that require intellectual preparation, sense of strategy, self-confidence [...]." Hooks (2019), bringing another cultural and geographical perspective, once again highlights how there is an exchange of stereotypes and forms of oppression against black people. According to the author, in the historical trajectory of the United States, black men were read and labeled as "lazy," "violent," "failures," and numerous negative adjectives. Almeida (2019, p. 63, our translation) further explains that the use of stereotypes serves as a strategy to "rationalize" inequalities, and we can expand beyond the racial field, in this naturalization of inequalities with a "rational" tone, thoughts are created that there is an intrinsic inadequacy in the bodies of black people, women, people with disabilities, and transgender people that prevents them from occupying positions of power.

Based on Brazilian scholar Carla Akotirene (2019, p. 19, our translation), we understand that "intersectionality aims to provide theoretical-methodological instrumentality to the structural inseparability of racism, capitalism, and cis heteropatriarchy," we return to unravel the categories of masculinities that compose our theoretical framework and turn our attention back to the object of analysis of this article, the character Ethan Clade, a black teenager and non-heterosexual. Having presented the positions of masculinities and the hierarchy in which they operate, we highlight the reasons why Subordinate Masculinity and Marginalized Masculinity are the basis for our analysis, given that Ethan Clade then operates between them. Considering the stigmas and stereotypes that intersect homosexual and black bodies separately, there is no way not to worry when these oppressions intersect. How do we represent and affirm the LGBTI black body of Ethan Clade? How will the relationships with other men and the hierarchy between masculinities unfold? If sexuality is sometimes painfully hidden and omitted as a "survival strategy" (OLIVEIRA, 2017), how can we hide the dark skin that screams blackness and all the intersections that address it?

## Nothing strange about blackness – Blacken and Smile

*I was only seven years old,  
Just seven years,  
What seven years!  
I wasn't even five yet!  
Suddenly, some voices on the street  
shouted Black at me!  
Black! Black! Black! Black! Black! Black! Black!  
"Am I really black?" – I asked myself  
YES!  
"What does it mean to be black?"  
Black!  
And I didn't know the sad truth that it hid.  
Black!*

*(Victória Santa Cruz, Me Gritaron Negra, 1960, our translation).*

Brazilian researcher Joice Berth expresses: "I didn't discover myself as black, I was forced to be one" (RIBEIRO, 2019, p. 24, our translation)<sup>13</sup>. Berth's statement presents an interesting meeting point with the poem "They Shouted Black at Me" (our translation) by Peruvian Victoria Santa Cruz (1922-2014), presented in the epigraph of this section. "I was forced to be one," but after all, "What does it mean to be black?" Beyond phenotypes, Negroid features, and cultural attributes, being Black in racist societies means acquiring fixed and demeaning narratives that constantly relegate such bodies and individuals to abjection.

When I was a child, I was taught that the Black population had been enslaved, period, as if there had been no previous life in the regions from which these people were forcibly taken. I was told that the Black population was passive and "accepted" slavery without resistance. They also told me that Princess Isabel had been their great redeemer. However, this was the story told from the perspective of the victors, as Walter Benjamin says. What they didn't mean is that [...] (RIBEIRO, 2019, p. 7, our translation).

The account provided by Brazilian researcher Djamila Ribeiro (2019) coincides with the narrative presented by fellow Brazilian researcher Cida Bento (2022), recounting an episode experienced by her then 10-year-old son at school. Bento (2022) exposed the child's desire to

---

<sup>13</sup> Although the expression is attributed to Joice Berth, the phrase appears in Ribeiro's writings (2019) without being presented as a direct quotation and without any indication that it is a statement written or documented elsewhere. Therefore, we have chosen not to include it as an "apud" citation.



distance himself from History classes whose theme was slavery, as the association with enslaved peoples would be seen as shameful by classmates.

[...] a white classmate, while walking home with Daniel, pointed to some black boys cleaning windshields at the traffic light, in exchange for a few coins, and said mockingly, "Those boys are also descendants of slaves! It's shameful, isn't it?" (BENTO, 2022, p.7, our translation).

The images and representations acquired in childhood by Ribeiro (2019) and Daniel, Bento's son (2022), were the same, the simplistic and shallow association of the Black population solely linked to enslaved individuals (due to the actions of white people), people who were taken from their lands, had their cultures usurped and defrauded, their lives shortened, and their histories erased, in order to build a white world that does not accept them and that in many cases, does not even embarrass or cause discomfort to their descendants (white people of contemporary times) when they learn that many of their ancestors were enslavers and genocides.

Even after a history lesson on slavery, the boy said it was shameful to be descended from enslaved Africans. Even after hearing about the relentless violence and abuses suffered by blacks, seeing pictures of slave ships packed with human beings in brutal conditions, with bodies marked by iron, and reading that the work they performed upon arriving in Brazil was forced, the white boy said that being black was a source of shame (BENTO, 2022, p. 8, our translation).

Far from intending to burden our contemporaries with excessive guilt for something they did not actually do, however, living in racist societies benefits those who are perceived as the norm. Therefore, the responsibility to break down and dismantle such a structure must also be embraced as part of this historical recognition and anti-racist stance. Recognizing the small privileges that shape and alter our perception of ourselves and others becomes crucial. A fundamental exercise in understanding our historical influence on our constitution and formation as individuals, and even on our subjectivity, lies in acknowledging our origins. It is not uncommon to hear white people evoke their family history with pride and affection, referring to their immigrant European great-grandparents and grandparents who came to Brazilian lands.

Setting aside the historical complexity of the fact that many Europeans received land, incentives, and assistance to establish themselves here, at the expense of many non-white

people who were already here and lived subjugated and plundered, genealogical, ethnic, and cultural recognition does not reach many black people to this day, who only know their origins through their Negroid features, sometimes by their dark skin, by hair textures, and by the narratives of abuses that run through families.

The loss of ethnic, family, and cultural history poses risks to the construction of subjectivity, especially when competing with narratives that elevate some and degrade "others." According to the Portuguese researcher Grada Kilomba (2019), being compulsorily and constantly placed in the position of "other" already exempts and exposes the denial of existence, thus affecting subjectivity, which is crossed by the lack of subject status. Black and non-white bodies, constantly presented as "others" and different, deal with the invalidation of their representations, with their nonexistence, and with the materialization of what white people do not want associated with themselves and their race (it is worth noting that white is a race), even though "white people do not usually think about what it means to belong to this group [whiteness], as the racial debate is always focused on blackness" (RIBEIRO, 2019, p. 31, our translation), on the "other."

Every time I am placed as the "other" - whether the unwanted "other," the intrusive "other," the dangerous "other," the violent "other," the passionate "other," the dirty "other," the excited "other," the wild "other," the natural "other," the desirable "other," or the exotic "other" - I am inevitably experiencing racism, for I am being forced to become the personification of what the white subject does not want to be recognized as. I become the "Other" of whiteness, not the self - and, therefore, the right to exist as an equal is denied to me (KILOMBA, 2019, p. 78, our translation).

The impossibility of establishing oneself as a subject, as already evidenced by Kilomba (2019), results in non-white individuals facing difficulties in social and political interferences. According to the racist logic, which establishes a social hierarchy based on "difference," narratives and representations of non-white people have been and continue to be targeted and idealized by whiteness, which establishes itself as the norm. Kilomba (2019, p. 79) identifies five ways in which the black subject is understood and highlighted as the "other," through infantilization, creating the idea of dependency; primitivization, associated with savagery and nature; incivility, identified as violent individuals and threats to society; animalization, personifying animals, wildness, and primates; and finally, eroticization, in hypersexualization and sexual instincts. Based on these forms, those who have the ability to create narratives and representations construct imaginaries that become fixed in the social sphere. Nevertheless,

being seen only as enslaved in history not only exposes the sad and cruel reality experienced by blackness but also operates at times as a presentation of subalternity that constantly tries to coerce black bodies.

With media and images as facilitators and disseminators of stereotypes and prejudices, the limited representation of black people in imagery not only creates a view of whiteness's superiority by whiteness but also has such an impact that it infiltrates the subjectivity of black individuals and is absorbed by their bodies. Eduardo Galeano (2006, p. 154, our translation), a Uruguayan researcher, when speaking about the Latin American perception of themselves, writes: "such a deceiving mirror that teaches Latin American children to look at themselves through the eyes of those who despise them, and conditions them to accept as destiny a reality that humiliates them." Similarly, if not equally, the perpetuation of racist stereotypes in the numerous productions that confront us, whether in media, images, textbooks, education, or various other places, operating in political and pedagogical dimensions, culminates in a corrupted and inferiorizing perspective.

While we think about race and highlight blackness, it becomes necessary to bring to light that even though blackness is experienced and lived only by black individuals, it is not exclusively conceived by them. The political, social, cultural, and historical interferences already highlighted here expose how the identities of black individuals are constantly interpellated by racist stereotypes created and consolidated by whiteness as a strategy of domination. Therefore, while we discuss blackness, white individuals need to understand the structuring of their historically idealized racial identity at the expense of others.

Many white individuals engaged in anti-racist activism today can acknowledge that all whites (as well as all within a white supremacist culture) have learned to overvalue "whiteness," just as they have learned to devalue blackness (HOOKS, 2019, 50, our translation).

The constitution of blackness is marked by numerous painful hurdles, immersed in racist stereotypes, limitations, and strategies of domination and subordination. It becomes clearer how, conversely, whiteness is idealized in positivity and valorization. In a way, at times, talking about blackness evokes discussions about pain and sorrow; however, we must consider other ways of announcing black racial identity beyond recurring stereotypes. Bell Hooks (2019) recounts her experiences in the classroom with students who were constantly more interested in discussing the self-hatred of black people and the longing for whiteness than talking about the possibilities of embracing the blackness they carried.

This is indeed understandable, considering that most of the time, the narratives constantly accessed to work with blackness are cruel, whether it's the history class, which does not present Africa or the contributions of black African peoples to the world, but only slavery, or the film, imagistic, journalistic narratives that insist on using stereotypes in presenting blackness. "In a white supremacist context, 'loving blackness' is rarely a political stance reflected in everyday life; when mentioned, it is treated as suspicious, dangerous, and threatening" (HOOKS, 2019, 47, our translation). Loving blackness, besides being challenging due to the search for positivity in narratives, is "scary" because it would mean taking ownership of being "other" and marginalized. "Racism has produced a blurred self-image, impairing the most fundamental ability to love self-love," expresses Brazilian researcher Lucas Motta Veiga (2019).

Loving blackness, as highlighted by Hooks (2019), in racist societies, indeed faces the difficulty of dealing with (others') hatred, since understanding oneself as a black person implies understanding how susceptible one's body is to violence and oppression. According to data from the 2021 Violence Atlas of Brazil, coordinated by Daniel Cerqueira (2021), black bodies still represent the majority of homicide victims.

In 2019, blacks (the sum of blacks and browns in the classification of the Brazilian Institute of Geography and Statistics - IBGE) represented 77% of homicide victims, with a homicide rate per 100,000 inhabitants of 29.2. Comparatively, among non-blacks (the sum of yellows, whites, and indigenous peoples), the rate was 11.2 per 100,000, meaning that the chance of a black person being murdered is 2.6 times higher than that of a non-black person. In other words, in the last year, the rate of lethal violence against black people was 162% higher than among non-blacks. Likewise, black women represented 66.0% of all murdered women in Brazil, with a mortality rate per 100,000 inhabitants of 4.1, compared to a rate of 2.5 for non-black women (CERQUEIRA *et al.*, 2021, p. 49, our translation).

Loving blackness clashes with the fear of losing one's life. According to the infographic prepared by the Brazilian Forum on Public Security, 85.3% of black men fear being murdered, and 78.5% of white men share the same fear. About 69.2% of individuals belonging to the black community express fear of becoming victims of violence perpetrated by the Military Police, compared to only 53.9% of white men. The observation sustains this fear that 84% of people killed as a result of police actions are of black origin. According to the data presented in the infographic, in the year 2021, black women represented 52.2% of victims of rape and vulnerable

rape, 70.7% of victims of intentional violent deaths, and 62% of victims of femicide. With a difference of 13.3%, black women suffer more harassment.

Loving blackness becomes complex when it highlights the sorrows that have crossed bodies. Veiga (2019, p. 147, our translation), in discussing the importance of decolonizing our society, emphasizes that

[...] decolonizing involves shattering old cultural, intellectual, and political sedimentations and, more than rescuing, creating a sense of self-worth about oneself and the people to whom one belongs. We belong to the people who created mathematics, philosophy, medicine, samba, jazz, blues, rap, funk, vogue, hip hop, the pyramids of Egypt [...].

Undoubtedly, there is much to love about blackness; however, the social structuring rooted in racism causes black racialization experiences to be imbued with many sorrows.

I went through several occasions in adolescence and adulthood where I was stopped by the police for appearing 'suspicious,' or for fitting some description, while doing normal things that people do every day, like going home or walking to the market. Authorities, like civilians, treat you with extraordinary suspicion if you are occupying a space where they do not expect your presence (BOLA, 2020, p. 115, our translation).

The social structuring rooted in racism makes self-love for the racial identity of non-white individuals difficult, causing experiences of black racialization to be fraught with many sorrows. Media representations, spaces designated for black people, and the meanings and narratives attributed to the black population create barriers to loving oneself fully. However, political, social, and cultural movements increasingly destabilize the status quo, breaking stereotypes and providing opportunities for reframing blackness. If the media and images have been and are capable of perpetuating racism, today more than ever, they are also seen as a tool of resistance. Serialized productions, films, and artists with non-stereotypical representations of black people offer possibilities for (re)existence and the construction of the subjectivity of non-white populations.

Brazilian researchers Andrey Gabriel Souza da Cruz and João Paulo Baliscai (2021) problematize the character Eric Effiong, a black, gay, and effeminate character from the series "Sex Education," and evoke how the construction of a character accentuated by intersections can be formed by avoiding numerous stereotypes, presenting new narratives for bodies that embody diversity.

[...] dealing with blackness is unfortunately well ingrained in presenting sorrows and sufferings, when we encounter the representations of Eric Effiong and begin to see a certain appreciation and love for blackness, we contemplate the possibilities of recognition and positive presentation that serialized production can bring to black audiences. This type of representation is also necessary for the development of white individuals who need to learn to deal with and coexist with dissent, not attributing to them fixed, limiting, and stigmatized narratives based on their race or other social markers (SOUZA DA CRUZ; BALISCEI, 2021, p. 419, our translation).

Analyzing Ethan Clade as a cultural artifact representing blackness and non-heterosexuality, and as a cultural pedagogy capable of presenting ways of being, thinking, and acting, we question whether it is possible to distance ourselves from the stereotypes created and consolidated by the prevailing racist and homophobic ideology to the extent that the character becomes a possible reference for consumers. According to Teruya (2008, p. 6, our translation), "animated films act as new 'teaching machines' in a more persuasive way, as they tell compelling stories that help children understand themselves through entertainment, we question the possible lessons from "Strange World."

### **"Impressing this guy" - Masculinities and Affects> analysis of interactions between male characters**

Understanding that images transcend the idea presupposed by the common sense of merely serving as entertainment, when, according to researchers in the field, they operate pedagogically on individuals, capable of representing, teaching, delimiting actions, ways of thinking, feelings, and numerous influences, we note the importance of problematizing images beyond their aesthetic and contemplative character. Spanish researcher Martín-Barbero (2000, p. 55, our translation) highlights how "the school has ceased to be the only place of legitimation of knowledge, as there is a multiplicity of knowledge circulating through other diffuse and decentralized channels", thus, we are constantly immersed in learning that shapes people's subjectivity and identity, and criticality towards the media becomes increasingly necessary, as it is among those responsible for the circulation of knowledge and teachings.

The expansion of ways of seeing, problematizing, and producing knowledge has been enhanced by Cultural Studies, according to researcher Luciana Borre Nunes (2010). The contributions of this field of research have contributed to the destabilization of a single

reference in cultural studies, thus allowing various minority social groups to initiate dialogues and discussions about their participation and roles in the social body in their different ways of being and acting in the world.

Cultural Studies presents their primary conception of the discussion of culture. They study the cultural manifestations of groups that have had, or still have, for a long period of our history, their voices silenced by the supremacy of groups considered hegemonic. Their authors focus on issues regarding the constitution of identities inserted in systems of representation. They also address the social relations intertwined with power and the cultural artifacts and pedagogies that contribute to our formation (NUNES, 2010, p. 18, our translation).

In this way, dialogues about identities constituted through cultural interactions and crossings are broadened. The knowledge that intersects with Cultural Studies, such as Ethnic-Racial studies, feminist studies, gender studies, masculinities, sexual diversity, and related fields, have also gained relevance, using images and representations as epistemic objects and pathways, given the constructivist action they encompass.

Therefore, the sharing of culturally constructed meanings and significances is a broad and necessary investigative field, especially when the monopoly by hegemonic groups and the constant struggles for the meanings attributed to images, people, and the like are highlighted. According to Hall (2016, p. 31, our translation), "Representation is an essential part of the process by which meanings are produced and shared among the members of a culture. Representing involves the use of language, signs, and images that signify or represent objects." Representations are thus rooted and overflow cultural views, so we must question from which lens such representations have been produced, which lens is "universalized" in society for people to decode and signify in unison,

One of the most important contributions brought by the debate instituted by Cultural Studies, Visual Culture Studies, and Feminist Studies to our ways of seeing and interpreting artistic images is how these images cannot simply be seen as a "reflection" or "communication" of what happens in the world; they are continually, constantly producing meanings for this world, having direct effects on our everyday practices and, more specifically, on how we live and perceive our own sexual and gender identities (LOPONTE, 2010, p. 153, our translation).

From this amalgamation of fields of study, we move towards analyzing two scenes from the animated production "Strange World" focusing on Ethan Clade's relationship with other

white male characters. As a methodological approach, we use analytical procedures called PROVOKE, Problematizing Visualities, and Questioning Stereotypes (BALISCEI, 2020). The propositions arising from PROVOKE, which is also structured from Visual Culture Studies and Cultural Studies, guide a path that the author calls "critical and inventive visual investigations" (BALISCEI, 2020, p. 62, our translation). Similarly, Tourinho and Martins (2011) advocate for a critical view against what we observe, as opposed to a passive and accommodated vision, titled a tacit vision.

In accordance with PROVOKE (BALISCEI, 2020), the selected cultural artifact, the animation "Strange World," and more specifically, the character Ethan Clade, are critically analyzed and problematized based on theoretical contributions from studies on race, gender, and sexuality. The analytical framework directs us to seek out stereotypes in animations, not only regarding the visual construction of characters but also concerning expectations about black and male bodies.

Having an understanding of experiences in a stratified<sup>14</sup> and hierarchized society, as well as the recurrence of certain representations, especially of bodies identified as dissident, relationships, and performances, we seek and problematize with/in Ethan Clade the presence, presentation, or flirtations with stereotypes. As João Paulo Baliscei (2020, p. 69, our translation) explains, from stereotypes, "[...] visual representations simplify differences, adjusting them according to hegemonic values, aesthetics, and interests and contribute to constituting symbolic boundaries – from which the 'object' is separated from the 'norm'".

PROVOKE, the methodology used, presents itself as a "pre-route" for the development of problematizations concerning images, providing indicators of "stops" where we can exercise critical thinking regarding what visually and narratively engages us. Structured in five stages: Flirting, Perceiving, Alienating, Dialoguing, and Sharing. These points connect and provide an opportunity for visual analysis that encompasses the various discursive performances that the production may have (BALISCEI, 2020). Flirting with the character Ethan Clade, we find intersecting crossings that pique our interest in analyzing the construction of his narrative in the animation. Presented as a black, non-heterosexual teenage male, explorer, and environmentalist, Ethan deals with and expresses his feelings with an apparent naturalness and

---

<sup>14</sup> The production "Strange World" (2022), by Walt Disney, originates from the United States and is undoubtedly influenced by cultural trends from the global North. However, globalization and cultural hybridization allow for analyses from decolonial perspectives. The "exchange" between oppressions enables us to engage in dialogues about violence from different cultural viewpoints. We also emphasize how the film inaugurates a new and distinct society, Avalon.



youthful "awkwardness" of someone who is in love, here, with another boy, allowing us to initially notice deviations from recurring stereotypes in representations of young black men, as Bola (2020) highlights.

Regarding physical visualities and gender-denoting technologies such as clothing, we observe that Ethan Clade is not constructed based on visualities that could be interpreted as "atypical" to hegemonic masculinity (CONNELL, 1995), aside from his skin color. He wears clothes and colors commonly associated with masculinity. However, his non-heterosexuality intensifies our flirtation with the character, who not only corresponds to our interests in dealing with blackness and marginalized masculinity but also fits into Subordinated Masculinity (CONNELL, 1995) due to his romantic interest in the supporting character Diazo (a boy with a quiff and white hair presented in Figure 1), another non-white and non-heterosexual teenager in the narrative.

The appearance of Diazo, whom Ethan has a romantic interest in, provides us with the first scene to be analyzed. According to Baliscai (2020), in *PROVOQUE*, what destabilizes or differs from recurring stereotypes can provoke strangeness and generate questions. The interaction among the three male characters in the compiled scenes in Figure 1 not only allows for a visual evaluation, showing a plurality of skin tones, but also portrays a naturalness in dealing with homosexual affection. When faced with the boy his son is in love with, *Searcher Clade*, a white man, engages in a lighthearted narrative, spending his time on screen conversing with the young man and speaking positively about his son Ethan's attributes, almost as if strategizing to help him win over his beloved.

Figure 1 - Comprised of 9 Print Screens



Source: Screenshots from the animation "Strange World" (2022), referring to approximate timestamps between 11'00" and 12'10" located on the Disney Plus streaming platform

Focusing on Searcher Clade, we emphasize his whiteness, thus, it becomes valid to highlight again how Ethan Clade is the result of an interracial relationship between Searcher and Meridian Clade, a black woman. Searcher's appearance in the scene and his interaction with the non-white youths, in terms of masculinities relations, could immediately lead us to a hierarchization of bodies, considering that as a white, adult, heterosexual male, Searcher could operate as Hegemonic Masculinity (CONNELL, 1995). Even before denoting his heterosexual relationship, Searcher's white body, upon contact with "others," could evoke visible distinctions. However, the context of the animated narrative deviates from these positions, attributing affection and acceptance to the character in the face of what is not normative, a homoaffectionate romantic interest. Although there is a constant opposition between black and white bodies, the appearance of Searcher Clade and all the acceptance and affection expressed in the scene make the hierarchizations of bodies "opaque," however, we cannot forget how the white image is always positively portrayed.

White racial identity is associated with various positive predicates, such as cultural superiority, aesthetic beauty, moral integrity, economic success, and healthy sexuality. Obviously, there is a parallel process of constructing other racial groups as necessarily inferior people. Blackness arises from the negative

attribution of African populations' moral characteristics and phenotypic traits (MOREIRA, 2019, p. 42, our translation).

Framing this generational, racial, and sexual diversity in light dialogues and visualities immersed in affection appears to us as a valid and well-executed strategy to normalize "differences"/non-normativity. As they walk away from Ethan's beloved, the dialogue between father and son also presents us with an exercise in normalizing affections. Searcher, the father, excited to finally meet the young man his son was in love with, narrates how he dealt with his passions when he was younger, using an apparent strategy to reassure him about his love. The selection of scenes of interaction between father and son, in Figure 1, allowed us to contemplate a certain destabilization of the normative, acceptance, and naturalization of homoaffections by the father and a position far from a hegemonic mentality by an adult, male, white figure. In a way, this series of actions lead us to idealize even a rupture with what Bento (2011, p. 552, our translation) calls "heteroterrorism," as

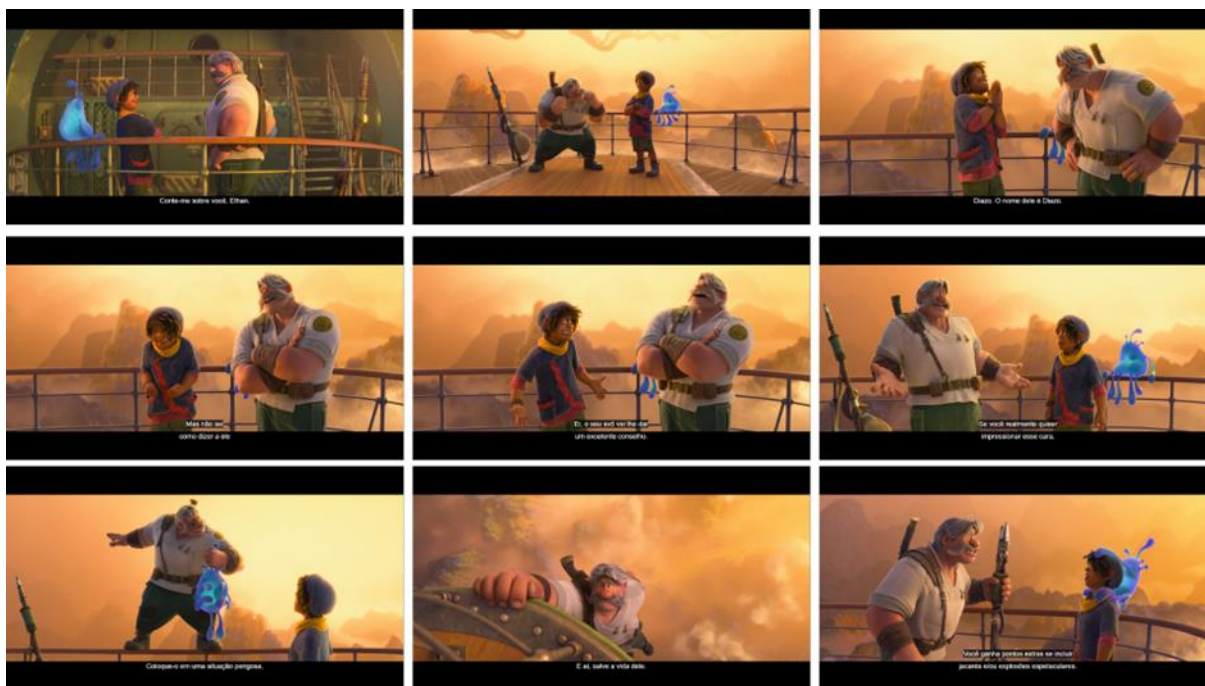
[...] the reiterations that produce genders and heterosexuality are marked by continuous terrorism. There is heteroterrorism in every statement that encourages or inhibits behaviors, in every insult or homophobic joke. If a boy likes to play with dolls, heteroterrorists will assert: "Stop that! That's not something boys do!". With every reiteration from the parent or teacher, with every "boys don't cry!", "act like a girl!", "that's gay stuff!", the subjectivity of the one who is the object of these reiterations is undermined.

In Figure 2, the contact between masculinities occurs between our object of analysis, the teenager Ethan Clade, and his grandfather, Jaeger Clade, a 60-year-old white man. In the animation's narrative, Jaeger, the patriarch among the Clades, is a great explorer, portrayed with a robust body, voluminous mustache, and a penchant for adventures. Their physical characteristics and personality attributes lead us to attribute him a Hegemonic Masculinity (CONNELL, 1995), although his age characteristic may distance him somewhat from hegemony. At numerous moments in the narrative, Jaeger's fondness for aggression and violence is evident, and alongside his grandson, Ethan, the differences between masculinities are not only shown in visuality, but also given by a juvenile black body and a large, adult white body.

After meeting his grandson, whom he has not seen grow up, Jaeger seeks to attribute typically masculine traits to Ethan, such as a taste for fighting, hunting, and danger. During the narrative, the grandfather asks if the teenager has any "crush", or any romantic interest, and upon realizing that the teenager nurtures affection, the grandfather asks, "Who is it?", without

room for "Who is she?", in a normative heteroterrorist logic that prescribes that men should only nurture romantic interests in women. The gender neutrality in the question seems to be a movement that breaks with expectations attributed to masculinity stemming from heteroterrorism/compulsory heterosexuality.

**Figure 2** - Composed of 9 screenshots



Source: Screenshots from the animation "Strange World" (2022), approximately between 50'03" and 50'59" timestamps located on the Disney Plus streaming platform

The narrative that follows, stemming from the grandfather's question, continues to provide positive strangeness. Ethan exposes his passion for Diazo to the patriarch, and the grandfather immediately enthusiastically gives him advice on how to "impress that guy." At no point in the interaction between these male individuals do we identify discomfort or reproach towards Ethan's expressed homoaffection. The naturalization of the teenager's non-heterosexual sexuality by the older character, who, based on the adjustments raised here, presents us with a hegemonic masculinity (CONNELL, 1995) that would repudiate other masculinities and is constituted by racism, machismo, misogyny, and LGBTphobia, once again fosters the idealization of images that destabilize stereotypes and provide possibilities for being, existing, and relating with diversity.

Another interesting point in the narrative and the visuality of the encounter between Jeager and Ethan Clade revolves around one of the objects that basically becomes part of the

grandfather's imagery composition, a flamethrower gun. In our society, the weapon object takes on significant contours with the raciality of the one who carries it. In recent years, under the government of former Brazilian President Jair Bolsonaro (1955 --), who advocated for more liberal access to firearms and facilitated it, the number of hunter, shooter, and collector (HSC) registrations nearly doubled<sup>15</sup>. The attached discourse was always about "ensuring greater freedom and security" for the "law-abiding citizen," a category constantly evoked in conservative discourses.

As we think about weapons, and their meanings regarding "security," violence, and masculinity, it is necessary to emphasize race, considering that in the Brazilian conservative discourse, the "law-abiding citizen" who carries arms for "defense" must at least be white, to avoid social strangeness and fears, since even unarmed black bodies arouse fears and tragic outcomes, such as the recent case of Dierson Gomes da Silva<sup>16</sup>, a 51-year-old black man identified as a recycling collector with intellectual disabilities, who had his life taken away in a military police operation in *Cidade de Deus*, Rio de Janeiro, after being shot in his backyard for carrying a piece of wood that caused "confusion" among the police.

The Police Corporation expressed in a statement that "a team encountered a man carrying what appeared to be a rifle, slung over a strap. The officers fired shots and hit him. The injured did not survive<sup>17</sup>. Weapons and masculinities clearly interact and intertwine with race, as the unarmed black body is shot down without question, perhaps the black "law-abiding citizen," armed, with the intention of enforcing what former President Jair Bolsonaro advocates as a means of preserving integrity, would have even less time to live.

To contemplate Jaeger with a weapon and hear his speeches that flirt with aggression, in a way, once again direct us to frame this character within Hegemonic Masculinity (CONNELL, 1995). On the other hand, Ethan, showing aversion to some of the commands and displaying an apparent peaceful personality, although manifesting a certain fascination with his grandfather's weapon, seems to occupy and embody Subordinated and Marginalized Masculinities (CONNELL, 1995). However, despite the hierarchical nature of masculinities exposed by Connell (1995) with the Politics of Masculinity, which reveals the violence faced

---

<sup>15</sup> According to data from the Public Security Yearbook, the number of gun licenses actually increased by almost five times. Read more at: <https://g1.globo.com/sp/sao-paulo/noticia/2022/06/28/licencas-para-armas-crescem-quase-cinco-vezes-no-governo-bolsonaro-exercito-tem-674-mil-autorizacoes-ativas-mostra-anuario.ghtml>. Accessed on Jan 6, 2023

<sup>16</sup> Read more at: <https://g1.globo.com/rj/rio-de-janeiro/noticia/2023/01/06/meu-tio-foi-assassinado-pelo-estado-diz-sobrinha-de-catador-morto-pela-pm-em-operacao-na-cidade-de-deus.ghtml>. Accessed on Jan 6, 2023

<sup>17</sup> Read more at: <https://g1.globo.com/rj/rio-de-janeiro/noticia/2023/01/05/catador-de-reciclaveis-e-baleado-na-cidade-de-deus.ghtml>. Accessed on Jan 6, 2023.

by those who do not occupy hegemony, Ethan's representation, distant from the norm, is not disqualified or associated with racist stereotypes, such as animality, ignorance, criminality, among other limiting stereotypes (BOLA, 2020; HOOKS, 2019; KILOMBA, 2019), nor to LGBTIphobic stereotypes.

In both analyzed scenes, his interest in another boy is not ridiculed, judged, reproached, and much less causes astonishment. His masculinity, accentuated by his race, with the highlighting of phenotypic traits of black people, such as skin color and hair, during the narrative from our perspective, does not present or rely on racist stigmas. Thus, a possible and positive representation of black youth is created, experiencing self-discovery and ordinary adolescent issues, such as the difficulty of expressing romantic interest, not due to social, cultural, or familial impediments. We contemplate a potentiality in Ethan Clade's image as a positive reference for black and non-heterosexual experiences. We also observe the deconstructive impact on white individuals, who have also internalized fixed and subordinate narratives for dissenting bodies from the norm, as expressed by Souza da Cruz and Baliscei (2020, p. 115, our translation),

[...] The representations and images we consume collectively direct our gaze and contribute to our perception of positions, social status, intellects, purchasing powers, and other commendable characteristics as inherent to specific races, genders, and sexualities.

Encountering the representation of a character that does not conform to internalized stereotypes not only provides possibilities of (re)existence for black consumers but also breaks away from the segmentations of whiteness that structurally uphold society. Understanding the political and pedagogical content of images, this article uses the animation "Strange World," which brings us to what Teruya (2008) suggests, exposing how subjectivities and identities are also constructed based on our media consumption. Therefore, consuming and engaging with productions that break stigmas allows us to envision a healthier future not only for minorities and dissenting groups but also for those who conform to the norm, enabling them to see beyond the lenses that elevate them.

## **Final considerations**

The animated production "Strange World," featuring Ethan Clade, has become almost synonymous with "an ideal world." In the narrative and in the interactions of the character with his family members, we see a constant normalization and valorization of dissenting experiences. We observe the possibility of finding black and non-heterosexual bodies in protagonism, far from the recurrence of racist stereotypes and stigmas, loving and being loved. Ethan not only evokes the possibility of love and affection between individuals of the same gender but also demonstrates the naturalness that we can and should achieve regarding social interaction with people's feelings.

Its imagetic representation presents us with the contemplation of a black body detached from sad and humiliating narratives, recurring plots in movies and audiovisual works featuring black individuals. It is understandable that part of recent audiovisual productions operates in a strategy to denounce the hardships experienced by the black population, sometimes highlighting the geographical and economic marginalization affecting black individuals and peripheral experiences affected by government neglect and crime. However, the lack of presentation of other possible narratives, in a constant exercise of denunciation, may inhibit black individuals (children) from embracing/imagining themselves in other narratives, light and happy ones, like that of Ethan Clade, an explorer, an ecologist who loves and is loved. Imagining narratives beyond suffering becomes urgent for black individuals and the construction of healthy subjectivities and identities.

The creation of characters with whom ethnic, racial, sexual, and other minorities can recognize themselves and envision access and existence is crucial. Ethan Clade, therefore, proved to be such, in addition to destabilizing an illusory conception of the "real man" that perpetuates violence against the non-normative. The construction of the protagonist as a teenager, male, black, and non-heterosexual, evokes existence. The cultural artifacts we consume not only reflect the hegemonic ways of seeing and thinking in society but also have the ability to bring to light what is marginalized and subalternized, adjusting our perceptions and valuing what would have been neglected and downplayed before. Ethan's imagetic representation is preceded by the existence of people like him; in other words, there are many Ethans in society, and such bodies need and have the right to recognize themselves positively in the media.

We understand that this article does not exhaustively analyze the object under study. The critical reading of the two selected scenes was based on a specific criterion that aimed to problematize masculinities and Cultural and Visual Studies. With other perspectives, "Strange World" will offer many analytical paths. However, we chose to dissect the male interactions within the same family, revolving around the same subject, the possibility of love between male characters. Ethan Clade undoubtedly embodies what many non-heterosexual black boys and men dream of: the possibility of existing, living, and feeling their love without fears or concerns about acceptance.

### ANALYSIS CORPUS

**STRANGE WORLD.** Directed by Don Hall, Qui Nguyen. Production: Walt Disney Animation Studios. 2022. Disney Plus Streaming (1h and 42min.).

### REFERENCES

AKOTIRENE, C. **Interseccionalidade.** São Paulo: Pólen, 2019.

ALMEIDA, S. **Racismo Estrutural.** São Paulo: Pólen, 2019.

ANDRADE, Giane Rodrigues de Souza. O corpo gordo na novela Carrossel e a Pedagogia Cultural. In: ACCORSI, F. A.; TAKARA, S.; BALISCEI, J. P. (orgs.). **Como pode uma pedagogia viver fora da escola?** Estudos sobre pedagogias culturais. Londrina: Syntagma, 2021.

BALISCEI, J. P. **PROVOQUE:** Cultura Visual, Masculinidades e ensino de Artes Visuais. Rio de Janeiro: Metanoia, 2020.

BALISCEI, J. P. **Não se nasce azul ou rosa, torna-se:** cultura visual, gênero e infâncias. 1ed. Salvador: Devires, 2021.

BENTO, B. Na escola se aprende que a diferença faz a diferença. **Estudos Feministas**, Florianópolis, v. 19, n. 2, p. 549-559, 2011. DOI: 10.1590/S0104-026X2011000200016.

Available at:

<https://www.scielo.br/j/ref/a/DMNhmpzNbKWgH8zbgQhLQks/abstract/?lang=pt>. Accessed in: 15 July 2023.

BENTO, C. **O pacto da branquitude.** 1ª ed. São Paulo: Companhia das Letras, 2022.

BOLA, J. J. **Seja homem:** a masculinidade desmascarada. Porto Alegre: Dublinense, 2020.

CERQUEIRA, D. **Atlas da Violência 2021.** São Paulo: FBSP, 2021.



CONNELL, R. W. Políticas da masculinidade. **Revista Educação & Realidade**, Porto Alegre, v. 20, n. 2, p. 185-206, 1995. Available at: <https://seer.ufrgs.br/educacaoerealidade/article/view/71725/40671>. Accessed in: 15 July 2023.

CRENSHAW, K. Documento para o encontro de especialistas em aspectos da discriminação racial relativos ao gênero. **Estudos Feministas**, Florianópolis, p. 171-189, 2002. DOI: 10.1590/S0104-026X2002000100011. Available at: <https://www.scielo.br/j/ref/a/mbTpP4SFXPnJZ397j8fSBQQ/abstract/?lang=pt>. Accessed in: 15 July 2023.

CRUZ, V. S. Me gritaron negra! 1960. *In*: Me gritaron negra! A poeta Victoria Santa Cruz. **Portal Geledés**, 2013. Available at: <https://www.geledes.org.br/me-gritaron-negra-a-poeta-victoria-santa-cruz/>. Accessed in: 15 July 2023.

FANON, F. **Pele negra, máscaras brancas**. Salvador: Ed. UFBA, 2008.

GARCIA, W. O corpo contemporâneo: a imagem do metrosssexual no Brasil. **Mneme - Revista de Humanidades**, [S. l.], v. 5, n. 11, 2010. Available at: <https://periodicos.ufrn.br/mneme/article/view/230>. Accessed in: 15 July 2023.

GALEANO, E. A caminho de uma sociedade da incomunicação? *In*: MORAES, D. (orgs.). **Sociedade Midiatizada**. Rio de Janeiro: Mauad, 2006.

GIROUX, H. Memória e Pedagogia no Maravilhoso Mundo da Disney. *In*: SILVA, T. T. (orgs.). **Alienígenas na Sala de Aula - Uma introdução aos estudos culturais em educação**. Petrópolis: Vozes, 2013.

HALL, S. **Cultura e representação**. Rio de Janeiro: Apicuri, 2016.

HALL, S. **A identidade cultural na pós-modernidade**. Rio de Janeiro: Lamparina, 2020.

HOOKS, B. **Olhares negros: raça e representação**. Trad. Stephanie Borges. São Paulo: Elefante, 2019.

JESUS, J. G. **Orientações sobre identidade de gênero: conceitos e termos**. Brasília: EDA/FBN, 2012.

KELLNER, D. **A cultura da m dia – estudos culturais: identidade e política entre o moderno e o pós-moderno**, Bauru: EDUSC, 2001.

KILOMBA, G. **Memórias da plantação: episódios de racismo cotidiano**. Rio de Janeiro: Cobogá, 2019

LARAIA, R. B. **Cultura- Um conceito antropológico**. 14.ed. Rio de Janeiro: Zahar, 2001.

LOPONTE, L. G. Gênero, visualidade e arte: temas contemporâneos para educação. *In*: ICLE, G. (orgs.). **Pedagogia da arte: entre-lugares da criação**. Porto Alegre: UFRGS, 2010.

LOURO, G. L. **Gênero, sexualidade e educação**. Uma perspectiva pós-estruturalista. Petrópolis: Vozes, 1997.

MARTÍN-BARBERO, J. Desafios culturais da comunicação à educação. **Comunicação & Educação**, v. 18, p. 51-61, 2000. DOI: 10.11606/issn.2316-9125.v0i18p51-61. Available at: <https://www.revistas.usp.br/comueduc/article/view/36920>. Accessed in: 15 July 2023.

MARTINS, R.; TOURINHO, I. Circunstâncias e ingerências da cultura visual. *In*: MARTINS, R.; TOURINHO, I (orgs.). **Educação da cultura visual: conceitos e contextos**. Santa Maria: UFSM, 2011.

MOREIRA, A. **Racismo Recreativo**. São Paulo: Pólen, 2019.

MUNDO ESTRANHO. Direção de Don Hall, Qui Nguyen. Produção: Walt Disney Animation Studios. **Streaming Disney Plus**, 2022, Streaming (1h e 42min.).

NUNES, L. B. **As Imagens que Invadem as Salas de Aula: Reflexões sobre Cultura Visual**. São Paulo: Ideias & Letras, 2010.

OLIVEIRA, M. R. **O diabo em forma de gente: (r)existências de gays afeminados, viados e bichas pretas na educação**. 2017. Tese (Doutorado em Educação na Linha de Cultura) - Universidade Federal do Paraná, Curitiba, 2017.

OLIVEIRA, M. R. **O diabo em forma de gente: (r)existências de gays afeminados, viados e bichas pretas na educação**. 1ª ed. Salvador: Devires, 2020.

SILVA, T. T. **Identidade e diferença: a perspectiva dos estudos culturais**. 15. ed. Petrópolis: Vozes, 2014.

SOUZA DA CRUZ, A. G., BALISCEI, J. P. “Não é uma fantasia, este sou eu”: Discussões sobre a representação e performance da masculinidade negra na série Sex Education (2019). **Revista Crítica Histórica**, [S. l.], v. 11, n. 22, p. 100–130, 2022. DOI: 10.28998/rchv11n22.2020.0006. Available at: <https://www.seer.ufal.br/index.php/criticahistorica/article/view/11233>. Accessed in: 15 July 2023.

SOUZA DA CRUZ, A. G.; BALISCEI, J. P. Enegrecendo - a potencialidade de imagens negras positivadas na série Sex Education. **Diversidade E Educação**, [S. l.], v. 9, n. 2, p. 402–420, 2021. DOI: 10.14295/de.v9i2.13555. Available at: <https://periodicos.furg.br/divedu/article/view/13555>. Accessed in: 15 July 2023.

RIBEIRO, D. **Pequeno manual antirracista**. São Paulo: Companhia das Letras, 2019.

TERUYA, T. K. CULTURA DA MÍDIA E DO CONSUMISMO NA EDUCAÇÃO INFANTIL. **Anais do 3º SBECE – Seminário Brasileiro de Estudos Culturais e Educação – Pedagogias sem fronteiras**. PPGEDU/ULBRA, Canoas, 2008.

VEIGA, L. M. Descolonizando a psicologia: notas para uma psicologia preta. **Fractal: Revista de Psicologia**, v. 31, n. esp., p. 244-248, 2019. DOI: 10.22409/1984-

0292/v31i\_esp/29000. Available at:  
<https://www.scielo.br/j/fractal/a/NTf4hsLfg85J6s5kYw93GkF/>. Accessed in: 15 July 2023.

### ***CRediT Author Statement***

---

**Acknowledgements:** The State University of Maringá and the Graduate Program in Education/UEM.

**Funding:** There was no funding for the construction and elaboration of this article; however, we highlight that author Andrey Gabriel Souza da Cruz is a CAPES scholarship holder in the Graduate Program.

**Conflicts of interest:** There are no conflicts of interest of a personal, commercial, professional, institutional, and/or academic nature among the parties involved in this article. All individuals involved are in agreement with the publication of the production.

**Ethical approval:** Since this was qualitative research using a bibliographic approach, the Research Ethics Committee was not needed to approve it.

**Data and material availability:** The data used, as well as the object of analysis, are duly referenced.

**Author's contributions:** Andrey Gabriel Souza da Cruz conducted the writing of the article, conceptualizing, and analyzing the selected study object. Teresa Kazuko Teruya and Eliane Rose Maio supervised, guided, and revised the production.

---

**Processing and editing: Editora Ibero-Americana de Educação.**  
Proofreading, formatting, normalization and translation.

