A R T I C L E

Will they live happily ever after? (In) visibilities of LGBTs characters in Disney productions as a driving force of cyberevents

E elxs viverão felizes para sempre? (In)visibilidades de personagens LGBT em produções da Disney como força propulsora de ciberacontecimentos

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Abstract: *Through meanings emerged on Twitter around the possibility of Queen Elsa, from Frozen (2013) be a lesbian, through kisses between characters of the same gender in Star vs. the Forces of Evil(2015) and the insertion of a gay character in the film Beauty and the Beast (2017), we ask what the visibility of these subjects in Disney productions points towards the articulations among pop culture, cyber events and issues of gender and sexuality. The methodology used is the analysis of the construction of meanings in digital networks (HENN, 2014) and, at the end of it, it was possible to understand, in general terms, that the insertion of these characters produced intense reverberation, between users and news portals and movements of support and disgust of the initiative.*

Keywords: *Disney; gender and sexuality; cyber events; Twitter; pop culture.*

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ARTICLE

Resumo: *A partir dos sentidos que emergiram no Twitter em torno da possibilidade de a rainha Elsa, da animação Frozen (2013), ser lésbica, dos beijos entre personagens do mesmo gênero no desenho Star contra as Forças do Mal (2015) e da inserção de uma personagem gay no filme A Bela e a Fera (2017), tensiona-se o que a visibilidade dessas questões em produções da Disney aponta em relação às articulações entre cultura pop, ciberacontecimentos e questões de gênero e de sexualidade. A metodologia empreendida é a de análise de construção de sentidos em redes digitais (HENN, 2014) e, ao seu final, é possível constatar, em linhas gerais, que a inserção dessas personagens produziu intensa reverberação entre usuários e portais noticiosos e, ainda, movimentos de apoio e de ojeriza à iniciativa.*

Palavras-chave: *Disney; gênero e sexualidade; ciberacontecimento; Twitter; cultura pop.*

Introduction

Pioneer in the animation industry, Walt Disney Pictures was founded in 1923 and is, currently, among the five biggest companies in media and entertainment in the world (SANTOS, 2015). With headquarters located in California, United States, Disney comprises TV channels, has control over their studios and still manages and licenses 14 theme parks in different countries. In 2016, the company profit, only referring to their movies (animation and non-animation), surpassed 7 billion dollars (DISNEY DEVE FECHAR O ANO…, 2016). As we perceive from different researches approaching gender and sexuality issues in their extensive audiovisual production (TOWBIN et al., 2003; SANTOS and PIASSI, 2014; CARDOSO, OLIVEIRA, DIAS, 2015; SANTOS, 2015; MACHIDA, 2017), we see a consolidation of a more plural approach referring to these themes. Although it is inserted into a heteronormative logic (WARNER, 1991) that does not produce an effective rupture with binary or even essentialist perspectives (BUTLER, 2012), Disney has corroborated so that certain ruptures may exist, and, through them, other meanings can materialize.

Pop culture, place where we locate Disney's productions, is understood here in dialogue with Kellner's perceptions (2001) about media culture. Even if it is produced with market interests and developed based on advertisement rules, while taking part of the process of apprehension/knowledge of reality (FISCHER, 2002), she would consist in an "important forum of power and social struggle" (KELLNER, 2001, p. 54) and, still, in view of its high visibility, it would be potentially capable of unlocking affections, meanings and relationships that integrate and compose social discussions (SOARES, 2014, 2015).

Pop, under this wider view, brings modes of inhabiting and uninhabiting this world, enabling scenes of self that comprise issues of economic, political, aesthetic and social character. Pop culture, then, establishes, when observed under this prism, forms of consumption that surrounds senses of community, belonging and/or sharing affections that potentialize the insertion of the individual in a transnational scenario.

It also allows the audience to interpret, negotiate and appropriate media production to re-signify their experiences (SOARES, 2015).

Social media websites, while potentializing and reconfiguring social and cultural practices, constitute, thus, possible screens of perceiving controversies around themes that impact the public sphere. Around Twitter, specifically, it is valid to reinforce that it consists in an American social network that operates through sending and receiving short messages among users, with over 320 million users around the world (USO DO TWITTER, [s. d.]).

Henn (2014, 2015), through a theoretical review around the notion of event and journalistic event, suggests that, in the social network scenario, cyber events would be considered those that, engendered in this place and articulated through these logics, gain an agenda that surpasses these spaces, getting to, for example, journalism. In order to comprise an array of events that are processed that way, Henn (2015) proposes the drawing of six categories: global mobilizations, virtual protests, citizenship exercises, cultural affirmations, entertainment and subjectivity. Each one of them, it's important to highlight, have singularities, but all of them, at the same time, are convergent.

Therefore, in the research presented here, through reflections on Twitter around the possibility of Elsa, character from Frozen (2013) being a lesbian, through kisses of same gender characters in Star vs. the Forces of Evil (2015) and the insertion of an openly gay character in Beauty and the Beast (2017), we analyze what the visibility, or invisibility, of LGBT (lesbian, gay, bi, transsexual) characters on Disney points towards regarding the articulation among pop culture, cyber events and gender and sexuality issues.

About gender and sexuality and LGBT issues at Disney

Paul B. Preciado (2014) suggests that sex can be thought as a technology of heterosexual domination, which would act to reduce the body to certain and convenient erogenous zones in view of an asymmetry of power among male and female genders. Monique Wittig (2010, p. 26),

beyond that, says that sex in itself would not exist, since it is a product of oppression, only materializing in the presence of an oppressor and an oppressed.

While postulating gender as a continuum, as an ongoing activity, Judith Butler (2012, p. 48), then, says that gender is "performative within the inherited speech from the metaphysics of substance - therefore, constituting an identity that supposedly is", consisting in a repetition given in the body, within a regulated and controlled board, and that, throughout time, would acquire the appearance of naturality. As the gender internal truth is something made and, thus, being gender a fantasy replicated on bodies, it cannot be real or fake, but produced as an "effect of truth in a discourse about the primary, stable identity" (BUTLER, 2012, p. 195).

Sexuality, in turn, according to Foucault (2011), can be perceived as a device - which would comprise history - which would objectivate saying (some) truth about sex, linking the Christian pastoral confession to a clinical hearing, which would comprise the device of wedding ring (which would refer to the matrimony system and the transmission of names and goods) which would have in the body a fundamental piece to be used.

> The device of sexuality has, as reason of being, not reproduction, but proliferation, innovation, annexation, invention, penetration in bodies in a more detailed manner and controlling population in an increasingly global way (FOUCAULT, 2011, p. 118).

In a more specific way around homosexuality, as Weeks (2000) reminds us, the terms heterosexual and homosexual would be conceived by the austro-hungarian writer Karl Kertbeny and used publically for the first time in 1869, in an attempt of creating, in Germany, a sexual reform, specifically the revocation of anti-sodomy rules. According to Weeks (2000), it would be a campaign that, after being assumed by the subject of sexology (medical/scientific speech), it would culminate in the definition of sexual activities between equals as an escape to normal sexuality and specific to a determined type of individual. In 1870,

Carl Westphal, analyzing different cases of patients, men and women, who would have postures and/or desires opposed to those that would be expected, he would point sexuality as a specific medical category, perceiving it as a contrary sexual sensation (WESTPHAL, 1870). From sodomy, therefore, corresponding to an interdicted action and his author, a legal subject, would become a homosexual of the 19th century, an individual with his own identity, "a past, a history, an infancy, a character, a form of life; it is also morphology, with an indiscrete anatomy and maybe a mysterious physiology" (FOUCAULT, 2011, p. 50).

Regarding LGBT characters on Disney productions, it is important to remember previous researches. Towbin and researchers (2003), while analyzing gender, ethnicity, generation and sexuality representations in 26 Disney animated movies, produced and released between 1937 and 2000, they perceived, mostly, the maintenance of stereotyped images, and, still, a reinforcement of negative visions towards social minorities.

Regarding the analyzed products, Towbin and researchers (2003) highlight, on one hand, that there never was any affectionate/sexual relationship between same-gender characters, but on the other they point towards the presence of characters with performances closer to what we can conceive as camp, expressions filled with exaggeration (LOPES, 2002). One example would be the extremely effeminate gay, with erased sexuality, operating only in a comedic place.

According to Towbin and researchers (2003), five films would bring negative representation of male characters with behavior traditionally read as feminine: Peter Pan (1953), Robin Hood (1973), Aladdin (1992), *The Lion King* (1994) and Pocahontas (1995). In three other films, affection between male characters is considered disgusting or ridiculous: Beauty and the Beast (1991), Mulan (1998) e *The Emperor's New Groove* (2000). Only in *The Lion King* (1994) we see an 'affectionate' relationship between male characters as being acceptable: Timon and Pumbaa, which even raise little Simba. In other two films - Mulan (1998) and Tarzan (1999) -, two female characters have behaviors historically constituted as masculine, and even if, at a first glance, they are perceived

with some rejection, over time, they become respected by the places they occupy: it's the main character Mulan, disguised as a man to go to war, and the gorilla Terk, a leader of her pack.

Santos and Piassi (2014), in turn, observed, on Disney stories, an association between transgression of gender standards and villainy. While Sheer Khan (*The Jungle Book*, 1967) and Scar (*The Lion King*, 1994) performed their gender in a feminine way, Queen Grimhilde (*Snow White and the Seven Dwarves*, 1937) and Ursula (*Little Mermaid*, 1989), being hyperbolically feminine, are close from drag queen and camp performances. The main characters, however, fit into a heterosexist and cisgender logic.

Cardoso and researchers (2015) analyze the Toy Story trilogy, released between 1995 and 2010. In their conclusions, they perceive that the movies reiterate the maintenance of socially accepted gender expressions and restrain behavior outside the heterosexual norm. The character Ken (Toy Story 3, 2010), which would represent an alternative to hegemonic masculinity, when acquiring a comedic character throughout the story, would precisely operate in this place of marking something you should avoid.

In most recent animations, Disney have been breaking gender stereotypes with characters like Merida (*Brave*, 2012), Elsa (Frozen, 2013) and Moana (Moana, 2017). Merida is a princess who doesn't want to get married and a hero of her own story; like Elsa, which does not show interest in men throughout the narrative and criticizes her sister, princess Anna, for wanting to get married with someone she just met - something recurrent in the studio animations; and Moana, finally, being focused on learning how to sail and discover the sea so she can save her tribe, having the role of leader rather than a princess (MACHIDA, 2017).

Such movements, towards a wider perspective referring to LGBT character representation in their productions, have been generating intense conversations about the possibilities Disney has of having gay or lesbian lead characters. There are already news about that on the

internet, foreseeing the first lesbian princess/queen for 2018 (DISNEY PODE TER…, [s. d.]).

Network conversation and cyber events

Regarding social media websites, Recuero (2014) understands that conversations that happen in digital network platforms, like Twitter and Facebook, although they bring many characteristics of the presencial dialog, end up being more public, permanent and traceable in certain contexts. These social spaces outline networks and bring information about feelings, tendencies, interests and intentions of different people. These are public and collective conversations that influence culture, unlocking phenomena of different nature, spreading information and memes, According to Pereira de Spa (2016, p. 63) digital networks have been working as

> […] Locus of confict dissensus, symbolic and political dispute. As we've recurrently have been observing, subaltern cultural expressions gained visibility from the appropriation of tools and environments of the digital culture for actors of the lower layers of society; through this visibility, they started to be more brutally attacked by their opponents.

These characteristics are also responsible for a crisis in journalistic frontiers and in the ways the market deals with its transformations that, performed in network, reconfigure sociabilities and subjectivities. There is a new intrinsic happening to these discussions and mobilizations that are engendered through convergence, spreading and ubiquity (JENKINS et al., 2014).

According to Henn (2014), events are singularities that generate rupture, transformation and production of meaning. Cyber events, in turn, are outlined in the field of social media websites, in a scenario in which new technologies transform event processes. The constitution of cyber events, then, would be due to three dimensions: trans-narrative, hyper-mediatic processes, the reverberation or spreading, and the forms

of happening that are given in a scenario of highly systemic connections (HENN, 2014).

The dimension of trans-narrative processes, through convergence (JENKINS, 2009), creates numberless alternatives, enabling interaction among media. The reverberation or spreading (JENKINS et al., 2014) occurs through the circulation of content on the web, legitimating a certain case through complex systems that generate journalistic stories, structuring cyber events. Thus, each cyber event is singular, with their own particularities that create tensions and controversies and initiate the production of meaning materialized in social media websites, in which signs enable new interpretations and translate events in language.

Cyber events are a product of social media websites, of practices developed through subjects and processes that have been modifying society and journalism. One of the potentialities of this process is the appropriation of social media websites and digital platforms for the de-velopment of contents in an independent way from massive media - such as alternative narratives around a certain event. Social media websites allow issues to gain attention through practices developed on network, maximizing voices and, to a certain extent, restructuring communica-tion, as different works point out (HENN and KOLINSKI MACHADO, 2015; GONZATTI et al., 2013; HENN, GONZATTI and KOLINSKI MACHADO, 2016).

Through the analysis of construction of meanings in social media, constituting studies of cyber events (HENN, 2014) we identified three cases that articulate visibility (or invisibility) of LGBT characters on Dis-ney with the emergency of cyber events that are created through digital processes.

Analysis of construction of meaning in social networks

Henn (2011) understands that, methodologically, the application of semiotics allows us to unravel complex objects intersectioned under some perspective, including those that are created by journalistic se-miosis. Semiosis, according the author, presupposes "[…] Movement,

acceleration, stockastic processes, tendencies, crystallization and ruptures" (HENN, 2011, p. 82), gearing towards the future, the expansion. Henn (2011) understands that brands, erasures and essays form semiotic layers that are also present in the productive routine of media. Processes on social networks, in this sense, materialize semiosis, becoming trackable through technical possibilities.

As a path in the analysis of construction of meanings in social networks, the author proposes "[…] The mapping of constitutional processes of these signs and their respective semiosis in the intense transformation event/sign/interpreting/sign that are given in the web environment" (HENN, 2011, p. 91). Semiotics, therefore, appears as a lens to understand processes in digital networks according to Ronaldo Henn (2011). It is through that presupposition that the analysis of construction of meanings in digital networks is configured. Thus, much more than semiotics, it is the methodology inspired in the semiotic studies of the author, that have been unfolded in the Cyber events Research Lab (LIC) at PPGCCOM at Unisinos, that mobilize us. Therefore, we identified semiosis materialized in the social media platform Twitter that, up until then, it was possible to understand what meanings emerged and potentialized certain cyber event.

Three specific cases were analyzed and find their potential of inauguration of meaning strongly linked to the little visibility of LGBT people in Disney productions. The cropping around the production of meanings involving the three cases was propelled by the temporality of those cyber events. In addition to being emblematic for the attention they received on news portals, they are configured as singularities to reflect about the issues of the study. Twitter was chosen as the main platform for application of the method for being there where the semiosis was configured in articulation with hashtags and keywords, beyond being a social network website that allows the development of an advanced search for subjects with more open data, unlike Facebook, that configures more specific digital territorialities. Having as presupposition three methodologic movements that integrate the analysis of construction of

meaning in social networks - mapping and identification, grouping of constellations of meanings and inference - we problematized each one of the selected cases.

Frozen (2013) is inspired by the tale "The Snow Queen", created by Hans Christian Andersen, and narrates the story of Princess Anna looking for her sister, queen Elsa, whose powers made the kingdom of Arendelle be in an endless winter. The character Elsa began to be considered a lesbian when, mainly, the LGBT fans perceived the absence of a romantic interest for the queen, her reticent posture facing the sudden wedding of her sister and because of the song "Let it go", main soundtrack of the movie, an anthem about coming out (SEDGWICK, 2007).

The network movement began after the release of the movie and did not have any big repercussion, but still created controversy - especially coming from users that considered impossible the existence of a lesbian queen on a Disney production. In 2016, however, this theory started to spread again on social media through the hashtag #GiveElsaAGirlfriend, quickly becoming one of the trending topics on Twitter, opening a series of journalistic stories and being sent even to Idina Menzel, American voice actress for the character, which was open for the possibility.

In the analysis, we've collected 180 tweets about this issue between May 23rd and 24th, 2017 and, through mapping and identification of these semiosis in the network, we perceived four groups of meaning that seek to comprise the complexity about this case: support, visibility, Disney producers and disapproval.

In the "support" section, there are posts showing, through multiple languages, agreement to the thesis that Elsa would be a lesbian. Memes of pop divas Gretchen and Ines Brasil and typical expressions of the LGBT community, like "lacrou", for instance, frame these meanings, creating a real support established on the network. In this category, one of the questions that appeared, even if transversally, was the *ship*, in other words, the promotion of a relationship by fans (AMARAL et al., 2015). Fans that idealized a ship composed by Elsa and Jack Frost, male character of the movie Rise of the Guardians (2012), although they

wanted this couple to happen, shared adhesion to Elsa's homosexuality. We perceived a movement that was strongly linked to issues like the fan's presence and convergence, once users not only started to expand the narrative of potentialities of the digital culture, but also developed other readings about them and gave them visibility through multiple semiosis (JENKINS, 2009).
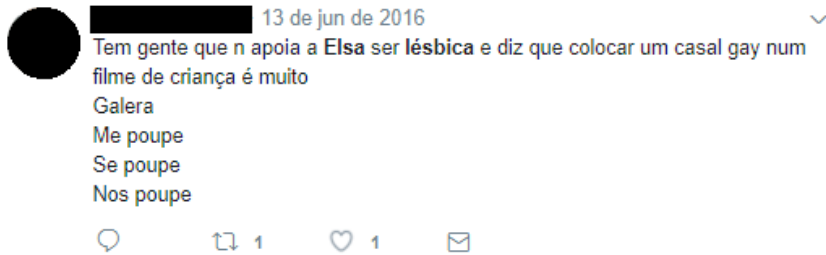
Image 1 - Everyone in the homosexual valley.
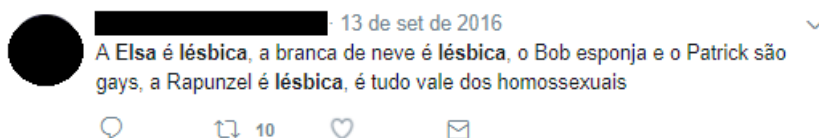
Source: research data.

Image 2 - Bring it on, monamour.

Source: Research data.

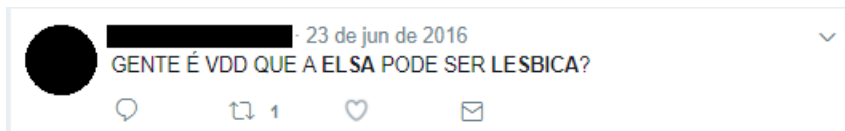Image 3 - Tweet from the support section.

Source: Research data.

Image 4 - Tweet shipping in the support section.
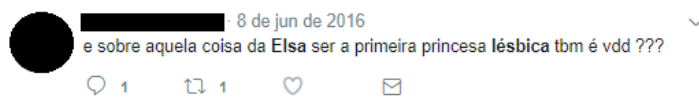

Source: research data.

In "visibility", we observed, instead of support or opposition to the supposed sexual orientation of the character, doubts or clarifications about what was happening. Even though these tweets do not contain opinions, they are essential, as Recuero (2014) reminds us, for raising the engagement around the issue, once it actively collaborates so that the knot connections can be established.

Image 5 - Tweets of the visibility section.

Source: research data.

Image 6 - Tweets from the visibility section.

· 8 de jun de 2016

e sobre aquela coisa da **Elsa** ser a primeira princesa **lésbica** tbm é vdd ???

♡ 1   ⇆ 1   ♡   ✉

Source: research data.

Image 7 - Tweets from the visibility section.

· 24 de mai de 2016

Releia: Fãs de "Frozen" **fazem** campanha para que **Elsa** seja **lésbica** em continuação j.mp/1OD0a7r #animacao

Fãs de "Frozen" fazem campanha para que Elsa seja lésbica em cont...
Já reconhecida como a mais feminista das animações, "Frozen" também é vista por muitos como uma metáfora para a descoberta da homossexual...
ladobi.uol.com.br

♡   ⇆   ♡   ✉

Source: research data.

A third section, named "Disney Producers", gets closers to Jenkins and his researcher's (2014) discussions about convergence, propagation and products of a pop culture in this scenario. We see here, on one hand, the perception of strength fans/users have when they promote visibility of discussions that are important to them, and, on the other hand, what

effectively producer's duty about the insertion or not of the requested demands in the traditional narrative. Thinking about none of the sections is set in stone and every one of them dialogue/converge, here there is equally, manifestations of support and rejection to Elsa's homosexuality.

Image 8 - Tweet from the producers section.
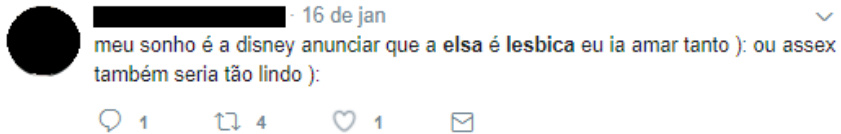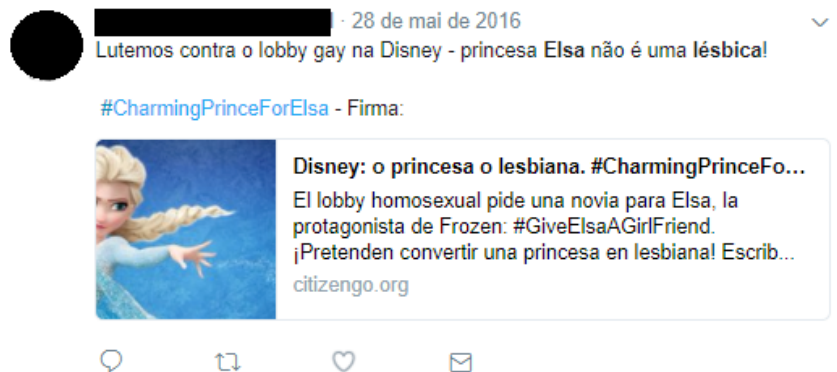

Source: research data.

Image 9 - Tweet from the producers section.
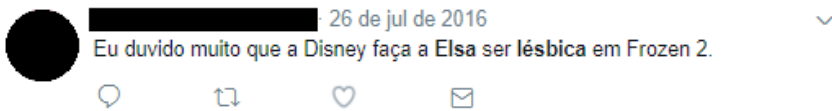
Source: research data.

In the "disapproval" section, meanings majorly observed refer to criticism around the possible presence of a lesbian character in a children's movie. A homophobic view (BORRILLO, 2010), exposing a perception of homosexuality as abnormality, was the core of discourse of many users, but beyond that, an equally visible issue refers to the question that, why, necessarily, a female character that are not in a relationship with men would be a lesbian. The thesis that "Let it go" is related to freedom and a life without a love/sexual partner also appeared as a relevant element. In both cases, however, an erasure of female sexuality in the absence of male figures was constant (RICH, 2010).

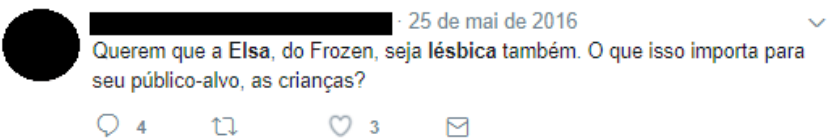Image 10 - Tweet from the disapproval section.

Source: Research data.
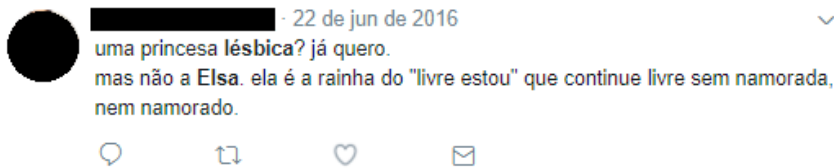
Image 11 - Tweet from the disapproval section.
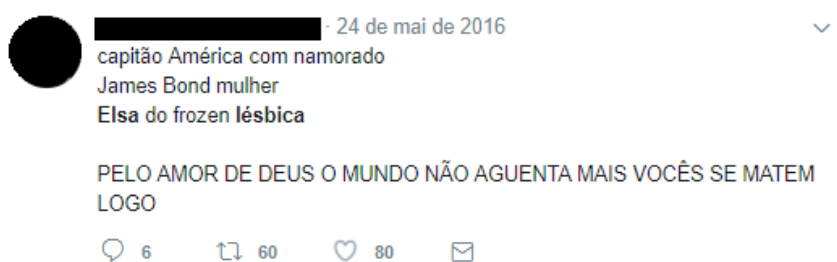
Source: Research data.

Image 12 - Tweet from the disapproval section.

Source: research data.

Image 13 - Tweet from the disapproval section.

uma princesa **lésbica**? já quero.
mas não a **Elsa**. ela é a rainha do "livre estou" que continue livre sem namorada,
nem namorado.

Source: research data.

Star against the Forces of Evil is an animation television series that tells the story of an alien princess called Star Butterfly. When she turns 14, the princess receives a magic wand as a family heirloom and is sent to Earth, so she can learn to control her powers. It was the first Disney animation to show a same sex couple kissing. The episode was shown on the Disney channel in the United States on February 23rd, 2017 and gained repercussion in Brazil on March 1st after being vehiculated in pop culture portals, shows a gay and a lesbian couple, among other heterosexual couples, sharing a kiss during a romantic concert.   Referring to the constitution of this case in cyber events, from 234 tweets, we perceived four sections of meaning: disapproval, discussion between Silas Malafaia and Vera Holtz and comparisons.

In the "support" and "disapproval" sections, the dispute of meanings remains similar to that previously exposed about Elsa's sexuality. In the "support" section we generally see a defense around Disney's posture of dealing naturally with the issue in a TV show. In the "disapproval" section, the speech promoted was the one that perceived in the exposition of an affectionate/sexual expression outside of the heterosexual norm an imposition of a homosexual culture to children.

The pastor Silas Lima Malafaia is a leader of the Ministry Victory in Christ, linked to the Assemblies of God and nationally known for his extremely conservative posture regarding gender and sexuality issues. About the cyber event analyzed, the pastor promoted a boycott to Disney for understanding that the company would want to "erotize and teach homosexuality to kids" (MALAFAIA PROPÕE BOICOTE À DISNEY…, 2017) by showing, in an animation, a gay kiss. This position was

responsible for inflaming a semiotic potential on social media websites around the subject, generating and intense and polarized conversation. A series of memes constituted through a logic opposed to Silas took Twitter by storm. In this semiotic melting pot, there was a specific tweet with strength of meaning capable of enabling one more level of the cyber event in question.

Image 14 - Tweet of the support section to the kiss on the animation.
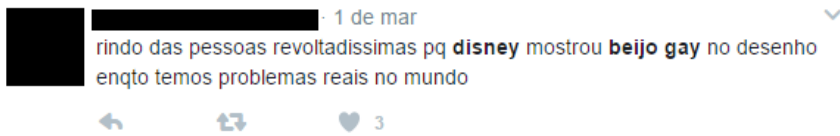
Source: research data.

Image 15 - Tweet of the disapproval section to the kiss on the cartoon.

Source: research data.

A fake profile of the actress Vera Holtz with over 60 thousand followers and kept with the actress' consent was one of the firsts to be contrary to the pastor's declarations. The response through tweet of the fake (but authorized) Vera Holtz was intensely shared both in the platform and in print screen circulating on Facebook and news portals.

Image 16 - Vera Holtz's tweet.

Source: Research data,

In "comparisons", we've perceived a predominance of parallels between the kiss in Star against the forces of evil and other non-heterosexual kisses shown in other cartoons like Bugs Bunny and Woodpecker, in addition to memories of situations in which cartoon characters ruptured gender roles. In this section, therefore, there was a demarcation of support through a humorous approach.

In 2017, Disney released a remake with real actors of the animation Beauty and the Beast, from 1991, telling the story of a young woman
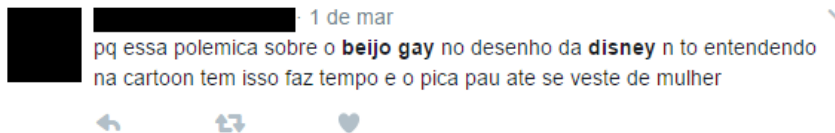
named Bella who is imprisoned in a castle dominated by a beast in exchange of her father's freedom. The movie, directed by Bill Condon, gained more visibility when the director declared to Attitude magazine that Lefou, friends with the villain Gaston, would be a homosexual and the new version of the story would have a "exclusively gay moment" (BEAUTY AND THE BEAST…, 2017) involving the character. The revelation, as expected, generated an intense mobilization on social media. For this case, we analyzed 226 tweets in order to identify the meanings created by the network mobilization. Throughout this process, we found four sections of meaning: support, disapproval, visibility and only you didn't know.

Image 17 - First gay kiss on TV.
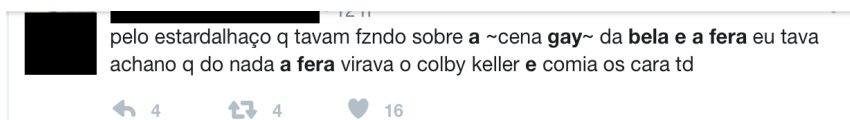

Source: research data.

Image 18 - Why the controversy?

· 1 de mar

pq essa polemica sobre o **beijo gay** no desenho da **disney** n to entendendo
na cartoon tem isso faz tempo e o pica pau ate se veste de mulher
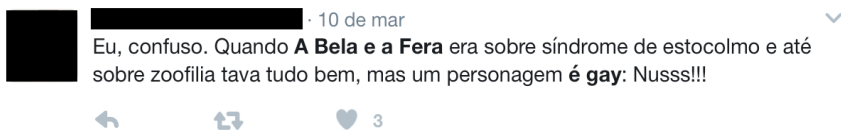
Source: research data.

In this third cyber event, as the other two, we see a recurrence of meanings. We observed a strong binarism signaled by a posture that perceived in the existence of LGBT characters in Disney products a motive for a wider discussion regarding sexuality issues (often, but not entirely, from the own LGBT community) or from a opposite position that, generally disqualifies practices that are not comprised in a heterosexual logic. The religious discourse, then, was constant in these cases. More specifically, however, we also observed a criticism to gay representation through the effeminate performance of Lefou, exposing, equally, the reinforcement of the importance of a hegemonic masculinity (CONNELL, 2003).

Image 19 - Tweet gay scene.

pelo estardalhaço q tavam fzndo sobre **a** ~cena **gay**~ da **bela e a fera** eu tava
achano q do nada **a fera** virava o colby keller **e** comia os cara td

↩ 4   ⟲ 4   ♡ 16

Source: research data.

Image 20 - Tweet gay presence is too much.

· 10 de mar

Eu, confuso. Quando **A Bela e a Fera** era sobre síndrome de estocolmo e até
sobre zoofilia tava tudo bem, mas um personagem **é gay**: Nusss!!!

↩   ⟲   ♡ 3

Source: research data.

Image 21 - Tweet.

· 3 de mar

Disney pensa q está inovando c/personagem **gay** em **A Bela e a Fera**, justo c/o **LeFou** que td mundo SEMPRE jurou q era por causa dos trejeitos

1
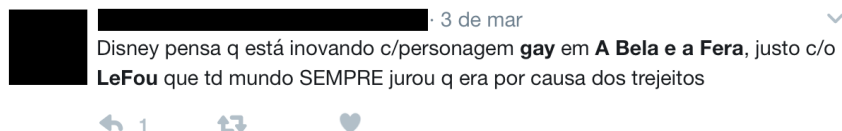
Source: research data.

Image 22 - Tweet from the disapproval section

· 4 de mar

Não precisa gostar do Silas Malafaia, mas ele tem razão em condenar o beijo **gay** na versão **Bela é a Fera**...

3
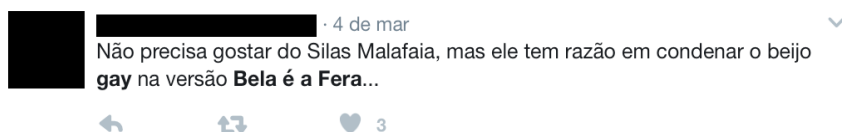
Source: Research data.

In the "visibility" section, as it happened in the other cases, there is a contextualization of what is actually happening. Regarding the presence of Lefou, in Beauty and the Beast, there were many reposts of news.

Image 23 - Tweet HuffPost Brazil.

HuffPost Brasil ✔ @huffpostbrasil · 7 de mar

Após confirmação de personagem **gay**, Rússia compra briga contra '**A Bela e a Fera**' huff.to/2lUdcpe

4   11

Source: research data.

Image 24 - Tweet MTV Brazil.

Source: research data.

The forth meaning section, "only you didn't know", comprises opinions that reinforce that, for the way of performing his gender (BUTLER, 2012), Lefou was, since the 1991 film, perceptively gay. When they criticize those who still haven't perceived this matter, these posts made, effectively, a critic to the presupposed heterosexuality of the character and, therefore, the compulsory character of that, which tends to involve all the bodies within a norm which would try to occupy the place of what is natural and un-historical (RICH, 2010). Equally, however, they reiterated a stereotyped place and a camp performance as being necessarily related to gays.

Image 25 - Tweet of the section Only you didn't know.

Source: research data.

Final considerations

The three cyber events mapped here, described and analyzed show, in a general way, that visibility (or invisibility) of LGBT characters on Disney Productions operated as a propelling element of different network movements that, from multiple places and operating under particular logics and perspectives, generated intense conversation, dispute and visibility. Activist positions of fans (AMARAL et al., 2015) and also the LGBT community were constant, as well as the constitution of what is being called pockets of hate, in other words, cores of meaning whose essence is prejudice, and, more concretely, homophobia (BORRILLO, 2010).

About oppositional opinions, it is important to reinforce that, in many cases, we observe a religious base that sees homosexuality as a place of deviation and degradation, and still, the defense of a childhood that remains "free" from what is understood as an imposition of non-heterosexual practices.

Transsexual, bisexual and other sexual orientations and gender performances remain invisible in Disney productions, pointing that, despite the movements recently performed by the company, other paths are important to be followed, after all, as Fischer remembers, media plays an important role in what is referred to teaching the forms of being in the world. It is also through cartoons that children and adults can understand identities, respect differences and constitute oneself in a more plural, less prejudiced way.

As a conclusion, it is important to reinforce that, as we already discussed, pop culture, building other narratives around gender ans sexuality, has been actively contributing for an array of sociopolitical accomplishment in that field.

At the same time, the emergency of cyber events around these representation movements, especially in the form of dispute, clarifies a binary, Manichean logic of perception of reality and the force that operate there, either for good or for evil.

Therefore, understanding the meanings materialized not only in these cases but in others, constitutes a potential to outline paths in which we can, in fact, consolidate other meanings and possibilities.

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ARTICLE

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