



ESTUDOS DE GÊNERO:

MUDANÇAS E
PERMANÊNCIAS
NAS RELAÇÕES DE
PODER

Bruna Bejarano
Viviane Mocellin
(organizadoras)



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APRESENTAÇÃO

A coletânea “**Estudos de gênero: mudanças e permanências nas relações de poder**” surgiu da sugestão de autores de variadas áreas do conhecimento que se dedicam à compreensão de como as relações de poder que se estabelecem socialmente entre “masculinidades” e “feminilidades” influenciam praticamente todos os aspectos da vida.

Dados do *World Economics Forum* (Forum Econômico Mundial), publicados em dezembro de 2019, demonstram que, globalmente, ao ritmo atual, serão necessários aproximadamente 100 anos para que se alcance a igualdade de gênero, que é um direito fundamental essencial para a consolidação dos Direitos Humanos. Por outro lado, os dados também apontam que a desigualdade é fator de atraso econômico e social, e que os países com maior igualdade de gênero são também os países com maior IDH: Islândia, Noruega, Finlândia e Suécia lideram a lista dos países com maior paridade.

No relatório, o Brasil aparece na 92^a no ranking global, e ocupa a 22^a posição entre os 25 países da América Latina e do Caribe. Ou seja, apesar dos avanços conquistados nas últimas décadas, ainda há um longo caminho a percorrer, razão pela qual decidimos coordenar a elaboração de um livro dedicado aos diversos modos como os papéis e características atrelados ao gênero ainda são fator de desequilíbrio no acesso à vida política, à participação econômica, ao direito à saúde e educação, enfim, ao lugar social das pessoas.

É uma honra para nós, da Editora Artemis, podermos presentear o leitor com uma coletânea com textos em português, espanhol e inglês, de autores de diversos países, incluindo Argentina, Colômbia, México e Peru, sobre como as práticas sociais que atribuem papéis e identidades distintos a seus diferentes membros estão ligadas às relações de poder e desigualdade.

Desejamos a todos uma excelente leitura!

Bruna Bejarano
Viviane Carvalho Mocellin

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PERFORMATIVITY AND SEXUAL DIVERSITY IN CONTEMPORARY COLOMBIAN TELEVISION

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Document published in the memories of the **XIV Congreso de la Asociación Latinoamericana de Investigadores de la Comunicación (ALAIIC)**. San José, Costa Rica, 30, 31 de julio y 1 de agosto 2018.

ABSTRACT: Colombian television has been recognized in the world for its characters, narratives and stories, in which the construction of gender has been shaped according to a performativity and normativity in gender roles and a defined sexual diversity, which is framed in the limits of heterosexuality. Faced with this, representation has led to the establishment and recognition of some archetypes of the feminine and the masculine, with this diversity and other sexualities and corporalities are relegated from a representation that invisibilizes them and comes to recognize them only through stereotypes.

There is little acceptance and representation of other bodies, genres and sexualities in Colombian television narratives.

KEYWORDS: Performativity, sexual diversity, television, audience, gender.

CENTRAL THEME

Recognizing ourselves as diverse beings has been complex and the existing discursive narratives still lack real openness, the representations of diversity on Colombian television are notorious for their absence. The narratives and stories of Colombian soap operas, recognized in Latin America and the world by titles such as “CAFÉ, CON AROMA DE MUJER” (1994), “SOY BETTY LA FEA” (1999), gave a significant boost to the national industry. The 21st century, brought new stories, looks and narratives focused on what is known as the Narco-soap operas was the approach of the Narco-aesthetic, Rincon (2009)

Our flagship product of the 21st century is called “SIN TETAS NO HAY PARAISO “ (Caracol Chanel), which argues that to be a successful woman in Colombia they must be a very attractive, using silicone and not be afraid to go to bed with somebody; celebration

story of “maintained women“ who selling at the tip of sex and surgeries, public justification that in this country the body in women and crime in men are valid ways to out of poor; This is the story of how, regardless of class, region or religion, the only valid thing is to have a ticket and enjoy. Thus, the Colombia brand has silicone as an aesthetic because the Narco lives as a culture.

“EL CARTEL DE LOS SAPOS” (2008), “LAS CHICAS DE LA MAFIA” (2009), “ESCOBAR”, “EL PATRON DEL MAL” (2012), among others, they gave the audience a narrative that tried to address the recent problems of Colombian society and the incidence of a criminal activity such as drug trafficking, in the aesthetic and cultural Colombian`s expressions. These productions gave a Brand to our country, which did not seek to reconcile with its past-present, but which did exhibit the tastes and desires of easy money, women and power.

Right now, Colombian tv stories, have sought to broaden their spectrum of representation, but the progress is little, the classic story of man / woman, the vicissitudes for meeting of love, family, marriage, children is maintained. A narrative is maintained that consolidates a discourse from heterosexuality, that is, the stories of same-sex couples or other sexual orientation are not recurring on the national grid. Leading this to the possibilities of recognition of diversity in television representations have been restricted. Homosexuality, lesbianism, transgender, bisexual, androgynous, among others, don`t find a place on national tv, which leads to this question: Is it possible to talk about the unrepresented? How is the gender and sexual diversity on Colombian television represented? What are the elements of the performativity of sexuality? If the Colombian soap operas have allowed us to narrate ourselves, as Jesus Martín Barbero proposes, which occurs with the visibility of sexual diversity in narrative of Colombian television, is it that we are narrating well? or is it necessary to expand the narrative?

GENDER AND SEXUAL DIVERSITY IN COLOMBIAN TV

In our society, sex has been considered a stable biological denominator on which the cultural expectations of gender rest. In front of this vision that considers both constructions defined and limited, it`s pertinent to recognize that both sex and gender are discursive productions, it is even necessary to highlight that identities based on sex and gender are socially constructed descriptions with which a process of identification is achieved and not univocal and universal categories of nature.

Broadly, the cultural representations about sex and gender have been scattered in the symbolic constructions of the individual, but in each of these, more in some than in others, gender and gender stereotypes remain a constant, to the point that it ends being normative such situation, for this reason, it is pertinent to rethink the view on the bodies, the sexes and the genders.

THE IMMUTABLE OF THE BIOLOGICAL

For most of the individuals, identifying themselves as male or female is one of the fundamental processes in defining their identity, although this is based on bodily and correlative attributes, it remains one of the essential pillars in the subject constitution.

This perspective from common sense can turn out to be a biological determinism, from which it can be explained the biochemical or genetic structure of humans beings determines the behavior of men or women in a specific and defined way, as Marta Lamas proposes (2003) That the biological difference, whatever it may be (anatomical, biochemical, etc.), is interpreted culturally as a substantive difference that will mark the destiny of people with a differentiated morality is the political problem that underlies the entire academic discussion about differences between men and women (p. 102). In this sense, men are considered stronger, dominating, hierarchically more oriented and willing to exercise power, in which condition the woman is submissive, food administrator, caregiver, protector and support of the man destined for the domestic sphere. Assumptions that have become true, without any evidence to allow such a change.

There are diverse sociological, anthropological, cultural and feminist studies that have widely debated such a condition, questioning biological determinism through the necessary conceptualization between sex and gender. Distinction in which sex represents the biology of the body and gender the cultural, budgets and practices that govern the social construction of women, men and their social relationships. French anthropologist Evelyn Sullerot undertook with Jacques Monod and later along with Andrew Lwoff (due to the death of the first) a transdisciplinary view that included the biological, political and the social, for Sullerot (1979).

For a long time, it was believed that women were more alienated by nature than men, if only for their maternal function. Nature was considered as the origin and justification of the women place in society, tasks, roles, statutes, powers, etc. The references to his physiology presented such an amplitude, and his mythological and ideological representations such an authority, which concealed all other aspects, more economic and socio-cultural and their mechanisms of domination (p. 17).

Said biological determinism, is a form of cover-up and even more a justification of inequalities, which in the social forms of relationship and representation of the sexes are molded, so in their conclusions that provides more questions to continue solving, he opts to venture, an undeniable condition of the rage of the discussion in the present times, Sullerot (1979) recognizes the importance of a joint work from the various disciplines, to build a relationship and look between genders not from biases, but on the contrary of what makes us individuals created in the social, for this concludes that:

Our society has given value to the search for greater equality, it has also given it to the expression of diversity. Variety is present in nature. This observation reassures

us undeniably. Not only we accept it, but we claim the preservation of natural diversity. However, many of us, refuse to accept that it translates into differences of destiny, which can be taken as inequalities by those who live them or, worse still, from which arguments can be drawn to perpetuate inequalities. (p. 547)

Biological determinism, constituent of a common sense thinking, raises inequality relations and role conditions between the sexes, that inclined an unequal balance, distorted this, as a valid reference for the constitution of the feminine and the masculine, the social and symbolic construction of the genders, raises concerns and new bets for the de-construction of the normative.

GENERO SOCIAL AND DISCURSIVE CONSTRUCTION

The displacement towards a terrain beyond the biological, in the cultural and symbolic spaces, individuals relate and configure new complexities that allow greater differentiation between gender and power relations. For Scott (2003), gender is a constitutive element of social relations based on the differences that distinguish the sexes and gender is a primary form of significant power relations (p. 289). A concept that is defined in two ways; Understand that the differences are constitutive of the subjects, but not determinants, and the significant power relations derive from the extensive social construction, these are interrelated; culturally available symbols that evoke representations, normativities and institutions, which act in our time, as widely connected power spaces.

Michael Foucault believes that sexuality is the place of essential power for the construction of subjectivity in Western societies. Since individuals are constituted through the production of sex and the control of the body, in such a condition, sex is constituted in discourse and disseminated through institutions (church, school, family), which finally analyzes, classifies and regulates particular types of sexed subjects, for specific subjectivities.

Sex in Judith Butler as in Foucault, is a normative category, what the French author called an “ideal regulator”, for Butler “Sex” is an ideal construction that necessarily materializes over time. It is not a simple reality or a static condition of a body, but a process by which regulatory norms materialize “sex” and achieve such materialization by virtue of the forced repetition of those norms. (p. 18).

This reiteration of norms can be interpreted as a kind of performativity, a key concept to define the materiality of sex, the performative for Butler not as a singular and deliberate “act”, but rather as the repetitive and referential practice by which the discourse produces the effects it names, the “norms” that regulate the sexual act in a performative way to constitute the materiality of the bodies and, more specifically, materialize the sex of the body, materialize the sexual difference to consolidate the heterosexual imperative. Gender

in that perspective would be a performative act, since it constitutes the subject itself that he wishes to express.

Do not be confused when trying to locate sexual diversity in this, since it is contained as constitutive of gender constructions, in these lies what Butler calls abject, which escapes the norm and tries to problematize diverse and complex forms of gender performativity.

THE GENDER ON THE SCREEN

Television is inserted into the daily dynamics of the individual, it is part of their free time, it had to be conceived as Rincón said, as a ritual of daily experience, with existing routines, which frame the ways and manners of imagining and, each program, series, soap opera, etc., contains a part of reality or at least fiction to the point of inscribing it in our daily codes and symbols. In its short career, a little over 60 years, it has become an expressive laboratory in which, everything is yet to come, for Arlindo Machado (2000) Television accumulated in these last fifty years of its history, a repertoire of works creative far superior to what is normally assumed, a repertoire sufficiently consistent and broad to include it, effortlessly, among the most important cultural phenomena of our time. (P. 61) the television cycle is maintained in a condition of omnipresent, continuous, mutable, malleable.

But television is a discourse, in its wide range of programs, series, narratives, certain symbols, practices, which are expressed as unique, the audiovisual grammars that are inserted in the daily relationships of individuals, in which case, it is due to recognize the role played is the maintenance and construction of the heterosexual ideal, through the representations of men and women, forming bodies, creating stereotypes, constituting certain completely specific notions and gender identities, feeding on the broad cultural and symbolic repertoire.

The representation of gender on television, has been defined by the creation of types of roles, of women and men, that obey the discursive and symbolic construction of each particular society, although to a certain extent an univocal notion of the body of women or the ways in which it is constituted, but even more so the type of social relations and the levels of power existing between them.

In Latin America, television plays a fundamental role in the construction of gender roles and perspectives, in its narratives and aesthetics, the daily life of bodies, the sexes and the relationships that make them up, are inserted in the wishes and desires of a society. yearning for stories; life, death, marriage, family, revenge, work, dreams, frustrations, the whole culture or at least everything that constitutes an expression of the individual in society, it is molded for the screen and as Arlindo Machado says, the program on television becomes a unique event, for Latin America it is the soap opera and in a recent instance

the series.

Heiress of the melodrama leaflet, the soap opera carries the wishes of its spectators; for the sufferings, anguishes, ravings of its protagonists, which manage to prosecute the feeling of a particular society and community, giving them a perspective of their own reality, a look framed by aesthetics and narratives, but also by speeches that keep the differences latent and gender inequalities, for Nora Maziotti, the soap operas are installed in the social imaginary marking the distribution of roles and imaginary about each of them, setting training models, according to Maziotti (2006).

The appeal to the emotion of the television melodrama makes it a privileged vehicle for the imaginary construction of wishes, aspirations and interests of the audience and at the same time regulating and controlling them. It works as a school of identification, recognition, manners, values of what can be said or felt.

Thus, the soap opera has shaped its audiences, inserting it into discursive dynamics, for Alberto Barrera (2013) under the domain of the Mexican melodrama decalogue, the soap opera was the most influential public space, where a discourse on private feelings was outlined. Desire and love, about sexuality and personal relationships. (p. 11) life in short was absorbed by the screen and its usual representation of soap operas.

Of course, you shouldn't understand this, as a simple exercise of manipulation and symbolic perpetuation, the soap opera as Barbero said, is the space of plurality, of the recognition of the popular, and it doesn't transit through other spaces and that allowed to Colombia be a country with reading and narrative. Of course, the soap opera has undergone its processes of transformation from the endless and suffered stories of Venezuelan soap operas, to the tearful anguish of the stark love of Mexicans, through the Colombian narrative and aesthetic mixture, each of these proposals has delivered a look at our reality.

It is pertinent not to overlook, as a product of the cultural industry, this is due to particular conditions of production, marketing and that even in our time, is defined by the rating (although this gradually tends to change due to digital platforms, Netflix, Amazon, among others), this microcosm as defined by Bourdieu (1997) although it manages to create its own rules, owes its existence to the possibility of reading the reality and conditions of each specific society, the adaptation due to changes and processes, gives an account of the level of current and contemporary existing in their narratives.

THE COLOMBIAN SOAP OPERA. THE UGLY THAT EVERYONE WANTS

The Colombian soap operas, have good international recognition, have distanced themselves from the Venezuelan and Mexican melodrama and they have searched deeply in Colombian culture and in the symbols and signs that allow a higher level of identification

with their audience, it is populated with stories that happen to ordinary people, for Mazziotti (2006) combines modern elements with traditional ones and does it from a place of constant search. It seems to have an attitude of inquiry, of exploration of urban, provincial, labor, domestic and professional fields (38). The innovative role in the search for stories has given him recognition and the accompaniment of the audience. But not everything on television has been reunion and possibilities, it has also established stereotypes, molded body, sex and gender perspectives (Barrera, 2013).

The only massive mirror of the masculine that happens daily, developing his story over there, his moral and his aesthetic. In much of the final decades of the XX century, television melodrama was more effective than the church. His catechism of shouting and crying, of passions and misunderstandings, consolidated a very efficient learning system. Night by night, chapter by chapter “CRISTAL”, “CUNA DE LOBOS”, “MARÍA LA DEL BARRIO”, they could teach you quickly and easily, how to be a woman, how to be loved and also how to end up being a millionaire. All at once. Free and only in one hundred entertaining lessons. (p. 11).

As a creator and reproducer of stereotypes and generic relationships based on heterosexuality, television becomes a generator of overlapping grammar of gender difference and inequality, which reproduce and normalize desire, sexuality, their representations and roles for each of them, about to make them part of the collective imaginary.

The concept of performativity of Butler (2002) is substantial to assume the role of the soap opera and its representation of gender and symmetrical or better asymmetric relationships that it reproduces between men and women, for Butler.

Therefore, performativity is not a singular “act”, because it is always the repetition of a norm or a set of norms and, insofar as it acquires the condition of act in the present, it hides or conceals the conventions that it is a repetition. In addition, this act is not mainly theatrical; in reality, its apparent theatricality occurs to the extent that its historicity remains hidden (it is, and other way around, its theatricality acquires a certain inevitable character due to the impossibility of completely revealing its historicity). Within the framework of the speech act theory, that discursive practice that realizes or produces what it names is considered performative. (34).

The soap opera builds stereotypes with respect to sex, which end up becoming a norm, at the same time of being named and represented, its power is derived from the appointments it imposes, that is, the constant repetition of the woman dedicated to the home, wife, faithful, caring for children and family morale, hardworking, according to Manfry Gomez Ditta and Nohora Celedon in their study “Stereotypes of women and television content” (2010).

In drama programs in primetime Colombian television, male characters are in the foreground. In the background there are women with predetermined characteristics: thin, straight, single and upper class. These women become the role model for millions to the

other families, most strata 1, 2 and 3, who watch these productions every night, where older women and girls and those with different sexual orientations towards the heterosexual don't they exist (p. 66).

Regulation of bodies, sexes and genders, women destined to reproduce, in a repetitive way in diverse roles, the cultural, symbolic values of patriarchal society. Television discourse allows the creation of certain narratives that, at an early age, enable and reaffirm the construction of roles in the child, in *Television and gender: an analysis from the perspective of boys and girls* (2008) of (Vargas, Rojas & Balanta), in this the authors find that:

The male and female worlds, represented in the characters of boys' and girls' favorite shows, seem to have no meeting points and be diametrically opposed. The masculine world is perceived by children as characterized by violence, power, struggle and punishment against evil. From the girls' perspective, the female world is characterized by good behavior, the physical and social image that is projected and good humor. (13).

They also find that children's interpretations of representations in their favorite children's programs, reaffirm stereotyped notions of gender and sexist attitudes, this is evident, when analyzing the roles, they play, how they demonstrate their emotions and the degree of participation in power management. The impact of television at an early age and its impact on gender constructions is undeniable.

In the Obitel 2015 report, which addresses gender conditions in Latin America, Colombian television turns out to maintain a classic and very orthodox vision:

With regard to gender, in the various stories that characterize this moment in Colombia as a soap opera producer, the maintenance of a series of classic structures of the patriarchal world view and a notorious performative burden towards consolidation can be seen forcefully of some social representations of gender marked by the reinforcement of the models of masculinity and femininity characteristic of this paradigm. Similarly, it is pertinent to underline the presence of a total distance and distance from other forms of gender, which, within this period of rise of the soap opera, are excluded or are mocked.

If the roles and characters that have been delineated since television performativity are carefully reviewed, we discover women in an appearance of independent struggle still appear under the parameters and canons, in which beauty ends up being an element that allows to fit into the mold of an attractive woman, a condition that is not modified and that maintains an appearance of sex and body as property, as a disputed territory, which cannot define itself, but that already responds to a model of her act in society.

In the analysis conducted by Obitel in the last three years, the ten most watched programs continue with limited vision and representation and reinforce patriarchy and asymmetric gender relations.

TITLE	DOMINANT THEMES (up to five more important topics)	SOCIALTHEMES (up to five more important topics)
La Ronca de Oro	Love, intrigue, fame, power, music.	cultural tradition, self-improvement and social and gender violence.
Niche	Love, fame, music corruption	cultural tradition, Professional success, corruption
La selección II	Love, sport, self-improvement, family	Love, sport, self-improvement, family, lack of economic resources
Mentiras perfectas	Love, betrayal, lust	beauty prototypes, dysfunctional families, professional ethics, teenage problems.
El capo III	love, violence, death, revenge, family break	drug trafficking, functioning of justice, subculture of the hired killer, and mafia life.
Fugitivos	love, scam, revenge,	groups outside the law and police life.
Grupo élite	Justice, love, strategy	groups outside the law and police life.
The black widow	violence, revenge, death	drug trafficking, corruption, mafia life.
Alias el mexicano	violence, drugs, money, power, death	drug trafficking, corruption, mafia life.
La suegra	love, family relationships, humor, intrigue	family and interpersonal relationships.

Table 1. Themes in the ten most viewed titles 2016

Title	Dominant themes	Social themes
Diomedes, cacique de la junta	music, drugs, alcohol, fame, tradition, love	Cultural,tradition,proffessional success.
Lady la vendedora de rosas	violence, overcoming, poverty, friendship, family, love	personal improvement, lack of resources, family relationships
Lashermanitas calle	fraternide, fame, music, corruption	Overcoming musical tradition, professional success
Sala de urgencias	Love, competition	family, social reality
Celia	fame, corruption, politics, love, music	cultural tradition, success, politics, corruption
Laura la santa colombiana	Evangelism, love, politics,power, solidarity	cultural tradition, politic, family
El laberinto de alicia	suspense, intrigue, corruption, deception, lies	domestic violence, corruption, love
The black widow	violence, revenge, death	drug trafficking, corruption, mafia life.
Niche	Love,fame,music corruption	cultural tradition, Professional success, corruption
Tiro de gracia	revenge, death, power, violence	drug trafficking, power, mafia.

Table 2. themes in the ten most viewed titles 2015

TITLE	DOMINANT THEMES (Up to five most important topics)	SOCIALTHEMES (Up to five most important topics)
La niña	conflict, overcoming, guerrilla, demobilization, violence	armed conflict, demobilization, socio-economic problems in Colombia
Las hermanitas Calle	brotherhood, family ties, popular music, corruption	poverty, social inequality, socio-economic problems in Colombia
La esclava blanca	slavery, colonial society, love, oppression	slavery, discrimination, racism
Sin tetas si hay paraíso	poverty, family relations, drug trafficking, prostitution	drug trafficking, socio-economic problems, prostitution, beauty stereotypes, plastic surgeries
Cuando vivas conmigo	family relationships, sisters, adventure, infidelity, corruption	poverty, displacement, extortion, violence
Anónima	injustice, impunity, corruption, drug trafficking	corruption, drug trafficking, domestic violence, hired killer
Hasta que te conocí	music, fame, violence, poverty	poverty domestic violence, discrimination
Bloque de Busqueda	corruption, violence, drug trafficking, terrorism, infidelity	drug trafficking, socio-economic problems in Colombia, corruption.
celia	Love,fame,music,politic, corruption	discrimination, xenophobia, poverty, exile, alcoholism
Contra el tiempo	Traffic,corruption,love, violence	organ trafficking, corruption, mafia

Table 3. themes in the ten most viewed titles 2017

In the three consecutive years, the most worked social themes were drug trafficking, corruption, domestic violence, self-improvement, poverty and social inequality, while in the dominant themes, they are love, justice, family relationships, in no way, is it spoken of women as an entrepreneur, intellectual, shaper of her destiny and her body, of sexual diversity and relationships that do not conform only to heterosexuality, that is, that social issues, reiterate the discourse of the heterosexual and its normativities.

A disruptive view of the genre in the soap opera and Colombian series, has not been possible, because the heterosexual norms and their quotations related to sex, the

body and gender relations, which the television representation has built, have prolonged, asymmetric conditions in relations between individuals, this is repeated from a performativity that makes their representations authority.

THE STERILE PANORAMA OF SEXUAL DIVERSITY

If the genre on television is under the archetypal and limited construction of the heterosexual and patriarchal normative, sexual diversity is still a small one, if not void, on the Colombian screen. The Obitel analysis of 2015, puts into discussion, the poor representation of diverse sexualities to the heterosexual, narrative that has been little explored and that evidences, according to the document a clear setback in the processes of recognition of other sexualities.

The role of other genres or is raised from his complete ignorance or presentation as comic characters, whose fun nuance lies precisely in their gender status, as happens in productions such as “CHEPE FORTUNA” and the character of LUCAS DE LA ROSA, loaded with clichés and a ridiculous vision of the homosexual condition. However, it is worth highlighting the role of LAISA REYES, in LOS REYES, which, although it was raised in a humorous way, offered a somewhat different look to transgenders, although its presentation was linked more to the commercial intention, finally He ended up making other gender conditions visible on the small screen. (p. 228).

The representation of gender diversity in Colombia, through caricature and mockery, the creation of the homosexual stereotype, has been one of the constants of television and novels and stories on the screen, preferably as a secondary or extra actor, This does not represent a determining condition in history, even the representation of the figure of the transvestite, the Queen, the lesbian, is scarce, in this table a trace is made of the possible characters that have populated Colombian television fiction.

TITLE	TYPE OF PRODUCTION	ACTOR	CHARACTER	PRODUCER	YEAR
CAFÉ CON AROMA DE MUJER	SOAP OPERA	GUILLERMO VIVES	BERNARDO VALLEJO	RCN	1994
LA MUJER DEL PRESIDENTE	SOAP OPERA	JUAN CARLOS VARGAS	ESTEBAN FRANCO	CARACOL	1997
BETTY LA FEA	SOAP OPERA	JULIAN ARANGO	HUGO LOMBARDI	RCN	1999
PEDRO EL ESCAMOSO	SOAP OPERA	ALVARO BAYONA	PASTOR GAITAN	CARACOL	2001
LA VENGANZA	SOAP OPERA	CATHERINE SIACHOQUE	GRAZIN FUNTERA	CARACOL	2002
LOS REYES	SOAP OPERA	ENDRY CARREÑO	LAISA REYES	RCN	2005

MERLINA, MUJER DIVINA	SOAP OPERA	ALEJANDRA BORRERO	SOLEDAD CARBO	RCN	2006
AQUÍ NO HAY QUIEN VIVA	SERIE – SITCOM	PATRICK DELMAS	MAURICIO HIDALGO	RCN	2008
EL REGRESO A LA GUACA	SOAP OPERA	DIEGO CADAVID		RCN	2009
EL ÚLTIMO MATRIMONIO FELIZ	SOAP OPERA	JOSE LUIS PANIAGUA	HAROLD PERALTA	RCN	2009
A MANO LIMPIA	SOAP OPERA	NATALIA REYES	ANA LUCIA	RCN	2010
CHEPE FORTUNA	SOAP OPERA	RODRIGO CANDAMIL	LUCAS DE LA ROSA	RCN	2010
AMOR EN CUSTODIA	SOAP OPERA	RICARDO LEGUIZAMO	GINO	RCN	2010
HILOS DE AMOR	SOAP OPERA	ANDRES PARRA	TONY	CARACOL	2010
SECRETOS DE FAMILIA	SOAP OPERA	JUAN PABLO ESPINOSA	CAMILO RINCÓN	CARACOL	2010
LOS CABALLEROS LAS PREFIEREN BRUTAS	SERIE	MIJAIL MULKAY	RODRIGO FLORES	CARACOL	2010
CASA DE REINAS	MINI SERIE	RODRIGO CANDAMIL	LUCAS DE LA ROSA	RCN	2012

TABLE OF HOMOSEXUAL CHARACTERS ON COLOMBIAN TELEVISION

It is meager the number of characters, in the last decades, that have managed to represent themselves or at least have been part of a performativity, that little manages to represent them. So far there has not been a series or soap opera in Colombia that focuses on the life of a character opposed to the narratives of heterosexual discourse.

While the gay-friendly expression is used that refers to places, policies, people or institutions that seek to foster a friendly environment towards lesbians and gays. In recent years' homosexual characters have had a greater starring role, series as "WILL AND GRACE", "L WORD", "ORANGE IS THE NEW BLACK" "TRANSPARENT" among others. They have proposed an appearance and representation that causes some concern but also paves the way for new narratives and stories.

Avila and Saavedra (2009) in a study titled "Nothing Queer About Queer Television: Televised Construction of Gay Masculinities", in which they address homosexual-themed programs, warn about the problem that homosexuals are presented correctly for heterosexual audiences, reproducing traditional values like family or monogamy, even the roles of husband / wife of heterosexual monogames are transferred to gay couples.

On the other hand, Battles & Hilton (2002) in a work entitled "Gay Characters in Conventional Spaces", highlight that the incorporation of homosexual characters in the North American series or television has not implied a greater degree of acceptance, rather, in the television space. Homosexuality appears within the framework of established

heterosexual conventions.

In Spain, in a study entitled “Gay Friendly Fiction” in the Spanish television series of Ramírez Alvarado and Cobo Durán (2013) they find that:

Homosexual characters have increased their role in fiction programs in Spain, opening television to various lifestyles and sexual orientations. However, it follows from the analysis that, in the representation of homosexual characters, in some way, traditional heteronormative conventions have been reproduced that privilege and consider heterosexuality desirable. This fact suggests whether this visibility on the screen has translated into social acceptance or if, on the contrary, it has ended up reinforcing heterosexism (233).

The materialization of a different body and gender implies new forms of relationships and constructions of the sexual, but even more so of the conditions in which it is represented and accepted by society in general. More hours of screen or characters doesn't necessarily imply greater acceptance or construction of generic diversities, because at the level of performativity it remains an abject body or sexuality, which escapes heterosexual-patriarchal values and parameters.

Against this condition, it is pertinent to investigate in the population - audience the possibilities of acceptance of a representation and performativity different from gender and sexual construction, to the heterosexual, this through an exploratory survey (although not representative) of the data found in that study, will allow us to understand the levels of acceptance and representation on national television of various bodies and sexualities.

GENERAL OBJECTIVE

Analyze the performativity and representation of sexual diversity in contemporary Colombian television.

Specific objectives

- Identify the gender construction carried out by Colombian soap operas.
- Recognize the forms of representation of homosexuals, lesbians and transvestites on Colombian television.
- Describe the levels of acceptance and representation on national television of various bodies and sexualities.

CHARACTERIZATION OF THE PROPOSED STUDY OR THEORETICAL DISCUSSION

The construction of the theoretical framework, this proposal from the concept of performativity developed by Butler (2020), this is understood not as a deliberate act, it

has an intention, it becomes a norm, that is, it constitutes a referential practice due to its repetitive condition, which leads to regulatory schemes that are expressed through discourse, leading to the bodies being predefined or configured under the regulatory laws of heterosexuality. From this, some references to the concept of gender are investigated for Teresa de Laurentis gender is representation and representation of gender is its construction. That is, gender is built on the representation of prevailing ideas that indicate how that gender should act. Hence the maximum importance of intervening in the representation, because that intervention releases the normative scheme.

On the other hand, Marta Lamas (2008) Through gender, heterosexuality has become naturalized, excluding homosexuality from an equally acceptable symbolic evaluation. Although homosexuality is accepted in our culture, homosexual desire is outside the gender logic and has a statute (symbolic, moral and legal) different from that of heterosexuality: it is outside the law.

For this reason, the media and the television particularly have built a performative - normative discourse that has turned certain representations into norms, this is channeled and recognized by Barker (2003) in his text *Television, globalization and collective identities*, which Representations of the genre that produces and transmits television is inherent to gender as a cultural identity. He also recognizes that television plays an important role in the repetition of the heterosexual ideal through the representations of women and men who try to fix the fluidity of the meanings surrounding femininity and masculinity. That is, television is constituted and is constitutive of gender identities in completely specific mythical forms, at the same time that it is inspired by a wider cultural repertoire of gender representations.

Understanding the relationship between performativity - gender, television, joins in a second moment, Omar Rincon (2013) conceives it as a ritual of everyday experience, going to their daily ceremony, their ways and manners of intervening in the routines of to exist, to their ways of relaxing-imagining and their slight ways of meaning. In the daily construction that television representation implies, it is pertinent, the notion of diversity proposed by Ishikawa, (1996) diversity must be seen at the level of the structure, programming and contents of television to be able to satisfy a polyphony of audiences.

The polyphonic and multiform of sexual diversity and its possible performatives, lead to consider substantial deconstructing the notion of existing masculinity or better perpetuated by heterosexual discourse, for this reason Zurian (2011) proposes that one can study the (s) masculinity (s) simultaneously with gay and queer studies, although always fleeing from everything that can be interpreted as an inclusive norm or, also, can occur separately since it is understood that they are mostly heterosexual but not heterosexistic.

The construction of a diverse performativity implies the recognition of other heterosexualities, not limited by the patriarchal discourse, but de-constructing the references that reproduce and maintain them, for this reason in the conceptual framework,

the journey allows us to glimpse new and diverse sexuality and therefore new paths in their narratives and representation.

APPROACH AND METHODOLOGY OF THE APPROACH

Following Francesco Casetti and Federico Di Chio in “HOW TO ANALYZE A FILM” (1996) and Jack Aumont and M. Marie in Analysis of the film (1993) for whom the representation comes to mean on the one hand, the implementation of a reproduction, the predisposition of a story, and on the other, the reproduction and the story itself, that is, it indicates the operation or set of them through which a performativity is operated.

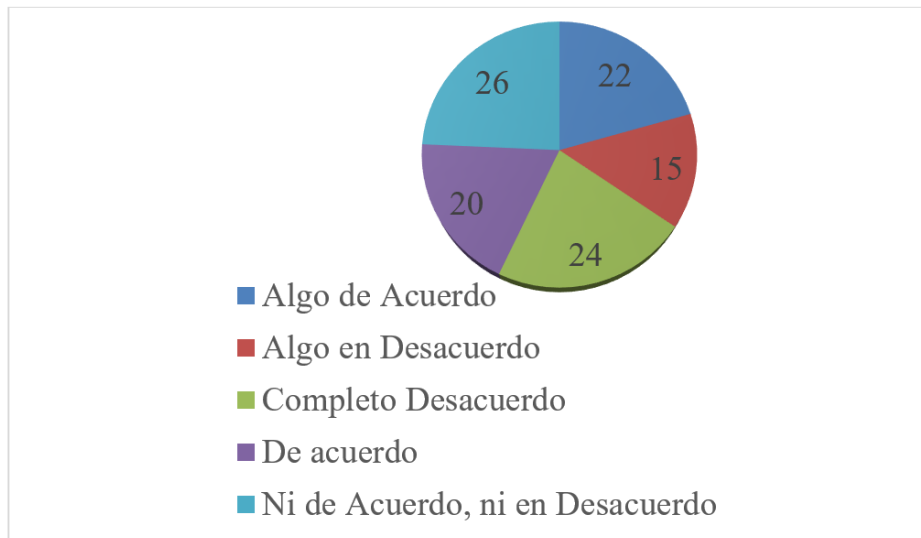
A type of qualitative exploratory study is carried out, for this a survey was developed, which contains 5 questions, among the population aged 15 to 80, 107 were surveyed, Likert scale questions are applied, the scale is used frequently in measurements since it is considered easy to elaborate, it allows to achieve levels of reliability and requires few items.

Procedure: The online survey was applied in a period of 30 days, in which the surveyed population was monitored. Then we proceeded to the management and consolidation of the data.

RESULTS

In general, the perspective given by the survey show us a level of acceptance of diverse representations and performativities, this is due to the population between 15-20 years agrees with the new narratives, while in the population of 31 - 40 there is greater resistance to new narratives or proposal of sexual diversity on television. In the 5 questions according to the data, it seems that the audience would accept other stories, other bodies that can be told.

When looking at the results carefully, and crossing variables such as (age, gender and children) it is evident that the population of 31-40 years is the one that presents more resistance to the new narratives, which are mostly men who disagree On the other hand, respondents with children do not agree with points such as LGBTI series, a diverse children’s television and show resistance to the representation of affection demonstrations of homosexual couples.



Graph 1: Question 1. Is a series or novel on Colombian television necessary, whose protagonists are from the LGBTI community?

In this, the disagreement is greater when filtering by variables such as gender, age and children, there is 60% who do not believe a series or novel with LGBTI themes is necessary

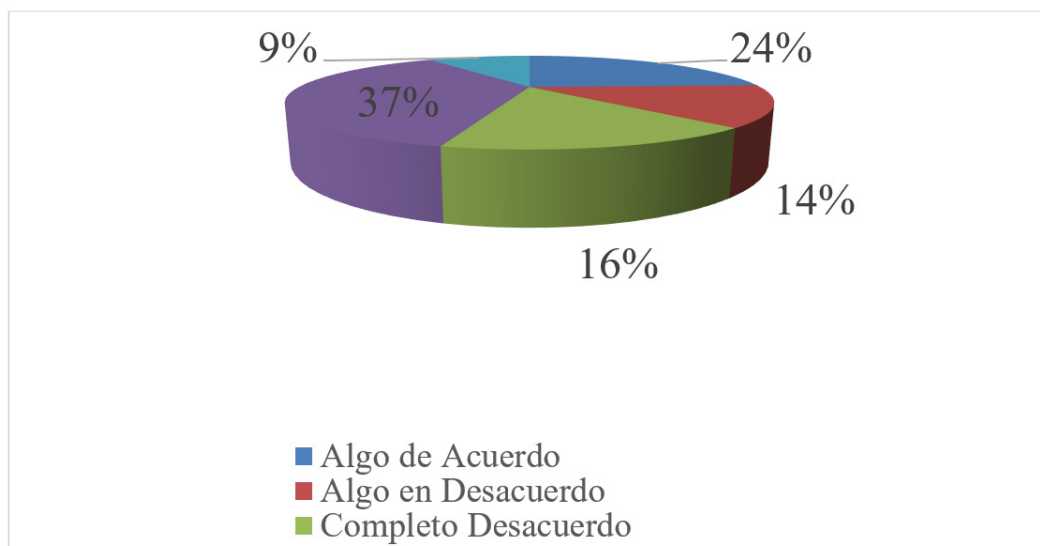


Figure 2. Question 2. Is a diverse sexual education children's program important in Colombian television?

The constant is maintained, acceptance is presumed, but when evidencing and crossing variables of age, gender and children, there is resistance at the ages of 31 to 40.

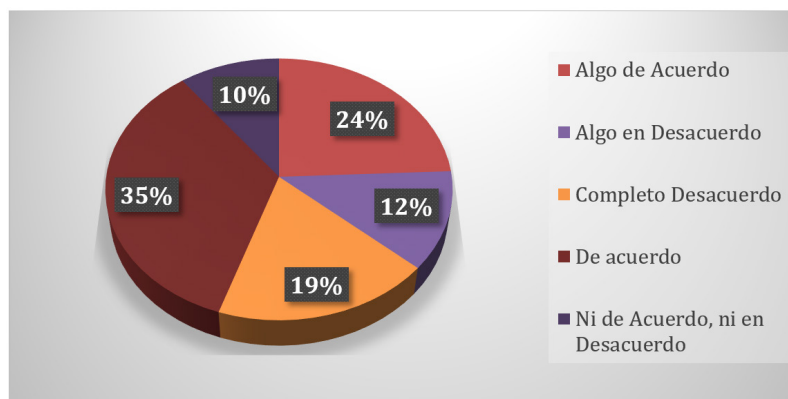


Figure 3. Question 3. Can your child see a program that addresses sexual diversity issues?

When filtering without the ages between 15 to 20, the levels of acceptance on the viewing of issues of sexual diversity, results in that in women of 21 to 30 years this possibility is accepted, but with the progressive advance in the increase of age, the position for disagreement, in men the resistance continues.



Figure 4. Question 4. Should demonstrations of LGBTI community's affection on television be seen like heterosexuals?

In early ages there is acceptance of the demonstrations of affection, but when crossing the variables of gender, age and children, resistance is greater in men but it is maintained in women with children between 31 and 40 years.

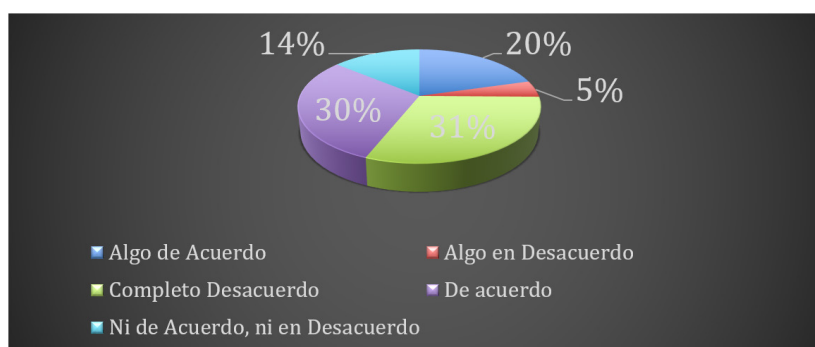


Figure 5. Question 5. If a series or novel about the LGBTI community were broadcast, would you see it with your family?

In the variables of age, gender and children, there is no acceptance of these narratives and it is maintained that at a higher age index, resistance and disagreement increase.

REFLECTION

The existing narratives in Colombian television have led to the recognition of a sexuality reference, the heterosexual, the constant repetition became normative discourse, the representations of men and women, so in the results of the survey it is evident that:

In the population between 31 and 40, the regulatory frameworks remain intact, even resistance to sexual diversity and its possible staging on Colombian television is found.

As outlined in studies referenced in this document, the possibility of representation doesn't imply acceptance by the audience, this is because heterosexual discourse has been maintained and reproduced in a constant and uninterrupted manner, on the contrary, homosexuals, new masculinities and sexual diversity, are in a process of waiting and recognition. Although it is integrated into the existing narratives, this will only be a quotation built from the stereotype defined for the population - audience to accept it according to the parameters of heterosexual normativity.

CONCLUSION

In its capacity to create narratives and roles, the television has played an essential role in the construction of a performativity, in a triad of normativity - recognition - heterosexual, when becoming a discourse, it materializes a sex, some roles and representations that become in norm. Therefore, gender expressions that move away from this perspective, are understood as disruptive, therefore, sexual diversity does not yet have possibilities of representation on Colombian television.

On the other hand, Colombia doesn't distance itself from other countries in which representation is not acceptance, it should even be taken into account, that all representation runs on the tapestry and existence of a sexual normativity constituted in discourse. The data collected in the exploration survey, allow us to understand that in audiences between 15 and 20 years, there is a different approach to narratives and stories, at this age there seems to be a wider change or possibilities of acceptance, while at ages 31 to 40, television performativity of the genders established parameters that define the acceptance of sexual diversity and other forms of gender construction.

The importance of the present study is, although the media have proposed a simulation in the processes of acceptance of sexual diversity, in the audience - population the discourse and norms that have been established over time are maintained, in the soap operas and more recently in the series. Of course it cannot be said that there is no

significant progress in the roles of men and women, but they are still limited, by age, family, television and sexual education, that is, there is no television construction that points to the recognition of the difference and through this a re-construction of the genders and their roles, which would allow de-build the masculinity sustained in the patriarchal discourse.

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