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MALE HOMOSSEXUAL IDENTITY IN PROULX'S BROKEBACK MOUNTAIN: BEYOND MASCULINITY AND HETERONORMATIVITY

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ABSTRACT

Sexuality involves all human actions, which means to understand such concept differently from those offered by biology and anthropology. Annie Proulx's short story, Brokeback Mountain is an icon of male homosexual identity even before its film's adaptation. As language constitutes reality, the representation of what we are is evoked through our discourses. The dialogue between psychoanalysis and linguistics constitute the methodology of this study. The results show that specific lexicalgrammatical choices (within the meaning potencial offered by the language) establish representations that either maintain some culturally constituted structures (in this case, the construals of masculinity and femininity and their relation to active/passive attitudes in a homoaffective relationship) or destabilize such structures. Thus, Ennis del Mar's and Jack Twist's male homosexual identity is constructed through a polysemic discourse, which, based on the analysis of Process types, Participants and Circumstances, can break up with the dichotomic role active-passive in homoaffective relationships.

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INTRODUCTION

The issue of affective relationships has generally been associated with sex issues, so the concepts of masculinity and femininity are determinants for these relationships and a "heterosexuality" is established as a norm – or "naturally established". In contrast, affective relationships that do not follow this norm end up being discriminated or repressed in their expression and manifestation. And literature does not fail to record these social tensions. From this perspective, in order to analyze how the representation of homosexuality occurs in *Brokeback Mountain*, a question is raised: in what way(s) is male homosexuality discursively represented in Annie Proulx's short story?

From the complexity that develops from this apparently simple question, there are many other reflections on the representation of homosexuality of all those who suffer in *differentia* from the "heteronormative dictatorship", historically constructed. These reflections should contribute to gender studies, especially those that deal with the issue of homo-affection, and, more specifically, with studies on the identity representation of male homosexuality.

A brief history of homosexuality: The issue of human sexuality is particularly complex due to the multiplicity of phenomena that involve it. It ceased to be an issue that medical studies were primarily concerned with and started to be debated, also, by Sociology,

Anthropology, Politics, Religion, Law, among so many other sciences that have something to say about it. However, there is still some discomfort when proposing a discussion on the topic, while it seems, in some way, to destabilize naturalized concepts throughout history.

According to McCary (1980), sociability among superior primates seems to be determined by three fundamental axes: sex, defense against enemies and the search for food, being sex, the most important one, not limited just to intercourse, but as a way to (inter)act, which permeates all social life. Together with food control, mating establishes the domination of some animals over others, generating social inclusion and exclusion. Lévy-Strauss (1969) adds that, in human relationships, these animal instincts are transformed into drives - structures shaped by laws of interrelationships – which are both originated in cultures and what constitutes culture itself. According to Foucault (1999), the body is the site of subjugation, so sexuality is a way to express power through devices that control desires in order to achieve healthy descent, a practice that started in the early Modern Age and was widely disseminated in the Victorian Era. Despite the rigidity of the time, new discourses about sexuality emerged and, with the same intensity, encouraged what they wanted to control: desire. Foucault's attempt to understand sexuality as power and desire articulates his association between the history of sexuality and a history of discourses, which explains how heteronormativity is infiltrating the societies that we have today. And this heteronormativity emerge from four global domination strategies: (1) the hysterization of the woman's body, (2) the pedagogization of the child's body, (3) the socialization of procreation behaviors and (4) the

psychiatrization of perverse satisfaction. It is fact that homoaffectiveness has never been a social norm, but, according to Greenberg (1988), historians and researchers of sexual behavior in other cultures have rarely found social, legal, moral or religious disapprovals of this behavior in ancient civilizations. For Naphy (2006), such lack of disapproval leads us to understand that before the widespread acceptance of Jewish, Christian and Islamic sexual norms, many societies seemed to show little or no interest in this behavior.

Throughout this study, we do not exclude the homo/hetero-affective dichotomy, but we adopt the 'transit' between these two concepts. To understand the "in-between" concept (Bhabha, 1998) inhomosexual identities it is necessary to deal with two issues that are related to each other, although with very different ideas: (1) the difference between nature and culture, and (2) differences between essentialist and constructivist approaches. On the first issue, genetic impulses are not a guarantee of heteronormatized behavior; the individual's culture, religion, laws and values can serve to stop these impulses (Naphy, 2006), which means that even in a society with dominance of heteronormal social practices, it is possible to find homosexual practices. Regarding the second issue, the author points out that, while essentialists believe that there are categories such as heterosexuality, bisexuality and homosexuality, constructivists suggest that such categories are just a matter of labels that, classifying individuals and/or groups, end up generate feelings of belonging or exclusion. In this sense, the homosexual individual identifies himself based on the representation that a given society makes of the behavior of these (groups of) individuals –which is usually taken from the distancing of what this individual 'should be' (sexually), but 'is not'. Thus, the second issue is not just another version of the debate between nature and culture, but is related to the very discursive practice pointed out by Foucault (1999).

One of the most relevant characteristics of homo-affective relationships is the fact that there were few cultures that preceded the Mosaic Law and that showed significant "moral" concern with this social behavior. This is largely due to the number of polytheistic cultures that had gods and goddesses who had sex with each other and also with mortals. In India, male and female genders were social constructions, with roles identified by physical attributes and/or clothing. For instance, *hijras*– or "the third sex of India" (Naphy, 2006, p. 49) – still present in this culture – are an example of these temporary constructions with specific purposes. In Chinese culture, especially in the Zhou dynasty (1122-1027 BC), sex was not only for procreation but also an instrument of pleasure. As in India, couples were free to express their love and romanticism in other relationships, having little or nothing to do with the partner's gender, but the active and passive roles were linked to greater and lesser social prestige, respectively. In ancient Greek culture, pederasty was related to the constitution of citizenship of the young Athenian, and linked to affective ties – not necessarily to the sexual intercourse. These relationships were based on friendship and bonds of love with older men, to absorb their virtues and their philosophical knowledge. The sexual act – and with it the possibility of assuming the passive role – would come after the age of 12, as long as the boy and his family consent, and lasted until he became an adult. By the age of 25, the young man was no longer an efebó and could already take an active role in a relationship. It is noticed, once again, that the active sexual role is related to the issue of 'power', having nothing to do with biological sex (even though the sexual act was not a frequent or the most important practice in the relationship).

Greece's influences on Rome were not so significant as to make pederasty a legal practice. For the Romans, the idea of being penetrated undermines male virility. However, due to their power to sodomize everyone and everything, they accepted sexual intercourse with another man (usually male prostitutes or slaves), as long as they took the active role– just as Roman empire was compared to the rest of the world: the dominant. Judaism was a watershed in the history of homosexuality. The God of Israel, unlike the gods of other cultures, did not have sexual relations, but made clear the role of sex in human relationships: "And God gave them his blessing and said to them, be fertile and have increase, and make the earth full and be masters of

it"(Genesis, 1:28). The Mosaic Law highlights the woman's position of submission both in sexuality and gender dimensions, as we hear from Adam: "And the man said, This is now bone of my bone and flesh of my flesh: let her name be Woman because she was taken out of Man"(Genesis, 2:23), and from God Himself, when punishing the couple for the original sin:

"To the woman He said, great will be your pain in childbirth; in sorrow will your children come to birth; still your desire will be for your husband, but he will be your master. And to Adam he said, because you gave ear to the voice of your wife and took of the fruit of the tree which I said you were not to take, the earth is cursed on your account; in pain you will get your food from it all your life"(Genesis,3:16-17).

These words represent not only the woman's submission to the man, but also the woman's responsibility for the 'original sin'. Thus, Christianity silences the women's voice and gives to men the responsibility of providing and controlling: gender submission is then institutionalised. From the 4th century AD, with the conversion of the Roman Emperor Constantine (272-337), Christianity begins its expansion through the largest empire the world has ever known. Sex, which was a procreative and pleasurable activity, was confining to the maintenance of the humankind exclusively, so homosexuality was considered "unnatural". It is clear, then, the naturalization process to build heteronormativity as the only "accepted" behavior and what did not fit that model as "execrable" behaviors. In the 12th century, the situation became even more drastic, when any (even heterosexual) non-procreative sexual intercourse involved the accusation of "animal behaviors". The Church referred to such behaviors to condemn anal intercourse by saying that man on top and face to face with woman was the only acceptable position because it did not resemble the position of animals reproduction (Naphy, 2006, p. 75). This placed homosexual (and all non-procreative) relationships as bestial acts which allowed Christianity to legitimize a particular type of sexual act, placing any other in the opposite position, as non-legitimate, and, consequently, immoral to the values of those who instituted it. In the 20th century, two sexual revolutions (Escoffier, 2003) made the issue of homosexuality be rethought and gender theories be formulated: the first sexual revolution concerns the new interpretation that Freud makes about human sexuality, and the second sexual revolution developed between 1967 and 1975, and corresponds to the hippie movement, which succeeded the great world crisis post-1945 (WW II).

Human sexuality: a linguistic-psychoanalyst perspective: In Freudian psychoanalysis, although sexuality is not the first or main concept developed, it plays a very important role because it is present in all human activities: the way we relate, how we express our desires, pleasures and ways of living the masculine and the feminine (Freud, 1996). In turn, Linguistics deals with language, which build the representations of the world (Halliday; Matthiessen, 2004). In proposing an analysis of the representation of male homosexuality in the short story *Brokeback Mountain*, combining Discourse Analysis with the concepts of drive, affection and passion, offered by Freudian psychoanalysis, a question can be raised: how to associate a critical perspective with a structuralist science like psychoanalysis? We answer explaining that, respecting the objectives of each science, some researchers have already made the connection between critical linguistics and psychoanalysis (Arrivé, 1994; Zilberberg, 2006; Beividas, 2004; 2006; Beividas, Ravello; 2005; 2006; 2010), without forgetting Lacan's contribution to Freud's method of interpretation. Medical sciences, at the beginning of the 20th century, were based solely on the Cartesian perspective of the dualism of body and mind, considering only the physiological aspects in their studies. It was Freud who proposes a break in this dualism, stating that the mind (unconscious) is affected by linguistic processes. And, by subverting the Cartesian conception of mind and body, Freud establishes that the mind (or "that" which refers to affections), would be constitutive of knowledge, would be part of its intimacy, preserving itself, however, out of limits of the reason. With the theory of psychosexual development, Freud states that most of the repressed

phenomena are related to sexual conflicts experienced mostly in childhood, and, in 1905, he presented a study on homosexuality (considered “sexual inversion”), stating that it is a behavior, which happens in quite a considerable number of people. He classifies sexual inversion into three types: (1) the absolute inverts, whose object of desire is always identified with their own biological sex; (2) amphigens (or sexual hermaphrodites), when the desire for both sexes develops – which suppresses the exclusive character of inversion; and (3) the occasional inverts, when the desire arises from conditions external to the individual, such as “the inaccessibility of the normal sexual object and imitation” (Freud, 1996, p. 129). At the beginning of the 20th century, regarding the condition of the homosexual subject, Freud perceives two distinct behaviors: (1) some accept the inversion as a natural behavior and defend its manifestation, while (2) others rebel against such behavior and feel it as a pathological compulsion. Based on these findings, Freud proposes a new look at the issue of homosexuality; first, he denies that inversion is a degeneration, explaining that it is found in people who do not exhibit any other serious deviation from the norm and with high intellectual development and ethical culture, second, he removes the genetic character, assigning it an acquired character from the sexual drive (Freud, 1996) and adding that external factors can be stimuli for inversion.

With regards to the behavioral issue, Freud (1996) refutes the idea that a homosexual subject must, necessarily, assume the stereotype of their opposite biological sex, that is, a male homosexual does not necessarily have to present female characteristics. To explain homosexual sex orientation, Freud uses (1) historical evidence: among the Greeks, what made efebos attractive was not their masculinity, but their feminine soul attributes, such as shyness, modesty and need for assistance – here the object of desire has female characteristics, not the subject who desires; and (2) his own clinical cases: all the inverts studied created a strong maternal bond that identified them with the figure of the woman, and after this phase, they identify themselves with this figure and take themselves as the sexual object (narcissism) – here the characteristics are in the subject. Freud (1996) explains the psychosexual development stating that children develop an investigative activity for the construction of knowledge as an attempt to discover where they came from. This activity has three levels: the first consists of not distinguishing the biological sexes, since they are unaware of the genetic difference, the second refers to the fantasy created around the birth of babies and their relationship with body parts (mouth, belly, anus, etc.), and the third brings out the sadism of sexual intercourse, characterizing sex as a subjugating relationship. The result of this sexual investigation – even being significant for the constitution of reason – is total failure, because, besides being a solitary and internal activity, the elements involved in human reproduction (pênis/semen and vagina/egg) are unknown to the child. Thus, sexual conduct is only defined after puberty, when the differences between men and women are clear, through representations of male and female, concepts constructed from the meanings of activity and passivity, respectively. For Freud (1996, p. 207-208), as every drive is active, even when it establishes a passive target for itself, human sexuality is constituted in this constant fluidity between activity and passivity. Finally, sexual conduct takes into account constitutional and accidental aspects (Freud, 1996, p. 138) that cannot be categorized with significant precision. Among homosexual subjects, the most common constitutional aspects are generally archaic and primitive, such as, for example, the narcissistic choice of the object and the erotic importance of the anal zone. Among the most frequent accidental aspects is the lack of a strong and present father figure.

In conclusion, affection and sexuality are fused into psychic phenomena that are manifested through emotions, feelings and drives, associated with positive impressions (pleasure, satisfaction, pleasure, joy, etc.) and negative impressions (pain, dissatisfaction, displeasure, sadness, etc.). Also, anger, fear, doubt, and many others, are sensations experienced in the act of existing. Freudian psychoanalysis helps to identify the relationship between affections and established repressions and gives language a fundamental role in this relationship.

Thus, reflecting on how homosexuality is represented in the literature implies rethinking the role of society in shaping and maintaining language itself. Halliday (2002; 2004) says that language is not an autonomous system (as understood by the formalists, for instance), but a phenomenon that must be thought from its cultural context (environment for the total set of options of a given language) and situational context (immediate environment of any particular selection made within these options). Following the English-born linguist, speaking is performing a task in a certain context. In this perspective, grammar does not refer to linguistic elements analyzed only by their organization in the sentence, but in the sense of an explanation for the structure from their use and for all the linguistic phenomena that serve the diverse demands of language users, which means a social dimension of language. The systemic-functional grammar (henceforth SFG) highlights three basic functions of language: interpersonal, textual, and representational or ideational (Halliday, 2002), which occur simultaneously but can be studied separately, for methodological and pedagogical purposes. In this study, we address only one category of one of these functions: transitivity, which is the lexicogrammatical system that performs the ideational/experiential metafunction. We will focus on the experiential meaning, which takes place, lexicogrammatically, when the experiential elements are evidenced through: (a) a *Process*, carried out by the ‘verbal group’, the central element of the transitivity system; (b) its *Participants*, carried out by the ‘noun group’; and (c) *Circumstances*, performed by the ‘adverbial group’ or ‘prepositional phrases’, which are not mandatory. As an attempt to categorize the countless ways of organizing social events, Halliday and Matthiessen (2004) offer a typology of six *processes*:

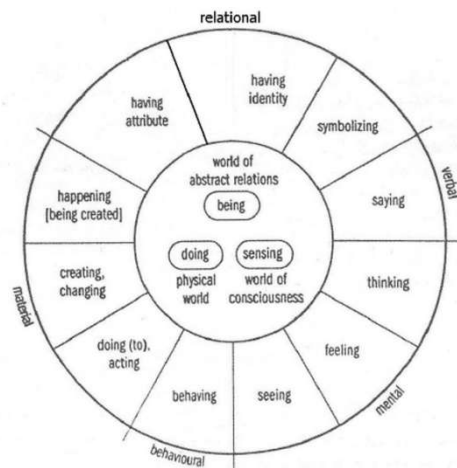


Figure 1: Types of Process (Halliday, Matthiessen, 2004, p. 172).

Differently from the traditional grammar which offers a very simple explanation, based on *subject* and *predicate*, the SFG classifies the participants based on the process they are connected to.

PROCESS TYPE	Category meaning	Participants, directly involved	Participants, obliquely involved
Material: action event	“doing” “doing” “happening”	Actor, Goal	Recipient, Client, Scope; Initiator, Attribute
Behavioural	“behaving”	Behaver	Behaviour
Mental: perception cognition desideration emotion	“sensing” “seeing” “thinking” “wanting” “feeling”	Senser, Phenomenon	Inducer
Verbal	“saying”	Sayer, Target	Receiver, Verbiage
Relational: attribution identification	“being” “attributing” “identifying”	Carrier, Attribute Identified, Identifier; Token; Value	Attributor; Beneficiary; Assigner
Existential	“existing”	Existent	

Figure 2: The Process and its Participants (Halliday, Matthiessen, 2004, p. 257).

The three central processes are: (1) The *Material Process (MaP)*, which involves the events or actions that occur around us, where energies are released to accomplish goals, that is, entities do something to someone or cause something to happen; (2) the *Mental Process (MeP)*, which deals with what happens inside us, as a reflection of the outside, a representation of exogenous events that is only accessed by those who consciously carry such impressions. Thus, our perceptions, emotions, interests, ideologies and beliefs fall into this type of representation, as we do not speak about what we are doing, but about what we think or how we feel, and (3) the *Relational Process (RP)*, which refers to the meanings of "being" and "having", and serves to define, characterize and identify or assigning qualities, possession or circumstances; and doing so we make up our "truths" about the world consciously. The other three processes are considered marginal, as they are in-between the ones mentioned above, and are: (4) the *Verbal Process (VP)*, between the Mental and the Relational processes, expressing symbolic relations built in human consciousness and carried out in the form of language such as "to say/tell" and "to signify", (5) the *Existential Process (EP)*, between the Relational and the Material processes, and responsible for the way in which phenomena of all types are recognized as existence, and (6) the *Behavioral Process (BP)*, between the Material and the Mental processes, representing external manifestations of internal activities, that is, the externalization of processes of consciousness and physiological states.

Most achievements of the Behavioral Process have a single mandatory Participant, the Behavioral, which the one who performs the behavior. The circumstantial element is realized by the "adverb group" or "prepositional phrases", and its main function is to extend the Process which it is connected to, but on the periphery of the transitivity in relation to the Process-Participant centrality. The types (and subtypes) of circumstantials are: (a) extent (distance, duration and frequency), (b) location (place and time), (c) Manner (means, quality and comparison), (d) cause (reason, purpose, behalf), (e) contingency (condition, concession and default), (f) accompaniment (comitancy, addition), (g) role (guise and product), (h) matter and (i) angle. This theoretical framework will be the reference to our interpretation of the male homosexual identity in Annie Proulx's short story, *Brokeback Mountain*. Thus, SFG will quantify the data which happens to be our corpus, and Freud's theory of sexuality will be used to analyze lexicogrammatical choices made by Ennis del Mar and Jack Twist, 1960 American West Cowboys.

MATERIALS AND METHODS

This study is (a) *exploratory* in nature, as a psychoanalytical methodology, discussing the strategies of representation of homosexuality, (b) *deductive-inductive*, as we observe the ideologies external to the text and those implicit in it, and (c) *qualitative and quantitative*, like it is composed by a corpus with percentuals of linguistic occurrences which leads to reflections on the representation of a specific identity. First, we used WordSmith Tools software to select the fragments that expressed the experiences lived by the protagonists. We found a total of 2,419 lexical items, which occurrence varied from one time only (the contraction *you've*, for example) up to six hundred and twenty-four times (*the*). After that, Concord tool allowed establishing lines of agreement between the following items: Ennis/Jack, Ennis/Alma, Jack/Lureen and Ennis/Jack/Brokeback Mountain, which confirmed our hypothesis that either Jack or Ennis were prominent Participants in both the Process they were Participants and the processes the narrator mention them. Finally, the categorization phase (Figure 4) allowed to identify the processes (using different colors) and other experiential elements in order to: (a) see how power relations take place through language, from the positions that Participants assume and (b) understand the issue of human sexuality as something other than sex.

Homosexuality has still been discussed throughout a dualistic perspective, based on a dichotomic male/female representation, imposed by a heteronormatized Jewish-Christian society.

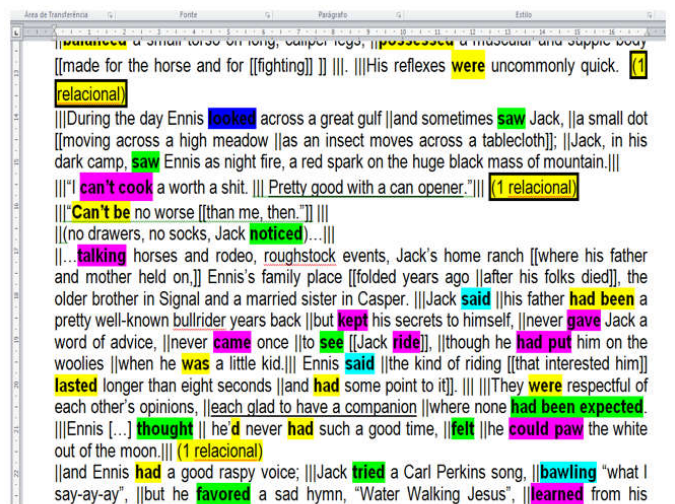
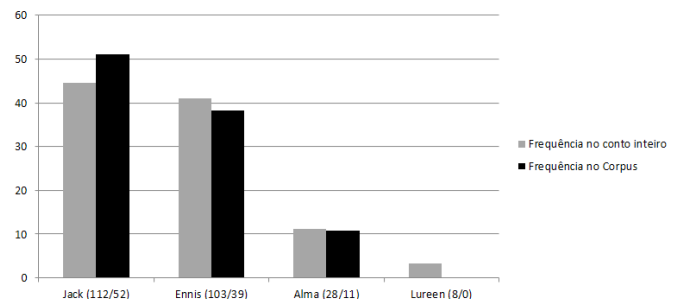


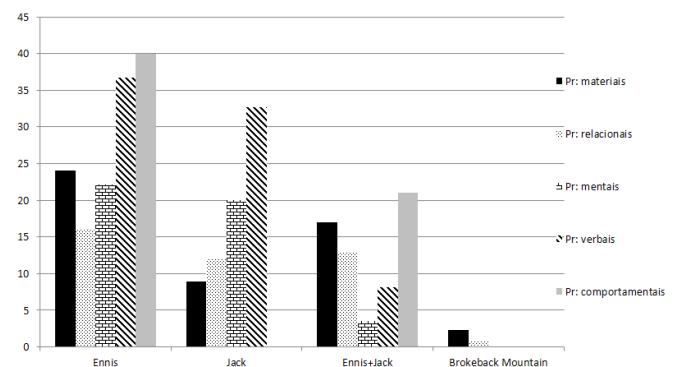
Figure 3: Corpus categorization (Personal source, 2011).

The lexicogrammatical choices analysed in this study showed that discourses can maintain this secularized view as well deny this imposition and establish new ways of living, feeling and talking about sexuality.

Homosexuality: an identity continuum: This section aims to analyze Ennis' and Jack's discourses – as well the discourses about them – in order to see how language operates the representations of what sexuality is (or can be) in a certain context, the 1960 American Western. Jack is the *Participant* with the highest frequency of occurrence (Graph 1), however, out of the 507 sentences analyzed, 113 have their processes initiated by Ennis, 68 by Jack, 63 by both: "we" (when expressed by the voices of the characters themselves) or "they" (when presented by the narrator), and only 7 have Brokeback Mountain as a *Participant* or *Circumstance*, as shown in Graph 2.



Graph 1: Frequency in absolute numbers (in parentheses) and percentages of proper names of the protagonists of the work and their wives (Personal source, 2011).



Graph 2: Frequency of the types of Process and their occurrences with the protagonists (and Brokeback Mountain) as the Participants who initiate them (Personal source, 2011).

In *material processes*, Ennis appears in 53 occurrences as an *Actor*, Jack in 18, both in 36, and Brokeback Mountain in 5. In *relational ones*, Ennis appears as a *Carrier*, *Identifier* or *Identified* in 20 occurrences, Jack in 16 and both in 17 occurrences. The *mental processes* are mostly the cognitive type, which represents, in number, almost twice the occurrence of the perceives, followed by the

emotional and desiderative, respectively. Ennis and Jack, individually, account for almost the same number of occurrences, 18 for the first and 19 for the second. Together, both appear in just 3 occurrences. The same happens with Verbal Processes, where Ennis presents 18 occurrences as *Sayer* and Jack, 16.

Remains of heteronormativity: from imposition to freedom: As Freud states, childhood is fundamental in what a subject becomes as an adult. In the first conversation that Ennis and Jack have on the mountain, we can realize the relationship of the cowboys with their parents and their childhood:

... |||Jack (*Sayer*) said (*VP verbal projects* →) || his father (*Carrier*) had been (*RP atributivo intensivo*) a pretty well-known bullrider (*Attribute: description*) years back (*RP-Circumstance: location: time*) ||but kept (*MaP*) his secrets (*Scope*) to himself (*Circumstance: location: place*), ||never gave (*MaP*) Jack (*Recipient*) a word of advice (*Scope*), ||never came (*MaP*) once (*MaP-Circumstance: extension: frequency*) ||to see (*MeP: perception*) [|Jack ride,]... (Source: personal research, 2011).

The relationship between Jack and his father has become distant over time, even though there is an identification of the son with the father figure. Freud (1996, p. 216) says that affection for parents are vestiges revived at puberty for the choice of the object of desire. In the same way, this affection establishes, between son and father, a bond that seeks to overcome the complex of childhood castration, which is the moment when the son sees the absence of the mother's phallus and is afraid of losing his own organ. At this moment, the father becomes a mirror and represents security at the same time: security for knowing that he can avoid castration; and mirror because, for that, he needs to reinforce the attributes identified in the paternity/masculinity. It seems that Jack recognizes his father's disappointment by not following his steps, and cares about it, which establishes a repression as a drive is not fully satisfied. And this happening, Jack's identity constitution, with regard to sexuality, can be influenced by external factors that compensate for this lack of satisfaction.

Ennis' relationship with his father is even more complicated; it not only breaks down because he dies, but also brings a reference to masculinity as a repression of any desire that escapes the heterosexual 'norm'. Ennis' homosexuality represents a "logical result" of the objectification process that makes the childhood experience be conceived differently (Moscovici, 2009, p. 74) in his present life. This process, in which Ennis del Mar's social representation of homosexuality is evident, is recorded in the first reencounter after what they lived in Brokeback Mountain, when the character reports that

...|||"There was (*EP*) these two old guys [|ranch together down home, Earl and Rich] (*Existent*) – ||Dad (*Sayer*) would pass (*VP*) a remark (*Verbiage*) ||when (*MeP-Circumstance: location: time*) he (*Senser*) seen (*MeP: perception*) them (*Phenomenon*). |||They (*Carrier*) was (*RP atributivo intensivo*) a joke (*Attribute: description*) ||even though they (*Carrier*) was (*RP atributivo intensivo*) pretty tough old birds. (*Attribute: description*) |||I (*Carrie*) was (*RP atributivo intensivo*) what, nine years old (*Attribute: description*) ||and they (*Actor*) found (*MaP*) Earl (*Goal*) dead (*Attribute*) in a irrigation ditch (*MaP-Circumstance: location: place*). |||They (*Actor*) 'd took (*MaP*) a tire iron (*Goal*) to him (*Receiver*), ||spurred (*MaP*) him (*Goal*) up, ||drug (*MaP*) him (*Goal*) around by his dick (*MaP-Circumstance: manner: means*) ||until it (*Actor*) pulled off (*MaP*) [...] |||"Dad (*Experienter*) made sure (*MeP* → *projects hiperphenomenon* →) ||I (*Senser*) seen (*MeP: perception*) it (*Phenomenon*). [...] |||Me and K.E. (*Behaver*) laughed (*BP*) about it (*Circumstance: matter*)... (Source: personal research, 2011)

The processes in this fragment indicate the constitution of this representation in two different ways. First, through the types of processes carried out, it is possible to induce representational

structures. For example, the *Existential Process* seems to justify Ennis' constant refusal of a life as a couple, proposed by Jack several times. Also, the great occurrence of *Material Process* seems to banish homosexuality from social life. The violence suffered by Earl is no different from that imposed on outlaws, only by the absence of a police institution – sometimes. Finally, the *Relational, Mental and Behavioral processes* made Ennis believe such attitudes should be reproduced, and, as consequence, he denies his sexual identity, which leads to the next. Second, it can be deduced that homosexuality is represented as something forbidden, or "wrong", which deserves to be corrected or, in the worst case, punished. Such constructions end up generating homophobia, for building 'unnatural' representations of homosexuality, in this case it is called internalized homophobia (Meyer; Dean, 1998), and for functioning as mechanisms of oppression of sexuality, in particular its manifestations that are beyond what is considered normal. On this issue, Freud (1996, p. 212) says that the anguish generated by the unmet libido in adults makes them act like a child when they "feel afraid as soon as they are alone, that is, without a person whose love they are close to and for that the belief of being safe. After an expected kiss right at Jack's home door, Ennis remains his father figure and the institutionalized power he represents:

...|||If he (*Carrier*) was (*RP atributivo intensivo*) alive (*Attribute: quality*) ||and was to put (*MaP*) his head (*Goal*) in that door (*MaP-Circumstance: location: place*) right now (*MaP-Circumstance: location: time*) ||you (*Senser*) bet (*MeP: cognition* → *projects hiperphenomenon* →) ||he (*Actor*) 'd go get (*MaP*) his tire iron (*Goal*)...
...|||There's (*EP*) no reins (*Existent*) on this one (*EP-Circumstance: location: place*). |||It (*Senser*) scares (*MeP: emotion*) the piss out of me (*Phenomenon*).”... (Source: personal research, 2011).

As Foucault refers to sexuality as a form of disciplinary power for the body, the occurrence of *Mental* and *Relational* processes seems to legitimize the homophobic attitude of Ennis' father. And so, he takes a stand against the possibility of both of them having a life together:

...|||It (*Carrier*) ain't goin a be (*RP atributivo circunstancial*) that way (*Attributive circunstancial*). |||We (*Carrier*) can't (*RP atributivo possessive*). |||I (*Carrier*) 'm (*RP atributivo intensivo*) stuck (*Attribute: quality*) with [what I got,] (*RP-Circumstance: acompaniamnt: comitacion*) ||caught (*MaP*) in my own loop (*MaP-Circumstance: location: place*). |||Can't get out (*MaP*) of it (*MaP-Circumstance: location: place*). Jack, ||I (*Carrier*) don't want a be (*RP atributivo circunstancial*) like them guys [|you see around sometimes.]] (*Attributive circunstancial*) |||And I (*Carrier*) don't want a be (*RP atributivo intensivo*) dead (*Attribute: quality*)...
...|||Two guys (*Actor*)? |||No. |||All [|I can see]] (*Identifier*) is (*RP identifying*) [|we get together once in a while way the hell out in the back of nowhere]]” (*Identifier*)...
We (*Actor*) do (*MaP*) that (*Goal*) in the wrong place (*MaP-Circumstance: location: place*) ||we (*Carrier*) 'll be (*RP atributivo intensivo*) dead (*Attribute: quality*)... (Source: personal research, 2011).

So, the representation of homosexuality is constituted as a denial of a homosexual identity, as both characters define themselves, out loud, in a Verbal Process, legitimized by a Relational Process:

...Ennis (*Sayer*) said (*VP*), ||"I (*Carrier*) 'm not (*RP atributivo intensivo*) no queer (*Attribute: description*)," ||and Jack (*Actor*) jumped in (*VP**) with "Me neither..." (*VP-Circumstance: manner: means*) ||... (Source: personal research, 2011).

Such a contradictory statement represents the dichotomy of the heteronormal patterns when Ennis rejects touching his partner's genitalia and, immediately after, have sex like an animal, expressed through *Material Process*:

...Jack (*Actor*) seized(*MaP*) [Ennis'] left hand (*Goal*) ||and brought(*MaP*) it (*Goal*) to his erect cock (*MaP-Circumstance: location: place*). ||Ennis (*Actor*) jerked(*MaP*) his hand (*Goal*) away (*MaP-Circumstance: location: place*) ||as though he (*Senser*)'d touched (*MeP: perception*) fire (*Phenomenon*), ||got(*MaP*) to his knees (*Scope*), ||unbuckled(*MaP*) his belt (*Goal*), ||shoved (*MaP*) his pants (*Goal*) down (*MaP-Circumstância: location: place*), ||hailed(*MaP*) Jack (*Goal*) onto all fours (*MaP-Circumstance: manner: means*) ||and, with the help of the clear slick and a little spit, (*MaP-Circumstance: manner: means*) entered(*MaP*) him (*Goal*), ||nothing [[he'd done before(*MaP*)] ||but no instruction manual needed (*MaP*)... (Source: personal research, 2011).

The *Material Process* performed by Ennis and Jack represent the sexual roles each other, not randomly, but identitiously and consciously, will take in the relationship. Jack accept Ennis rejection and allow him to play the active role – something never done before but no consequences were considered, they just did it, instinctively.

Assertion of homosexuality: a continuum of human desire: The representation of what was experienced by Ennis and Jack goes beyond the physical and sexual dimension of this relationship and problematizes some behavioral patterns that were considered 'normal', such as marriage (referring to Jack's proposal to buy a ranch and move in together). Next, we will see how heteronormativity can fade when the fluidity of the attributes of the masculine and the feminine in both characters rise. Regarding the feminine and the masculine, Freud (1996) says that both suppose a psychic operation that is not completely determined by the psychosexual development, and that this incompleteness is due to the idea of castration. When a boy realizes the lack of the phallus in the mother (especially), he becomes fragile with the possible loss of his own organ and tends to identify with the father, which implies a passive role by submitting himself to a model of identification (which is diferente in girls, who have already realized this absence). Castration, thus, feminizes men and women, and denaturalizes the body by inculcating the significant function on it. Thus, phallus and castration are related terms, with castration being the inscription of the lack that is signified by the phallus in the understanding of masculine and feminine.

... In a disquieting way (*Circumstance: manner: quality*) everything (*Carrier*) seemed (*RP attributive intensive*) mixed (*Attribute: quality*)... (Source: personal research, 2011).

At the beginning of the story, after herding the sheep at Brokeback Mountain, their experiences are described by the narrator through a *Relational Process*, which states that they were protected in the mountains, but not in social environments. This discomfort is justified if they were discovered, as "they (*Senser*) believed (*MeP: cognition*) themselves (*Phenomenon*) invisible (*Attribute: quality*)". Classical psychoanalysis separates sexual identity from a single anatomical bias and brings it closer to the enunciation of desire, thus, the understanding of the "male" and the "female" is not based on the biological or sociocultural perspectives, but on the relationship between active and passive energy. Since libido is a drive satisfaction, it can only be active because it is an effort to search for objects (which, for Freud, are not about objects from the outside world, but about the psychic representation of these objects). Even if we think about the situation of becoming an object, this passivity is actively produced (narcissism). In explaining the theory of bisexuality, Freud (1996) destabilizes what was previously represented as male or female. In this sense, it is not the role played in the sexual act that determines masculinity or femininity. Ennis was the one who took the active role in the sex, but, on the other hand, was tense and anxious to meet Jack after four years without News, represented by *Mental Process* (see: perception) and *Material Process* (wear, scald and pull), all expressing these (female?) characteristics: to be good looking for a date, to have a peripheral view and to act impulsively).

...Ennis (*Senser*), <<wearing(*MaP*) his best shirt, white with wide black stripes (*Goal*)>>, didn't know (*MeP: cognitive*

projects hiperphenomenon →) ||what time (*Circumstance: locaton: time*) Jack (*Actor*) would get(*MaP*) there (*Circumstance: location: place*)...

...and he (*Senser*) saw (*MeP: perception* → projects hiperphenomenon →) [[Jack (*Actor*) get out(*MaP*) of the truck (*Circumstance: location: place*)]. [...] ||A hot jolt (*Actor*) scalded (*MaP*) Ennis (*Goal*) ||and he (*Carrier*) was (*RP attributive circumstantial*) out on the landing (*Circumstance: location: place*) ||pulling(*MaP*) the door (*Goal*) closed (*Attribute*) behind him (*Circumstance: location: place*)... (Source: personal research, 2011).

Satisfaction is not only linked to the sexual issue in three different moments of Ennis' speech: (a) when he expresses a desire for sex with men and women, but emphasizes that *he thinks about Jack all the time*; (b) when he mentions that he feels bad since the day they left Brokeback Mountain ('feel' here is a copula to describe how he was) and (c) when he feels jealous at the possibility of *knowing about Jack's adventures* in Mexico, all realized by *Mental Process* (2 cognitive, 1 emotive). In (a), Ennis's bisexuality is not a denial of his homosexuality. On the contrary, the two manifestations of his sexuality coexist and are represented through a *Material Process* that places Ennis as the Actor of the action (*MaP1*), and by an existential Process, which confirms the representation of his sexual identity (*EP2*). The emphasis should not be justified only by the question of sex, as soon afterwards it becomes clear that Ennis' desire is not for sex itself, but for Jack - who, in this case, has the same biological sex as his, as we see through the transition from *Material Process* (*wring out*) to the *Mental Process* (*think*). In other words, Ennis' masturbation represents not only a physical satisfaction, but the satisfaction to achieve the object of desire – not a male figure, but Jack himself:

...I (*Actor*) like doin(*MaP1*) it (*Meta*) with women (*Circumstance: accompaniment: comitation*), ||yeah, but Jesus H., ain't(*EP2*) nothing (*Existent*) like this (*Circumstance: manner: comparison*). ||I (*Carrier*) never had (*RP attributive possessive*) no thoughts [[a doin it with another guy]] (*Attribute: possession*) ||except I (*Actor*) sure wrang (*MaP2*) it (*Meta*) out a hundred times (*Circumstance: extent: frequency*) ||thinkinabout(*MeP: cognition*) you (*Phenomenon*)... (Source: personal research, 2011).

In (b), such desire, which began at Brokeback Mountain, was first rejected by Ennis, but Jack was there, by his side. After they said goodbye and came back to their lives, Ennis started to miss his herding partner. The feeling of loss (emotion) came right away and intensely as a child who misses his protector – and there were symptoms to prove the pain – but took some more time to be understood (cognition):

...they (*Actor*) shook(*MaP*) hands (*Goal*), [...] ||then there was (*EP*) forty feet of distance between them (*Existent*) ||and nothing [[to do]] (*Existent* → *EP0*) ||but drive(*MaP*) away in opposite directions (*Circumstance: location: place*). ||Within a mile (*Circumstance: extent: distance*) Ennis (*Senser*) felt (*MeP: perception*) [[like someone was pulling his guts out hand over hand a yard at time.]] ||He (*Actor*) stopped(*MaP*) at the side of the road (*Circumstance: location: place*) ||and, in the whirling new snow (*Circumstance: location: place*), tried to puke (*MaP*) ||but nothing (*Actor*) came up (*MaP*). ||He (*Carrier*) felt (*RP attributive intensive*) about as bad [[as he ever had]] (*Attribute: description*) ||and it (*Carrier*) took (*RP attributive circumstantial*) a long time for the feeling [[to wear off]] (*Attribute circumstantial*)...

...Took(*MaP*) me (*Goal*) about a year (*Circumstance: extent: duration*) [[a figure out ||it was ||that I shouldn't a let you out a my sights]] (*Actor*)... (Source: personal research, 2011).

Ennis' desire to be close to Jack contradicts his self-sufficiency, likewise, his unhappy marriage with Alma, as well, what she knew about him: to like non-reproductive sex, the long walks taken with

Jack without taking her and their daughters, and the anxiety and affection he devoted to Jack on their first reencounter.

Finally, in (c), as Ennis did not care much about his wife, in relation to Jack, this care seems to reach the limit of jealousy – not possession, as expected by a dominant role:

...“You (*Carrier*) been(*RP attributive circunstancial*) a Mexico (*Attribute circunstancial*), Jack?” ||Mexico (*Identified*) was(*RP identification intensive*) the place (*Identifier*). ||He (*Senser*) ’d heard *MeP: perception*)...

... “What (*Phenomenon*) I (*Senser*) don’t know (*MeP: cognition*),” ||said(*VP*) Ennis (*Sayer*), [[“all them things I don’t know]] (*Inducer*) could get (*MaP*) you (*Goal*) killed ||if I (*Senser*) should come to know (*MeP: cognition*) them (*Phenomenon*)”... (Source: personal research, 2011).

The *Mental Process* (*should come to know*) endows Ennis with a power over Jack, expressed, semantically through a causative sentence, but his trying to control the partner works more as a way to reaffirm their activity towards the object of desires than his masculinity, as shown by Freud's theory of bisexuality (1996). Regarding jealousy – as well as other neuroses –, Freud (1996) says that there is never a lack of reasons to find its roots in childhood: it can come from an unhappy marriage, from the couple's disagreements or from the lack of reference of what a happy marriage is. As Ennis lost his parents early, all the models of identification and projection were absent. It reflected on his own marriage and on the possibility of living together with Jack. On the other hand, Jack was not jealous or demanding to Ennis, and, when asked about what to do with the annual meetings, he said that he had already mention the ranch and some animals breeding.

The protector role is usually performed by the dominant position in a homosexual because the more power one has more masculinity he shows, and its absence connects to feminization, insofar masculinity is a metaphor for power and vice-versa. Thus, to maintain his masculinity, Ennis expresses his wills and opposes to Jack's idea of a life together. On the other hand, as well Jack delas with that and submits to the passive role in their relation, he keeps having a very active sexual life, which is not the case of Ennis, who was not happy with Alma and did not want to be happy with Jack – but did not want to lose him as well. What did he want, then?

Readers will never know for Jack dies. Ennis decides to pay a visit to his grieving parentes and is suprised when finds out the they knew about him and about the partner their son would buy a ranch to live with. He asks to go to Jacks room and finds

...his dirty shirt (*Attribute: description*), [...] ||stolen(*MaP*) by Jack (*Actor*) ||and hidden(*MaP*) here inside Jack's own shirt (*Circumstance: location: place*), ||the pair (*Carrier*) like two skins (*Attribute circunstancial*), ||one (*Carrier*) inside the other (*Attribute circunstancial*), ||two (*Carrier*) in one (*Attributecircunstancial*)...(Source: personal research, 2011).

The occurrence of noun and adverb groups in relation to verbal ones explains the intentionality of the Material Process that has Jack as the Actor of “stealing”, “hiding” and thus protecting his partner. Later, by putting Jack's shirt inside his own, and through the Relational Process the characterizes Jack, Annie Proulx decomposes all the male and female dualism, proving that sexual roles are fluid concepts.

“Jack, I (*Sayer*) swear (*VP*)” [...] ||though Jack (*Sayer*) had never asked(*VP*) him (*Receptor*) ||toswear(*VP*) anything (*Verbiage*) ||and was(*RP attributive intensive*) himself (*Portador*) notthe swearing kind (*Attributequality*)...(Source: personal research, 2011).

Contradicting any attempt to categorize the language as something fixed or universal, this analysis shows that the discourses – literary, psychoanalytic, or any other kind – represent not only one, but

manysignificants which are not stable, because the meaning potential of a language is a way to express who we really are – as far as we are speaking, at least.

CONCLUSION

In *Brokeback Mountain*, the representation of homosexuality takes place in a dynamic perspective, sometimes reflecting a heteronormatized construction that imposes determined roles on the subjects involved in it, sometimes freeing it from this male/female dichotomy. The final metaphor in the short story makes this clear. When associated with the male-active/female-passive dichotomy, through the sexual roles played by Ennis del Mar and Jack Twist, respectively, the protagonists express a rejection of homosexual identity (*I'm not no queer/Me neither*). On the other hand, the representation of their homosexual identities can propose breaks with the heteronormatized model, when: (a) Ennis, losing his partner, *take a few steps back and look at the painting with some tears that stung his eyes*, subduing an entire virile physical constitution to emotional sensitivity (representations of femininity); and (b) Jack's representation of femininity is questioned when he takes the attitude of actually forming a relationship. In other words, Jack is the actor of a process that proposes (propose, in English, an act that, by social norm must start from man) to Ennis a *sweet life* in which they could run *a little ranch together*. We conclude by stating that homosexual relationships are a component of human life and one of many expressions of sexuality, and therefore should not be considered unnatural or abnormal, nor should they generate negative attitudes, such as homophobia, lesbophobia, biphobia and transphobia, which are representations of ignorance and disrespect with a human “being”.

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