

Papers

The ritual of ideological interpellation in LGBT Tourism and the impossibility of the desire that moves*

O ritual da interpelação ideológica no Turismo LGBT e a impossibilidade do desejo que se desloca

El ritual de la interpelación ideológica en el Turismo LGBT y la imposibilidad del deseo que se desplaza

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Keywords:

Tourism;
Discourse Analysis;
LGBT;
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Desire.

Abstract

In Tourism, the existing academic literature on LGBT tourism segment have validated market practices and presented, exclusively, as justification for this type of segmentation, the definition of an economic profile of these subjects. In this paper, we aim to problematize the LGBT Tourism segment based on the analysis of the mechanisms of interpellation of the LGBT subject as an LGBT tourist. It questions the way tourism products are promoted to LGBT people, often alluding to sex. However, it does not shy away from recognizing the search for sexual pleasure through tourist movements, but only proposes to expose the mechanisms of control of the desire of LGBT subjects through their interpellation as LGBT tourists. To do this, it takes the promotional brochure of the campaign "¡Trae tus Colores!" as the materiality from which four discursive sequences are taken to compose the analysis corpus. This campaign, supported by the Brazilian Tourism Institute (EMBRATUR), promoted Brazil as an LGBT tourist destination in December 2014 in the cities of Madrid and Valencia, Spain. The analysis of the promotional brochure is based on the theoretical and methodological assumptions of the French Discourse Analysis theorized by Michel Pêcheux, who articulates concepts from three theoretical fields: Psychoanalysis, Historical Materialism, and Linguistics. Therefore, the author brings together the concepts of subject and ideology to discuss the mechanisms by which ideology interpellates these subjects, allowing some meanings to their unconscious desire and disallowing others. This process, responsible for identifying the subject and censoring desire, produces psychic and physical displacements, interpreted here as the search for the realization of desire through travel. Assuming, therefore, that the impossibility of taking a position, as well as inscribing the desire, is what promotes the displacement of the subject, the research returns to the field of Tourism.

Palavras-chave:

Turismo;
Análise do Discurso;
LGBT;
Ideologia;

Resumo

No Turismo, as produções acadêmicas existentes sobre o segmento de Turismo LGBT têm validado práticas do mercado e apresentado, exclusivamente, como justificativas para esse tipo de segmentação, a definição de um perfil econômico desses sujeitos. Neste trabalho temos como objetivo a problematização do segmento de Turismo LGBT com base na análise

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Desejo.

dos mecanismos de interpelação do sujeito LGBT como um turista LGBT. Questiona o modo como a oferta de produtos se dá pelo mercado turístico às pessoas LGBT, frequentemente, com apelo ao sexo. Não se furta, contudo, de reconhecer a busca pelo prazer sexual através dos deslocamentos turísticos, apenas se propõe à exposição dos mecanismos de controle do desejo dos sujeitos LGBT através de sua interpelação como turistas LGBT. Para isso, assume o folheto promocional da campanha “¡TRAE TUS COLORES!” como a materialidade de onde quatro sequências discursivas são tomadas para compor o corpus de análise. Esta campanha, apoiada pelo Instituto Brasileiro de Turismo (EMBRATUR), promoveu o Brasil como um destino turístico LGBT em dezembro de 2014 nas cidades de Madrid e Valência, na Espanha. A análise do folheto promocional se filia aos pressupostos teórico-metodológicos da Análise de Discurso francesa teorizada por Michel Pêcheux, que articula conceitos oriundos de três campos teóricos: Psicanálise, Materialismo Histórico e Linguística. Por isso, aproxima os conceitos de sujeito e ideologia para discutir os mecanismos pelos quais a ideologia interpela esses sujeitos, autorizando alguns sentidos ao seu desejo inconsciente e desautorizando outros. Este processo, responsável por identificar o sujeito e censurar o desejo, produz deslocamentos de ordem psíquica e física, interpretados aqui como a busca pela realização do desejo através das viagens. Assumindo, portanto, que a impossibilidade de tomar uma posição, bem como de inscrever o desejo, é o que promove o deslocamento do sujeito, a pesquisa faz um retorno no campo do Turismo.

Palabras clave:

Turismo;
Análisis del Discurso;
LGBT;
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**Resumen**

En el Turismo, las producciones académicas existentes sobre el segmento de Turismo LGBT han validado prácticas del mercado y presentado, exclusivamente, como justificaciones para ese tipo de segmentación, la definición de un perfil económico desales sujetos. En este trabajo tenemos como objetivo la problematización del segmento de Turismo LGBT con base en el análisis de los mecanismos de interpelación del sujeto LGBT como un turista LGBT. Cuestiona el modo como la oferta de productos se da por el mercado turístico a las personas LGBT, frecuentemente, con llamamiento al sexo. No se hurta, pero, de reconocer la búsqueda por el placer sexual a través de los desplazamientos turísticos, sólo se propone a la exposición de los mecanismos de control del deseo de los sujetos LGBT a través de su interpelación como turistas LGBT. Para eso, asume el folleto promocional de la campaña “¡TRAE TUS COLORES!” como la materialidad de donde cuatro secuencias discursivas son tomadas para componer el corpus de análisis. Esta campaña, apoyada por el Instituto Brasileño de Turismo (EMBRATUR), promovió lo Brasil como un destino turístico LGBT en diciembre de 2014 en las ciudades de Madrid y Valencia, en España. El análisis del folleto promocional se filia a los presupuestos teórico-metodológicos del Análisis de Discurso francesa teorizada por Michel Pêcheux, que articula conceptos oriundos de tres campos teóricos: Psicoanálisis, Materialismo Histórico y Lingüística. Por eso, aproxima los conceptos de sujeto e ideología para discutir los mecanismos por los cuales la ideología interpela esos sujetos, autorizando algunos sentidos a su deseo inconsciente y desautorizando otros. Este proceso, responsable por identificar el sujeto y censurar el deseo, produce desplazamientos de orden psíquica y física, interpretados aquí como la búsqueda por la realización del deseo a través de los viajes. Asumiendo, por lo tanto, que la imposibilidad de tomar una posición, así como de inscribir el deseo, es lo que promueve el desplazamiento del sujeto, la investigación hace uno retorno en el campo del Turismo.

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1 INITIAL CONSIDERATIONS

In Tourism, the existing literature on LGBT market segmentation (Lesbian, Gay, Bisexual, Transvestite and Transsexual) has validated market practices and presented, exclusively, as justification for this type of segmentation, the definition of a socio-economic profile of LGBT subjects. According to this profile, LGBTs are more educated and have a higher income than the average population, do not have children and, thus, have more time and money available to carry out tourism and leisure (Angeli, 1999; Oliveira, 2002; Avena, & Rossetti, 2004; Trevisan, 2006; Dias, Oliveira, Lucian, Barbosa, & Kovacs, 2009; Sanches, Mancini, & Nascimento, 2011). Other existing references, known in the field of LGBT Tourism, are outdated in relation to the current understanding of certain topics that involve gender and sexuality studies, such as “Brazil is not a homophobic country” (Avena, & Rossetti, 2004, p. 14), homosexuality as a biological “species” (Chiochetta & Avena, 2006, p. 17), as well as gender identity and sexual orientation as synonyms (Oliveira, 2016). In this sense, Tadioto (2016, p. 40) argues that “academia debate on segments is only reproducing the results observed in market research, without due consideration”. It should be recognized, however, that not all the

references combining the topics of LGBT people and tourism have adopted a strictly market approach, some have thrown fresh light on the subject (Trigo, 2009; Lanzarini, 2013; Moreira, & Hallal, 2017).

In turn, market practices, already validated by academia, generate more data on this profile, creating a distorted stereotype of LGBT people. As a result, tourist advertising campaigns aimed at them, make an exaggerated and appealing offer around the possibility of sexual intercourse. In this sense, academia's and market's discourses feed each other. Thus understood, neither the market nor the academy aims the inclusion of LGBT people, their historical, social, political, and cultural demands, but the potential financial return that the promise of social inclusion can generate, their 'pink money'†. This is mainly due to the dominant approach in the field of tourism studies, which sees them first and foremost as a product (Moesch, 2000).

The current moment is different, other demands related to sexual and gender diversity have gained visibility, forcing us to rethink the meanings and the possibilities of existence of these subjects. In this work we aim to problematize the LGBT Tourism segment (Lesbian, Gay, Bisexual, Transvestite and Transsexual) based on the analysis of the mechanisms of interpellation of LGBT subjects as LGBT tourists. The way tourism products are marketed to LGBT people, often alluding to sex, is questioned. It is not, however, a question of denying the search for sexual pleasure through tourist movements, but of exposing the control mechanisms of LGBT subjects' desire through their interpellation as LGBT tourists.

For this research, therefore, we start from the assumption that there is not only one question able to guide the analysis, since we understand that it is necessary to problematize the way in which LGBT Tourism segmentation occurs, i.e., to ask questions in this respect and not necessarily answer them. Thus, we develop the present exposition by interweaving our theoretical framework with the materiality, with the analysis, and with the issues that emerge as the text unfolds. In doing so, we hope to have contributed to the elucidation of the processes of identification and interpellation of LGBT subjects with and by the materiality, as well as have evidenced the contradictions inherent to this process.

2 THEORETICAL AND METHODOLOGICAL ORIENTATIONS OF THE ANALYSIS DEVICE

Before the analytical exposition, we need to present the theoretical and methodological device that guides it. Discourse Analysis (DA) used in the study draws on the ideas of the French philosopher Michel Pêcheux, whose object, the discourse, is understood as “meaning effects” between “determinate positions within the structure of a social formation” (Pêcheux, 2014a, p. 81). In this way, discourse is understood in terms of the functioning of language making sense, the way in which the text signifies, and not what it signifies (Orlandi, 2010).

To this end, Pêcheux articulates distinct theoretical fields which were already producing the meaning effects he wanted: the Historical Materialism of Louis Althusser in his rereading of Karl Marx's work “as a theory of social formations and of their transformations, and as a theory of ideologies” (Pêcheux, & Fuchs, 2014, p. 160); the Freudian psychoanalysis updated by Jacques Lacan, as “theory of subjectivity” of the subject (Pêcheux & Fuchs, 2014, p. 160); and the non-reductionist aspects of language, stemming from the structuralist movement in its heyday (Henry, 2014), with Saussurian Linguistics as a “theory of both syntactic mechanisms and processes of enunciation” (Pêcheux & Fuchs, 2014, p. 160).

In the meantime, Althusser (2003) posits that “practice can only exist in and under an *expressão* ideology” (p. 93) and that, therefore, individuals are always interpellated as subjects. The shift from the concept of individual to that of subject, constituted in the relation with the symbolic through history is, therefore, the contribution of Psychoanalysis, since this subject affected by the Real of history and language does not have “control over the ways they affect him. This is to say that the discursive subject functions by the unconscious and ideology” (Orlandi, 2010, p. 20). In this line of thought, Pêcheux (2014b) considers as the discursive subject the one interpellated by ideology so that language makes sense, so that he can say and be said, there is no discourse without a subject or a subject without ideology.

From the reflections of Campos (2010, p. 41), who draws on the Althusserian perspective, to think of advertising as “a ritual of ideological interpellation of the dominant system, a practice of maintenance and reproduction of capitalism” we took as materiality for De facto a realm of history é mais analysis the brochure of the promotional campaign “*¡Trae tus Colores!*” (Bring Your Colors!) (Guiya Editora, 2014). This campaign, supported by the Brazilian Tourism Institute (EMBRATUR), promoted Brazil as an LGBT tourist destination in December 2014 in the cities of Madrid and Valencia, Spain. We selected this campaign as the object of analysis because of the period in which this research began. Consequently, the data and information used throughout the text have as time frame the period of the campaign.

We acknowledge, however, that the interpretive and reflective views on materiality and on this text, specifically, are not limited, or disregard, more current contexts as of 2015. We also acknowledge that the promotional material analyzed was produced by Guiya Editora in partnership with Palco – Comparitaria Primeira de Talentos (Guiya Editora, n.d., n.p.). The latter, in turn, at the time of the campaign had a contract with the Federal Government. The conditions of production of the promotional material, therefore, are manifold and crossed by different places in the structure of social formation, places over which we do not have control and whose evidence of meaning are not totally transparent to us. For this reason, the device selected for the elaboration of this work is also justified because it allows us to assume that the interpretation and analysis takes place in the relation between analyst and materiality, a relationship that does not aim to dominate the meanings at play, but to approach their construction processes.

In this sense, discourse analysts are responsible for constructing their own devices of analysis, guided by theoretical and methodological assumptions that support them, but not only. The analysis begins at the same time as the process of defining the corpus, taking into consideration the specific characteristics of the materiality of analysis, the objective, and even, the analyst's personal path. The theory only leads to “the relationship of the analyst with his object, with the meanings, with himself, with the interpretation” (Orlandi, 2010, p. 64). That is, the analysis is always the analysis of analysts under their conditions of production.

Thus, throughout the process of analysis, the necessity of constant “coming and going between theory, consultation of the corpus, and analysis” arises (Orlandi, 2010, p. 67). This process of slipping carried out by the analyst is what allows him, from a descriptive and interpretative gesture, to formulate other possibilities of saying what is enunciated in the materiality and, thus, to apprehend the process of meaning production, since there will always be “a 'possible' other that constitutes it” (Orlandi, 2010, p. 79), another possible meaning. In this continuous return from materiality to the theoretical device, “the analyst weaves the intricate relations of discourse, language, subject, meanings, articulating ideology and unconscious” (Orlandi, 2010, p. 80). This is the way we outlined the methodological process of this analysis.

Because of the reading and interpretation movements that we establish in relation to the materiality of analysis, we tried to think about the set of imaginary formations that slips made possible to infer, from the concept proposed by Pêcheux (2014a). This concept is assumed because of the objective of problematizing the modes of interpellation of the LGBT subject as LGBT tourist, i.e., the interplay of forces (and meanings) involved in the production of this (symbolic) interpellation by the (imaginary) identification of the subject with materiality, without determining who or what occupies the place of enunciation. In interpreting this concept, Campos (2010) says the imaginary formations:

[...] manifest themselves in the discursive process through the anticipation of relations of force and meaning. In anticipation, the sender projects an imaginary representation of the receiver. From this representation establishes their discursive strategies, in a game of mirrors of subjects and reserved positions in the structure of the social formation that determine the discursive conditions of production, defining the position occupied by the subjects in the discourse. (p. 92)

The subject in DA is this positioning (symbolic), made from an (imaginary) identification. Imaginary identification because it is the one from which the subject is alienated by the evidence game, of himself and of meanings, produced by his subjection. For Pêcheux (2014a, p. 81) the imaginary formations can be understood as the “determinate positions within the structure of a social formation, ... marked by identifiable differential properties” and which are “represented within the discursive processes in which they are brought into play “. That is, what functions is “a series of imaginary formations designating the positions which A and B ascribe

to themselves and to one another; the image they have of their own position and of the position of the other” (Pêcheux, 2014a, p. 82), as shown in Frame 1.

Frame 1 – Imaginary formations

Expression designating imaginary formations	Signification of expression	Implicit question “the answer” to which subtends the corresponding imaginary formation	
A	I _A (A)	Image of position A for the subject placed at A	“Who am I to talk to him like that?”
	I _A (B)	Image of position B for the subject placed at A	“Who is he for me to talk to him like that?”
	I _A (R)	A’s “view” of R	“What am I talking to him about like that?”
B	I _B (B)	Image of position B for the subject placed at B	“Who am I for him to talk to me like that?”
	I _B (A)	Image of position A for the subject placed at B	“Who is he to talk to me like that?”
	I _B (R)	B’s “view” of R	“What is he talking to me about like that?”

Source: The authors, adapted from Pêcheux (2014a, pp. 82-83).

Pêcheux (2014a) considers the existence of imaginary formations as a presupposition of every discursive process, since they result from “earlier discursive formations (deriving from other conditions of production) which no longer function but which have resulted in the adoption of implicit positions guaranteeing the possibility of the discursive process [...]” (p. 85). Therefore, the perception of the referent (R), of the other (B) and of itself (A) “is always traversed by an 'already-heard' and an 'already-said' which gives the imaginary formations that have been uttered its substance” (Pêcheux, 2014a, p. 85).

In terms of the methodological process, we understand that the presentation of some initial theoretical aspects is necessary, because they appear throughout the text. For now, we examine Indursky's (2008) formulation about the subject in DA. According to the author, the subject “is not at the origin of the speech, because he is doubly affected. Personally, and socially. In the constitution of his psyche, this subject is endowed with unconscious. And in his social constitution he is interpellated by ideology” (p. 10). In this way, we need to address the notions of subject, unconscious, and ideology, so that we can reflect on the positions and meanings that are brought into play in our analysis.

In keeping with Freudian incursion into the unconscious and its functioning, it is assumed that the unconscious is not a ready or given concept, but that it is shown through the subject and therefore exists when the subject fails, stumbles and/or when all that the subject does not control appears, emerges, rebounds on its surface. As the psychoanalytic theory proposes, the subject fails because he is constituted by a primordial lack that makes him desire and, at the moment when the lack sets in, is when the unconscious is structured (Lacan, 2016).

The understanding of the unconscious as a structure is Lacan's (2016) structuralist reinterpretation of Freud's work and of this concept, meaning that to gain access to language, the subject had to give up his condition of primordial wholeness experienced vis-à-vis his mother, where nothing was lacking. This lack is, thus, what causes desire to arise, but desire is different from necessity. It is the desire for wholeness, that is, of the (re)encounter with the idealized mother. Therefore, the object of desire, while it is elusive and remains hidden, because it cannot be (re)encountered, refers to the very cause of desire (Lacan, 1992).

In the impossibility of this (re)encounter, the subject channels his drives to objects that require little investment of energy, i.e., to other objects that allow partial satisfaction of desire, to the detriment of those objects of high investment, i.e., that cause him greater suffering for he can never satisfy the original desire (Freud, 1905/1996). This process, in Psychoanalysis, is called displacement (Freud, 1901/1996c). This in no way means that experiences of displacement cannot cause suffering, only that they present themselves as a possibility of partial gratification of an unconscious desire.

Displacement, therefore, is the psychic process by which unconscious contents can, even if partially, be gratified, manifested, appeared, enjoyed. The displacement is understood by Lacan (1998, p. 515) as “the transportation of meaning that metonymy demonstrates and that, since its appearance in Freud, is presented as the most appropriate device of the unconscious to outwit censorship”. This means that displacement is the transportation of meaning of the primordial desire to a metonymic object of desire (Lacan, 1999), by which the subject can achieve some drive gratification, beyond what regulates/censors his desire. Here the power relationship between censorship, ideology, and desire stands out. That is, psychic displacement is a form of resistance to the interpellation of the subject of the unconscious, by which desire is controlled.

In this sense, the unconscious desire to re-encounter the lost object is directly related to ideology and language, since ideology is responsible for regulating/censoring the possibilities for us to symbolize our desire and, therefore, for appropriating the objects of partial gratification of desire and saying where we can achieve *jouissance*. This *jouissance*, in the context of this analysis, can mean many possibilities of gratification of desire, such as traveling, consuming goods and services, breaking everyday life, freeing oneself, restoring energies, expressing one’s sexuality, having their colors “recognized”, etc.

Desire, therefore, is interpreted here as that which moves the subject toward something, a metonymic object that marks this desire, but that differs from a need. The latter belongs to the order of satisfaction, generated by corresponding objects as, for example, food meets the nutritional needs of the body. Desire is the desire of fulfillment, of the order of the repressed, therefore, of what is not known, and can only be partly gratified by the hallucinatory fulfillment of this desire, as in dreams, or by its unfolding through fantasy (Freud, 1900/1996a). In this eternal cutting and moving, the subject does not displace only physically in time and space, but he displaces physically in time and space because of a process of psychic displacement, an unconscious process that causes him to move toward something, even without knowing what.

Ideology is understood as “a ‘representation’ of the imaginary relationship of individuals to their real conditions of existence” (Althusser, 2003, p. 85), i.e., ideology is not the real representation of the system that operates on people’s lives, but the imaginary relationship of these people with the real relationships under which they exist. With this conception, Althusser (1999) tells us that, in the common sense, ideology is a conception of the world, but that such a conception does not correspond to the concrete reality and, therefore, it is an imaginary conception.

In order for the subject to move, we see through Pêcheux (2014b, p. 138) the common characteristic of the two structures, ideology and unconscious, when he says that both of them dissimulate “their own existence inside their very functioning, by producing a fabric of ‘subjective’ evidence”. For him, it is at this point of evidence that the delineation of a materialist theory of discourse begins, comparing the evidence of the existence of the subject, as the origin or as cause of himself, with the evidence of the transparency of language, which determines that what is said could only to be said and meant in a way. This evidence game is called ideological effect, referring to the concept already proposed by Althusser (2003) and extended by Pêcheux (2014b).

In this relationship between evidences, the evidence of the subject and the evidence of meaning is where the interpellation is. Through ideological interpellation, understood as an illustration of the “theater of consciousness” (Pêcheux, 2014b, p. 140), we can resume the notion that individuals are always subjects, since they are always interpellated by ideology. It is through the interpellation that the subject is summoned to identify himself – symbolic and imaginary identification – as a tourist, so that he moves.

3 “¡TRAÉ TUS COLORES!” OR BETRAY YOUR COLORS?: PROBLEMATIZING LGBT TOURISM

For this exposition, we have selected four discursive sequences (DS), slices of materiality experienced in the form of strangeness. The discursive sequences that compose the corpus of this analysis are numbered sequentially as DS1, DS2, DS3, and DS4.

The first slice of materiality is the cover of a promotional brochure, where the first two discursive sequences are located. DS1 is the background image on the top half of the page (Figure 1) and DS2 is the two images that share the bottom half of the page (Figure 2).

The image that occupies the top half of the cover, DS1, shows a plaza at night and therefore lit by artificial light. The brochure does not identify the city depicted, so we assume that this plaza is surrounded by commercial establishments and further to the bottom there are tall buildings. As we look beyond the plaza, the lights fade into the background until darkness. The light draws all attention to the plaza as a place of identification. Those who occupy the darkness in the image do not belong to the plaza and vice versa.

Figure 1 – Discursive sequence DS1



Source: Guiya Editora (2014, p. 1).

The image in question, therefore, makes explicit the place offered for appreciation and/or visitation, the plaza. More than that, the plaza as that which is in itself and makes visible, where we can see and be seen. The plaza, as a field of symbolic exchange, along all its historical, social, and cultural materiality, is linked to an imaginary of (co)existence, being together (Gastal, 2006). As public places, plazas have a great flow of people during the day, they are used to the practice of physical exercises, shelter from the sun under the trees, rest, leisure activities or simply as a pathway. In different cities, in different places, plazas assume different uses, but never cease to be places of interaction between subjects.

Instead of thinking the image as discourse, we dare to go beyond. In line with Orlandi (2004), we propose to think of the represented place, the plaza, as a discourse, which is meaning effect (Pêcheux, 2014a). More specifically, we propose to think of the plaza as a discourse that speaks to/from LGBT subjects. We start by questioning: why a plaza? Why a plaza at night? What meanings are mobilized around this place? How important is a plaza to occupy half the leaflet of a promotional action aimed at LGBT subjects? What is the relation of meanings between a plaza at night and LGBT subject?

From these questioning, we started to write on a sheet of paper, containing this image, everything that came to our mind. The words that arose were: plaza, night, prostitution, sex, nature, instinct, *heavy petting* (sic), violence. These words are related in the significant game instituted by an imaginary. While these words relate the body of the subjects producing meanings on the plaza, the latter produces meanings on the subjects' bodies. Natural environment in the middle of the urban concrete, the bodies that transit through the plaza come into contact and mix their nature, because they are part of it. This relationship between the natural and instinctual remains repressed in the urban environment through plazas, where it is possible to (re)encounter the drive.

In this instinctual place, the inscription of the subject torn between the order imposed by the urban routine and the intrinsic disorder of the drive. The plaza becomes the place of inscription of the impossible, censored, marginal desires. The plaza becomes the stage for the drive and real, therefore, of the uncontrollable. A place where the business of prostitution can only be invisible, place of affective and sexual relationships for all impossible sexualities, place of drug addiction for those who find in the hallucination the escape from daily suffering, place of housing for those expelled by private property, place of cultural practices inappropriate for houses of culture and high-performance sports centers. The plaza, in its essence and historical materiality, is the place for vagrancy par excellence. And since:

The bodies of the subjects are attached to the body of the city and these are signified by that connection. And they are so intertwined that the destiny of one is not separated from the destiny of the other, in its various and varied dimensions: material, cultural, economic, historical, etc. The body of the subjects and the body of the city become one. Our urban body, which is textualized as a city body, occupies a space and is occupied by it (Orlandi, 2011, p. 695).

Dialectically, we interpret the plaza as a space of control of the subject's desire for the dominant ideology that offers him as an object of desire. The night represents the censorship of what cannot be seen in daylight, so that there is no disturbance in the organization of the fictional social imaginary, thus ensuring the impossibility of a symbolic re-elaboration of unauthorized desires. Around the plaza the signifier of power is *glued* (sic), because it is around the plaza that the public institutions and the church will be positioned watching what takes place in it. The plaza as the metaphor of surveillance/control/censorship over the subjects' desire.

Directing the look to the lower half of the cover, where DS2 (Figure 2) is positioned, a composition of two images occupies it. The first image, in the lower left corner, has in the foreground a fragment of the rainbow flag over the sand of a deserted beach, without people. In the background, there is the sea and a mountain against a blue sky, some clouds, and intense sunshine.

The second image, located in the lower right half of the cover page, shows what can be interpreted as a LGBT Pride Parade. It is a large thoroughfare, filled with people, who may or may not be LGBT, surrounding a vehicle used for sound reproduction, on which are also people, probably representatives of the LGBT Social Movement, organizers of the event, political representatives, artists and/or performers. All these people and equipment go down the avenue, preceded by a giant rainbow flag, symbol of this movement. The flag is the only element that allows us to identify in the image the representation of a LGBT Pride Parade, without which, in the Brazilian context, it could depict the carnival.

Figure 2 – Discursive sequence DS2



Source: Guiya Editora (2014, p. 1).

Both images share the bottom half of the page. Both images depict a rainbow flag in the foreground, side by side, so that one flag is the extension of the other. Moving from one to another and seeking to understand the relationship between them, we perceive what differentiates them: the first image has no people, the

second a multitude of people. Empty and crowded, deserted and busy. What dialogue do these images establish between themselves and with the subject? And why?

We started with the same method as in the analysis of the plaza's image. From the questioning about the dialogic relationship between the empty and the full, the deserted and the occupied, we wrote all the words that came to mind on a sheet of paper with the DS2 printed on it. On the beach image we wrote: beach, nature, desert, heat, isolation, exposure. About the image of the Parade we wrote: party, crowd, diversity, bodies, disorder, indistinct, visibility. From these words, we established the significant traits that dialogue between them.

The opposition empty-full, deserted-occupied, slips into the relationship between the visible and the invisible. The empty and deserted space refers to the idea of isolation, free of disturbance and of people who disturb whatever the subject's action is in that place. At the same time, the isolation exposes the isolate because this is more visible and identifiable when detached from the full and occupied space. In turn, the full and occupied space refers to the idea of seeing and being seen by all, therefore, of the visible. However, in the crowd, the collective whole takes the position of the singular, making the subject indistinct, unidentifiable, erased by the whole. The subject's desire, visible or invisible, becomes controllable, contrived, manipulatable.

The enunciator plays with the possibilities of desire of the LGBT subject, anticipating them in his imaginary representation, symbolizing them in what it enunciates. All the cover images (DS1 and DS2) mean both visible and invisible by concealment or exposure of the subjects' bodies. The images represent the spaces regulated for the inscription of the subject. For the enunciator, it is evident that the images represent LGBT subject's way of life: night, (ex)position, party, interaction. Bodies that interact and (ex)pose themselves, at night and at the party. They (ex)pose themselves because they cannot (im)pose themselves. For the subject interpellated, subjection appears as the only possibility of jouissance, through the play of evidence of the self and meanings, by the acceptance of self-recognition in the image formed by the desire of the Other. This Other in the field of Psychoanalysis and in our analysis represents the symbolic order and not another subject.

If the subject's body is tied to the body of the city (Orlandi, 2004), if subject and city mutually create and signify themselves, the city's supply to the subjects represents in itself the alienation of the subject before his own reality. The subject has the illusion that he can achieve the fulfillment of desire, because his identity is externalized in the image of his double. This intricate weave establishes the imaginary identification of the subject with the prospect of jouissance through the Other, guaranteeing the ignorance of its total dependence on the Other (Žižek, 1992).

Finally, we return to the questions that imply the imaginary formations proposed for this analysis. The anticipated image of the subject placed at B for the enunciator, $I_A(B)$, is apparent in the background images on the cover (DS1 and DS2). In asking the question "who do you think a LGBT is to talk to him/her like that?", You can see that the places represented by the images mobilize crystallized signifiers in the social imaginary about censored desires. The plaza at night, the empty beach, and a crowd of people around a sound truck, reproduce the sexualized stereotype of the bodies on display. Exposed bodies are subjected to the interaction of one another as the fragment of desire allowed to them. Controlled by $I_A(A)$, these bodies need, at the same time, to be erased, because they rebel against the established principle of identity. Therefore, since it is not possible to totally deny the inscription of their desires, you being who I think you are ($I_A(B)$), I allow you to be, but only at night, in empty places or in the crowd. That way I guarantee you will not be bothered, nor will you bother anyone.

On the second page of the brochure, a composition of geometric figures, triangular and colored in the background, and a centered whiteboard are presented. The whiteboard is used as the box in which a four-paragraph text is written. For purposes of analysis, we will take only the text as discursive sequence DS3, which we will look at next. The DS3 text is the following:

DS3: La diversidad en Brasil está presente en la música, la gastronomía, la geografía, la cultura y en su gente. Muy orgullosos de esa pluralidad, lo invitamos a conocer un país alegre, moderno y grandioso.

Somos una de las mayores economías del mundo, una sólida democracia, con bellezas naturales y grandes ejemplos de la creatividad humana en varias áreas.

*Las ciudades de Rio de Janeiro, Brasília y Belo Horizonte son pruebas de ese país **fuerte, encantador** y cada vez más **inclusivo**.*

*Somos una **nación de colores**, del arcoíris, símbolo internacional del segmento LGBT. Y será un gran honor recibir **su energía, su diversidad**, en fin, **¡sus colores!** (Guiya Editora, 2014, p. 2, emphasis added)*

We highlighted in DS3 a set of predicates used by the enunciator to describe, in the first three paragraphs, qualities conferred by him to Brazil. We also highlight in the last paragraph three other predicates that relate to the qualities attributed by the enunciator to the subject to whom the utterance is addressed. Finally, we emphasize the expression “*nación de colores*”, (nation of colors), as the expression that establishes a relation of connection between the predicates that come before it with those that come after.

Brazil is presented as the country of diversity, plurality, joy, modernity, grandeur, beauty, creativity, strength, enchantment, inclusion, i.e., as the nation of colors. The LGBT individual is described as having energy, diversity, and color. This set of adjectives form a paraphrastic family within DS3. Either isolated or together, these adjectives lend themselves to describing both Brazil and LGBT subjects, therefore slidable. It is, as Pêcheux says (2014a, 167), “within this family that a meaning effect arise, along with the relation to a referent that this effect implies.” Our referent here is Brazil.

Brazil, as a referent, is only the object that complements the verb to be. Who performs the action of the verb is the subject, in this case the LGBT subject. Thus, the meaning effect produced by this matrix, implies that the LGBT subject is Brazil. It also implies that if the LGBT subject is Brazil, it is also everything that Brazil is. The paraphrastic relation, in this way, says to the subject that he is this and not something else (self-evidence), as well as that Brazil is that and not something else (evidence of meaning).

Attached to the evidence game, the subject is interpellated in the fabric of symbolic and imaginary identifications. Symbolic because it reflects the reason why I identify with what I would like to be, that is, when I try to symbolize my desire. Imaginary because it translates what I would like to be in order to be loved, that is, when I try to symbolize the Other's desire that, not being my desire, unfolds in a fantasy (Žižek, 1992). It is in this fabric, produced by the paraphrastic relation, that the meanings capable of promoting the identification of the subject with the utterance and, therefore, his subjection, are produced.

Therefore, while the subject identifies with Brazil, he forgets that he is identifying with the statements erased about him. While the subject identifies Brazil with his own predicates, he forgets that there are other possible predicates about Brazil that would not have the same effect of meanings about him, i.e., other not so good characteristics. As an example, we can cite the fact that Brazil ranks first in the world in the rate of anti-LGBT murders in 2013 (Grupo Gay da Bahia, 2013) and 2014 (Grupo Gay da Bahia, 2014) and, to date, violence against this population is not criminalized in Brazil.

The enunciator, also subjected to the ideology in which he is inscribed, by uttering the characteristics of Brazil, is uttering the characteristics of the LGBT subject by anticipating the image of this subject from the place it occupies ($I_A(B)$), but also from his point of view on the referent Brazil ($I_A(R)$) and his projection on the LGBT subject's point of view about the referent Brazil ($I_A(I_B(R))$). From these anticipations, the enunciator is authorized to select, among the possible and impossible utterances, those who will produce the meaning effect necessary to the identification of the LGBT subject with Brazil and, in addition, to the interpellation of the LGBT subject as LGBT tourist, whose highest expression is in the form of its physical displacement.

As the last part of the corpus, we present page twenty-two of the promotional brochure. In the background there are five images. It also presents a whiteboard that overlaps the background, functioning as text box, where two paragraphs are written. We will not consider the images as discursive sequences in this analysis. We take the text in the whiteboard as DS4, shown below:

DS4: *¡Las opciones de locales LGBT son muchas! **Saunas, clubs, tiendas, bares, cafeterías...** Para pasar increíbles momentos en **Brasília, Belo Horizonte (BH)** y **Rio de Janeiro**, se ofrecen guías completas impresas conteniendo mapas, descripciones, precios y horarios de funcionamiento de los **establecimientos arcoíris**.*

*¡Y más aún! Las ciudades de **Florianópolis (Floripa)**, **Salvador**, **Recife** y **San Pablo** también cuentan con esas guías impresas. Todas forman parte de la primera red nacional de guías de **turismo gay** en Brasil, lanzamiento de la Guiya Editora. (Guiya Editora, 2014, p. 22, emphasis added)*

The emphasis we added in DS4, more specifically those in the first paragraph, refer to what has already been presented in the analysis of DS1 and DS2, such as censorship of the subject's desire. In the cover images, the confinement of the subject's desire in the public space, in its historical materiality that signifies and is signified by the subject. In this sequence, DS4, the confinement of the subject's desire in the private space, allowing *jouissance* by turning the subjects' life into commodity fetishism (Marx, 2017).

We mean that if the unconscious is structured around a lack and this causes the subject to desire, the desire can be interpreted as the product of the subject's unconscious work around this primordial lack. If this is possible to be considered, we can also consider that the transformation of the unconscious desire into commodity, i.e., the attribution of a value of exchange on this desire (translated as a disposition or motivation for consumption) represents the fetishization of the subject's desire. It is necessary, however, to consider that, being unconscious and not known by the subject, the desire is not symbolic, implying that the fetishization process affects the alienation of the subject before the product of his unconscious work, that is, the concealment of the real realm not symbolizable around a fantasy.

For what reason do we return to this reflection for the DS4 analysis? Because *las opciones de locales LGBT* (the options of local LGBT), in addition to the confinement of LGBT subjects, represent the fetishization of the subject's unconscious desire, alienated as consumer, or even as tourist. They also represent the observation of tourism operating by a spectacle logic, since it “corresponds to a concrete manufacture of alienation. [...] The more his life [of man] is now his product, the more he is separated from his life” (Debord, 1997, pp. 24-25).

By directing the ghetto to the logic of consumption, the historical materiality of the constitution of these places as places of political, historical, cultural, and social resistance of LGBT subjects is retracted by the concealment of reality that corresponds to it, through the fetishization of desire and alienation of the subject. This simulacrum of spectacle is how Tourism ensures the conditions of reproduction of capitalism, anticipating what the subject will see, hear, eat, consume, etc. The spectacle is the “omnipresent affirmation of the choice already made in production and its corollary consumption” (Debord, 1997, pp. 14-15).

The places depicted refer to the imagery of the search for sexual experimentation, either through the aestheticization of the beautiful (*tiendas*), the arrangement of bodies in interaction/contact (*bares, cafeterías*), or by the indirect offer of sex (*saunas, clubs*). All these places are a (pre)disposition for the act that defines dissident sexuality, i.e., sex. The LGBT subject is, therefore, enunciated from the anticipation to the image of a stereotype marked by the stigma of his sexuality ($I_A(B)$), because this is what it is all about. Or, as Soares (2006, p. 36) puts it, “all meanings refer exclusively to issues related to sexuality [...]. The homosexual is his sex, nothing else.”

One wonders what meaning effect we might have if the sentence in question referred to the following: there are several options for heterosexual places! Saunas, nightclubs, shops, bars, cafes ... In stating “the heterosexual goes to the sauna” and “the gay goes to the sauna”, the signifiers mobilized to the term “sauna” correspond to diametrically different meanings. It is obvious that heterosexuals go to saunas for aesthetic, leisure, or relaxation reasons, on the other hand, it is obvious that gays go to saunas for *heavy petting* (sic) and casual sex.

We are surprised by the suggestion of a segment of heterosexual tourism, since, as Soares (2006) proposes, heterosexuality is treated as an axiom, unquestionable ($I_A(A)$), and consequently its antagonistic position will occupy the position of doubt, questioning. Heterosexuality is enunciated as normal, as the standard, to the point of not being questioned. A LGBT tourism segment does not seem strange, precisely because these people occupy positions of abnormality, which would justify their “treatment” in a distinct, separate, segmented way. However, a heterosexual tourism segment would be strange, because everything is permitted to heterosexuals, including attending LGBT sites.

The meanings slide because the positions occupied by the subjects involved belong to different discursive formations regulated by the same capitalist ideological formation. Different discursive formations because that which is permitted to say in one position is not permitted in the other. Same ideological formation, because the existence of one presupposes the existence of the other, that is, the permitted discourses in both

take antagonistic positions. It is the possibility of sliding meanings between one and another position that shows the regulation of the utterance by the ideological formation.

4 FINAL REMARKS

It is necessary to (re)take the place of criticism in Tourism from the recognition of a historical process that did not break with its founding ideology and that, therefore, did not break with the speech that speaks of the subject before the subject speaks. It did not break with this place that utters the subject's travel motivation as a need to escape, to liberate himself, to leave in search of himself, etc., but that does not question why the subject needs to escape, to free and find himself. It is necessary to (re)take the place of criticism in Tourism from the recognition of a historical process that forged it as a non-place for the subject. There is no Tourism without interpellation and there is no interpellation without identification, the subject is interpellated as a tourist and this is how the displacement makes sense.

While the discourse in the field of Tourism assigns the subject the motivation to travel, a behavior, and profile of consumption, it denies the subject the possibility of inscribing his desire. It denies because it anticipates not only the projection of this motivation, behavior, and profile, but because from this it says where the subject can desire and enjoy, dissimulating the subject's own reality and the reality of the places that will be visited by him.

In this sense, market segmentation constructs a tourist profile as a way of talking about the subject, of questioning him, of identifying him. The image that the Other offers the subject to say what the subject needs to be in order to be loved, accepted, respected, not violated. This projection is only an image, which does not produce real, but can be re-symbolized from it. This is the shock we sought here. Unless academia understands tourism exclusively as an economic activity of distributing capital around the globe, there is no other way but to break with the assimilation of the discourses produced by the market to the detriment of the academia's capacity to produce them.

Generally, scientific productions based on logical-mathematical research models, of supply and demand, do not problematize discourses about the services offered to LGBT tourists, only that it is advantageous to offer them some type of service. On the contrary, we question the academia and market: what kind of activity, service or product cannot be offered to LGBT because they relate affectively and sexually to same-sex others or because they have a different gender expression/identification than the one established and standardized?

We emphasize that, when we propose the problematization of LGBT Tourism, the question is not about denying the search for the sexual pleasure of LGBT subjects, but to problematize the production of this demand, as a form of sexual control of LGBT subjects. To problematize the interpellation of these subjects as tourists for the appropriation of their own psychic, cultural, social, or historical productions. It is necessary to perceive that the position of enunciation of the tourist discourse, in the symbolic weave established by the game of the imaginary formations, mobilizes the meanings from which the tourist supply will always anticipate and project the image of the subject to which the enunciation is directed. That this anticipation is the fetishization of the unconscious desire of this alienated subject into consumer. Fetish that scripts, segments, offers, motivates, etc. Disengaged from his reality, the subject is imprisoned in a fictional script that feeds back on a modest reproduction.

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