

After the fashion passes, my identification remains! Consumption patterns and identity construction of homoaffective clothing

Tonny Kerley de Alencar Rodrigues¹ & Lísia Maria Monteiro Ferreira²

Abstract

Clothing is a way of expressing, through verbal testimony, patterns of cultural principles, and being able to understand consumer behavior. Thus, through the interfaces of a symbolic product, it is possible to perceive the identity construction that individual sex press to fight against social discrimination and exclusion. Research has the study aims tounderst and the symbolic representations present in the consumption of clothing by homosexuals. Based on a qualitative approach, centered on the subjectivity of symbolic cultural meanings and supported by the family of theoretical perspectives that make up the CCT (Consumer and Culture Theory), in-depth interviews were conducted with homo-affective consumers and analyzed with Spiggle's methodological proposal (1994). The main findings found were that individuals have their own style when choosing a clothing, and try to make a mix of accessories and clothing to be able to suit their personal taste, so clothing is understood as a language and can express communication, for stimulate the individual's tactile and visual relationships. Given this, the body also represents a way of expressing identity, whe ther through piercing or tattoos.

Keywords: Consumption, Clothing, Homoaffective, Ownstyle.

Introduction

Modern consumption is a historical artifact, cultural categories are fundamental coordinates of meaning. Therefore, they represent basic characteristics to divide the world of the phenomenon, so cultures will specify the categories of time and space to create the human community and distinction of class, gender, age, occupation and status (Mccracken,2007). In the past, status was related to the ability to perform feats, however, after the consumer revolution, possessionofconsumergoodsbecameassociatedandwealthstartedtobehonoredbytheowner (Veblen, 1966).

Consumer goods products serve as sources of information about the individuals who consume and help to understand the symbolisms and meanings they represent to the consumer. In England in the sixteenth century there was a strong influence of conspicuous or ostentatious consumption, with strong dominance of the Elizabethana family and a new element for changing the pattern was integrated, that is, the patina was replaced by fashion, the objects do not need to have a character of longevity, but now they include the novelty (Mccracken, 1990).

Thus, the fashion pattern begins to be inserted and is considered the most characteristic feature of consumer culture, because what I decided on fashion is the process of change, the variations and the new (Belk, 1988; Campos et al., 2005). The first major change in dress took place around 1930, but the fashion of the contemporary world had its best-known features in the 18th and 19th centuries, and so it is considered one of the first dimensions of individualism (Lipovetsky, 1989).

Clothing helps people to express themselves when choosing a certain type of clothing. In this sense, the public through the brand manages to relate on an interpersonal level and establish meanings and emotions through the use of clothing, because when it is an inanimate object, it can express itself through personalization (Aaker, 1998; Gobé, 2002).

Through the brand the consumer determines a preference and is part of the identity so that he can compose the individual's life style.

¹ Ph. D. COPPEAD Graduate Business School- lrakt@ig.com.br, Professor atthe UNIFSA – Centro Universitário Santo Agostinho

² lisiamonteiro2015@outlook.com, UNIFSA – Centro Universitário Santo Agostinho

Homo-affective uses clothing to be able to express identity and symbols to differentiate, however, with the growth of the LGBT public it produces a market effervescence and contributes to the increase in the clothing segment (Nussbaumer, 2001).

Based on this problem, this study sought to answer the following question: how do they fit and inter (relate) as symbolic representations of clothing consumption by homo-affective? The study aims to understand the symbolic representations present in the consumption of clothing by homosexuals.

Other studies explored homosexual and heterosexual clothing preferences and shopping behavior of university students (Snezek, 1986), another that investigated how the fashion brand influences the process of identity and lifestyle formation (Santos et al, 2017) and another on the dependence of clothes on homosexual and heterosexual consumers (Dood., et al, 2005) but none so far has discussed the meaning associated with the consumption of clothing by homo-affectives.

The study can help companies to understand how to reach these consumers, in order to identify the demand of the homo-affective public and invest in products that this segment prefers to use, that feel valued and have visibility in the market, through marketing strategies. Thus, as a theoretical justification, it is also possible to have a greater understanding of homo-affective culture, which has historically been marked by prejudices, discrimination, stigmas of marginalization and helping to insert this audience in to the consumer market.

The next section consists of the theoretical framework, which addresses the consumption of homosexuals, consumption of clothing and the consumption of clothing in homosexuals. The following section details the method used in the research, explaining its characteristics as qualitative, applied, exploratory and within-depth interviews. In the penultimate section, there are the main findings of the research that explore: a) Own style; b) Clothing as a language; c) Body as language and d) Brand. Finally, the final considerations are presented.

Theoretical Reference

2.1 Consumption of homosexuals

Consumption is the result of social, economic and cultural changes in the West, this transformation took place from the consumption revolution that represents not only changes in tastes, habits and shopping preferences to choose some material good, it represents a cultural change in consumption that it modifies the concepts of society, individual, family and state, thus representing the inner aspects of its users (Mc Cracken, 2007).

In this context, consumption is a continuous process that involves, in addition to exchanging money for a commodity, it includes consequences, experiences, before, during and after purchase (Hirschman, and Holbrook, 1982). Therefore, through the symbolism and meanings of consumer goods, it is possible to understand why these people consume (Belk, 1988). When referring to consumption patterns, he highlights that homo-affectives spend more compared to hetero-affective, in relation to cars, restaurants, clothes, perfumes, electronic products, among others (Nunan, 2003).

With the progress and achievements of the LGBT movement, entrepreneurs had a new perception of this segment to bet and invest in entertainment, leisure and tourism (Guerra, 2013). The group of homosexuals are looking for good quality and differentiated products, depending on the segment they spend twice the average of other consumers (Bonfanti, 2011).

Most of the time they do not have children who consequently double their income when compared to a hetero-affective group, for example, the tourism sector considers the LGBT public as potential customers due to the high level of education, quality requirement for services (Oliveira, 2002; Reinaldo, and Bacellar, 2008).

2.2 Clothing consumption in general

Clothing is a source of evidencing the study for patterns of cultural principles and understanding of cultural categories that can be extracted in informal ways, through verbal testimony (Mc Cracken, 2007). Clothing is part of non-verbal communication and indicates the location, sexual availability, position, occupation or affiliation with a specific social group (Cobra, and Brezzo, 2010).

Thus, socio-cultural in formation goes beyond material clothing, as it provides satisfaction for consumption needs, either by reaching a social status or to belong and belong to a group (Barthes, 1999). In this context, individuals are able to escape the standards imposed by society and feel free to express their identity, through the use of products and services, which implies the emergence of a sub-culture (Hawkins, Mothersbaugh, and Best, 2007).

On the other hand, a study by Goldenberg (2008) shows that the lack of options aimed at the female public of the elderly, implies changing the style of clothing and fear to express themselves, dress and be free of the standards, during the research when questioned: "Would you stop using something because you have aged? 96% of women said 'yes'; 91% of men said 'no', that is, women could not escape the standards that are imposed by society.

2.3 Consumption of clothing in homosexuals

Brand and image representations represent the elements of mediation of values and culture in a society (Vivian, 2006). The consumer is able to interact with the brand at the level of the sense and emotions, this relationship happens through the relationship between inanimate objects and the individual, thus, it can be identified through personality traits, which come from human relationships (Muniz, and Marchetti, 1997; Gobé, 2002; Aaker, 1998).

Consumption can be used as a way of classifying society, to better understand consumer behavior through an identity construction, in which individuals struggle against resistance, exclusion and social discrimination. (Bourdieu, 1975; Belk, 1988). The desire to experiment with forms of power related to consumption makes the LGBT movement work towards strengthening collective identity to act on self-esteem and to combat the stigmas of marginalization and discrimination (France, 2007).

Homo-affective persons regardless of social class place more value on image, appearance and fashion when compared to hetero-affective persons. Thus, some homo-affective people dress in a "classic" way and do not try to emit a sign of their sexual option through clothing, however, others dress in an "extravagant" way to emit it (Soares, 2000). Therefore, through clothing it is possible to influence other people and serve as an element for emotional expression, for example, homosexuals who can influence other consumers to use the same pattern of clothing and thus represent their values and sexual orientation through clothes and clothes brands (Vivian, 2006).

Method

This research was carried out from a qualitative approach, with a focus on deepening the understanding of meaning and symbolisms of consumption regarding the subjectivity of the participants (BELK, 2009). The study used the interpretive research paradigm and was supported by the theoretical perspectives that make up the CCT (Consumer and Culture Theory), proposed by Arnould and Thompson (2005). Still, the researchers sought to explore a field of studies under construction when interacting consumption, automobile and the elderly, in order to find evidence different from those present in other groups of consumers.

Based on this, in-depth interviews were conducted with fourteen homo-affective consumers. In this sense, a snowball type non-probabilistic choice was made (Biernacki, and Waldorf, 1981) for the selection of participants, in which the researchers initially chose one of the homo-affective ones and then this indicated the next individual to be interviewed. The number of consumers selected was given by the saturation criterion (Glaser, 1965; Guest, Bunce, and Johnson, 2006), that is, the moment their formation started to be repeated, the search for new interviewees ceased.

Each interview lasted / averaged over an hour in which clothing style, clothing brands, use of piercing or tattoo were used to demarcate the self and subjective processes. In addition, to guarantee the diversity of the participants and to have greater heterogeneity in the speeches, sought to understand individuals of different ages, professions.

For the analysis of the interviewees' speeches, Spiggle's (1994) methodological proposal was adopted in the interpretation of qualitative information on consumption. Thus, the researchers sought to find: a) converging and diverging points between aspects of car consumption by the elderly; b) preparing a consolidated summary of this information; c) formulation of codes to connect the symbolic and subjective dimensions found in the interviews; and d) generation of standards among the codes for the formulation of the analysis categories.

The research was carried out in accordance with the guidelines and regulatory standards for research involving human beings of Resolution No. 466/12 of the National Health Council, which considers respect for human dignity, protection of research participants, development and ethical engagement. This Resolution incorporates, from the perspective of the individual and the collectivities, the four basic references of bioethics: autonomy, non-maleficence, beneficence and justice, among others, and aims to ensure the rights and duties that concern the scientific community, the research subjects and the State.

1.1 Main Research Findings

Ownstyle? In the 1960s, clothing was influenced by Pop Art and fashion was centered on young people and associated with behavior and at the end of the decade there was inspiration in the feminist movement. Later on, in the 70s, the Hippie movement was responsible for the influence of clothing with cotton pieces, lace, jeans with flower embroidery, long skirts and straw hats. Then, in the 80s, the blazer and miniskirt were key pieces. Of female clothing and there was inspiration in the look of Princess Diana and the Chanel brand, which became a desire of consumers (Mendes, 2013).

In the 90s people were inspired by the 60s and 70s, but they made changes and minimalism was the basis of creation. Thus associated with the rise of the technological age, I demanded more practical, creative and conceptual clothes from users, and with the arrival of the 21st century, clothes have a creation and color palette that were influenced by architectural logic (Mendes, 2013).

One of the interviewees when asked to explain what was his most common way of dressing, reported that he uses a pattern, however he understands that he should dress according to what society deems the proper way for a man to dress. However, when asked about what the pattern was, it is observed that this term is internalized through observations and imitations in social groups and from that, a mix is created, in which the consumer starts to see as a pattern of clothing. It is usually a pattern that a normal man dresses [...] from the same social group, from friends, from boy friends (Lucas, 26 years old, teacher).

However, the interviewee's speech is divergent, as he previously stated that he followed a pattern and was inspired by people from his social group and now reports that he does not follow but uses the clothes he likes, but the clothes he says he likes is inspiration from other consumers, that is, a standard is used, so that you can feel accepted when using it. Another consumer also reports that he wears what feels good, and that he has his own style.

I never had a lot of freshness, which can be said related to clothes, of course you have your vanity and everything, but I will follow that guy because he wears, or that guy because he wears, no, whatever I like (Lucas, 26 years old, teacher).

I believe that I have my own style because I like to follow what I like, what I look at in my body, I see that it was beautiful, that I see that I liked it, that it fit me well and that I dress (João, 23 years old, cleaning assistant).

In addition, the other interviewee reported that he was dressed normal, that is, society imposes and demands that they wear a certain pattern, and when many consumers wear a certain dress it becomes something "normal". Imitation exists as a practice of equaling people with higher social status and copying in order to be part of a social group or to be respected and recognized by third parties.

Because let's say that I dress normal, normal within what other people think is normal (Ronaldo, 27 years old, graduated in law).

I try to keep up with that trend, you know, clothes, so as not to be out of fashion and out of fashion (Francisco, 37 years old, administrative assistant).

In this context, imitation conveys the form of behavior and helps individuals not to feel alone and frees them from having to take responsibility for the choice, as consumers feel the need to be approved, and through fashion a consumer is possible approaching intragroup belonging, however, this approach can be a product of social distinction (Simmel, 1998).

The diffusion process of fashion is constantly changing due to the dominant class vying for social differentiation and the emergence and permanence of the fashion field is only possible due to this permanent tension between social classes that seeks this distinction and distancing from the dominated class (Bourdieu, 1975).

1.2 Clothing as language

The primitive man began to use clothing to protect himself from external threats and to camouflage himself to facilitate the hunting process, however over time the clothing began to add new meanings and characteristics. Visual culture is important for society to be able to express itself to third parties, the content of clothing is the fastest and most valid way for the other to be able to identify or judge cultures, countries and customs through the changes and associations of the pieces (Gomes, 2010).

It usually represents that outfit that looks a bit like me, I like to identify with the person I am (Beatriz, 22, student).

Clothing can be understood as a language or a means to express communication and stimulate the individual's tactile and visual relationships, however it has a social meaning and a material basis. In this context, clothing is considered important to carry different coded messages, through fashion and undergo changes throughout the year due to cultural identifications and differences and thus it is possible to determine the style of the time, political regime or religious orientations of a specific country (Santos, 2003).

In this sense, clothing is not an ornamental or artistic demonstration, but a necessity for the manifestation of meaning and as an object is characterized by a non-verbal language. The dominant social class has control over the emission of non-verbal and verbal messages and symbolic convention and codes are composed within society called culture, given that the choices of clothing or other products are determined through the ideology formed in that population (Andrade, 1990).

Clothing is characterized as an image matching process that is structured through the elements that are built to satisfy and facilitate language. For example, in the adolescence phase, there is a need to create an identity, to assume an image and, through clothes, to help the insertion in a social group, later the adult uses clothing as a form of business card, in which, from the appearance it will express and communicate through the image (Leal, 2006).

I create the style, I don't really like to follow fashion because I don't like to find a person who looks like me in the place with the same clothes (Ronaldo, 27 years old, graduated in law).

The clothes are characterized from the relation of the scenarios, social events, if it is day or night, then the forms of the content of that costume are altered and adjusted for the event, however, human behavior is understood as communication.

What changes is depending on the type of event a little shoe changes, quality of clothes, blouses, accessories, jewelry, hair style is an eye pencil, what changes are details the style is the same (Vitória, 37 years old, journalist).

I always try to adapt to that style of clothing, event, there is an event I already look for the clothes that will suit that event (Francisco, 37 years old, administrative assistant).

Users are concerned with adapting the clothes for each event, making combinations, mixing colors, prints, models and accessories so that they can do it, according to the event, so as not to be left out and fit in a certain event and with the users who will frequent that location.

1.3 Body as language

Tattoos, scarifications and piercing are the history of mankind, represent different cultures and are bodily manifestations. Therefore, they indicate a search for identity and expressions of the subject, which they carry out throughout their life history. The body marks configure the forms of stylistic demarcations and constitute relations between the subject and society, and the body can appropriate itself as a social operator (Ferreira, 2007).

In this sense, the marks of the body are symbolic representations and have characteristics of being permanent, even with the removal after surgery, there is an erasure, mark or a trail. One of the interviewees goes so far as to justify that she never got a tattoo because as it is something permanent and the characteristics are always changing, for example, ink, model, techniques and shapes she is afraid to perform the procedure and in a few years it will become obsolete.

I have a serious problem with definitive things, because when I went to get my piercing it was something if I took it off, right, the hole closes and it's okay, right, the hair? The hair grows, you take the dye (Vitória, 37 years old, journalist).

The changes that the human being makes in the body represent not only hedonistic, narcissistic or consumerist traits, but also the way of subjectively constituting and expressing historical diversities, communications and psychic conflicts.

I think it doesn't suit me, it's not in my area [...] but in me I never wanted to, I like my body without a tattoo (Alana, public servant).

According to Courtine (2008), the new conception of the body was theoretically invented in the 20th century through the new theories of Freud, that is, it begins to be represented beyond the carnality, outside the carnal sensation that society considered until then and from the new theory formulated, it was considered not only a biological organism, now the body has a language that is influenced by the external environment.

The following example shows that an interviewee who started using piercing as an accessory that was in fashion, but even after the trend passed, she continued to use it and serves to represent her identity.

Piercing fashion was a thing in the late 90s and early 2000s, this fashion broke, you know, and after the fashion passed, my identification remained, I identify myself a lot, I like him a lot[...] it became a part of me, it's an identification since my adolescence (Vitória, 37 years old, journalist).

On the other hand, for another interviewee, the tattoo has no meaning of identity, but represents a painful memory, in which he made some time ago and reports that he regrets and intends to make other tattoos and cover those in the future. Another participant has a different meaning for pain, in the sense of sensory experience, as this was one of the reasons why he did not get a tattoo.

A painful past [...] these tattoos, I did when I was in a relationship and as a way of trying to demonstrate and deep down it became painful (Lucas, 26 years old, teacher).

Social issue influences a little, the view that people have about me, only that not so much what is really going to be the issue of pain I don't like feeling a lot of pain then I imagine it must hurt a lot and I don't do it (Ronaldo, 27 years, graduated in law).

The pain of tattoos, piercing and scarifications represent the place of masochism, constituting a new body design, a new skin, a second skin. Thus, pain plays an important role in the demarcation of the self, and the marks on the body will define the subjective and objective processes of the individual, because in addition to body marks it is possible to experience a sensory experience in the act of its creation, and through the junction of the pain and pleasure create the edges of a self / skin and it is also possible to find different groups that will use the tattoo to represent the contestation of something through the body or use it only for aesthetics (Moreira, 2010).

Lacan (1988), linking tattooing to the erotic function, in which this unreal organ that is the libido is the oldest way to incarnate in the body, so through scarification and tattooing it is possible to situate the subject for the other, to mark his place in group relationships and inserting oneself through social relationships, as the body starts to represent a place of scars that works as a support for the imaginary and subjective identification of the human being.

Tattoos can have aesthetic purposes, that is, to embellish, or represent an identifying feature and lifestyle to a group or to itself as a way of the self or for the representation of art through body language. According to their interviewee, he reports that some of his tattoos are meaningless, but here presented his tastes and desires through body art.

I have 6, of these 6, only these two have really meaning, which are two names, the others I have is just a will, oh I want to have a rose, I will make a rose, I want to have a snake, I would like to have a butterfly, I will do a butterfly, but they have no meaning, now the names mean a family and the other a Beyoncé song "I was here" (Jôao, 23 years old, cleaning assistant).

The body is considered one of the main symbols of the extension of the self or the "I" for there construction of the individual's identity in which it can be created according to subjective preference or can be transformed through consumption, be it services or goods, so the consumer feels the need to modify the body, for example, plastic surgery, aesthetics or tattoos (Belk, 1988).

I change a lot, ours a lot, and so in mid-2014 I was very thin and within the feminine standard that they think is cool, nowadays I put on 20 kg and I'm tall and I got really robust and I'm breaking this paradigm of putting on shorts masculine a feminine shirt or varying (Alana, public servant).

The body has a double function, as it can be a historical artifact that is modified by culture and the interference of social groups or represent an identity construction for the transmission of messages and express who it is.

1.4 Brand

The consumer selects the brand to create and express his self-concept, in which he makes connections of his self. So you can appropriate, expose personal characteristics and personality traits, so through clothing, the brand's characteristics are incorporated into your self-concept (Amui, 2006). However, when choosing a brand, the individual establishes a brand-consumer relationship, maximizes similarity with his self-concept and creates a stereotype of the individual, because products are not bought for what they are, but for what they represent (Scales, and Bettman, 2005; Amui, 2006).

In view of this, clothing is defined by consumers' expressions of what people choose and the values they convey. Through the brand it is possible to create an identity that involves the customer's vision and must have functional and emotional benefits, value proposition and be composed of symbols that generate identifications when used to establish interpersonal relationships even if the clothes are an inanimate object (Aaker, 1998).

It doesn't matter to me, what really matters is the material, if it is good, I do this fabric check to see if it really lasts if it doesn't fade easily (Ronaldo, 27 years, graduated in law).

A consumer reports that to purchase branded clothing depends on the financial condition when making purchases, that is, the availability of money directly influences the moment of purchase. In this sense, when you go shopping and have more money, you prefer to buy branded clothing that is more durable and has more quality in the fabric, otherwise you choose clothes that are more affordable, so that you do not get in to debt.

So, when I'm in a condition to buy good clothes, I buy them if not, I buy a regular one (Alana, 22 years old, student).

Consumers treat brands as if they were people, have affection, love, question and defend their choice. On the other hand, when they are disappointed they are sad and sometimes even want to take revenge, this personification of clothing was enhanced with contemporary individuals (Costa, 2016). When selecting a particular brand, it represents elements of mediation of cultural values and influences how the person behaves and relates to the other, through the formation of stigmas and the identity process that the individual constitutes through out life (Vivian, 2007).

By consuming the same brands, consumption styles give contemporary society a sense of community with each other. Previously, without consumerism, I did not have this expressive sense, so possessiveness, lack of generosity and envy of the other's product causes materialism to gain a negative connotation (Belk, 1988). Authentic luxury emphasizes being more than having, in which the individual seeks through objects to externalize and differentiate his social self and demonstrate his social position (Haie, 2002).

Because I buy too much, I have no need I will buy something and I buy, for example, backpack I have a lot of backpacks, like there is no need to change my cell phone now, it was scraped I already changed it, sometimes buy some nonsense, change it of watches sometimes that are unnecessary things (Alana, 22 years old, student).

Defining luxury becomes difficult, as it is a relative concept and depends on other aspects. For example, the socioeconomic condition, that is, what is luxury for some may not be for others, however, according to the etiology, the word derives from *luxus*: sensuality, splendor and pomp. In this sense, it is considered a luxury product when the service or object is endowed with quality, aesthetics, price and image superior to the conventional ones and to meet the needs and sensations of the consumer (D'angelo, 2008).

According to D'Angelo (2008), luxury is classified in 3 different ways, an inaccessible luxury in which it can be transferred from one generation to another and is endowed with a patrimonial character, for example, haute couture, jewelry and works of art, the intermediate luxury that are products produced in low quantity, and finally the affordable luxury that satisfies the hedonic demands of the individual that are focused on the quality of well-being, are examples, food products, beverages and perfumes.

Final Considerations

This research, which sought to understand the meanings associated with homo affective clothing. Therefore, it brings findings that show different characteristics from other studies previously analyzed, in addition to advancing Lacan's theory, which treats language as an erotic function, and through scarification it is possible to mark and represent the self.

Thus, to report clothing as an individual creation, which can represent yourself, its own characteristics and which can be expressed through clothing and insert itself in a group of friends, with the formed identity. Therefore, not only does clothing demonstrate the relationship between the self and the other, tattoos and piercing are representations of the individual brand, tell stories and bring back memories.

Some homo-affective, consider that the clothes are created by you, to be able to express that they are and in a unique way to create their own style. However, others are afraid to express themselves, and in order not to suffer discrimination they prefer to use objects and clothes that can be adapted to the environment they live in. Similarly, it returns that feeling that does not want to be rejected, criticized, and then prefers to perform the imitation.

Clothing industry companies can use the creation of clothes, not only that they follow standards, to try to fit the other in the garments, but, of the autonomy to these consumers to make the choices. Thus, being able to expand the world of fashion, with individual and personal creation, and not only focused on imitation and replication of clothing, and can be valued in marketing campaigns, in order to understand this individual.

An important social issue to be raised is clothing that meets this particular style, that provides comfort, sophistication and that is able to represent the self. Difficulties in finding services that are not discriminatory because in some consumers are treated with prejudice, be it with gestures, looks, words and do not feel comfortable entering a certain store, dueto prejudice.

It is suggested that future research may understand homoaffective consumers, which pieces they like to use the most and are lacking in the Brazilian and foreign markets. Thus, companies are focused on following standards, but many individuals do not fit into standards and want to follow their own style, and due to the lack of options, repressions are forced to wear clothes that do not represent them.

References

- Aaker, D. (1998). *Brands: "brand equity" managing the brand value*. (10rd ed). São Paulo: Editora Business.
- Amui, I. C. (2006). *Consumer behavior of luxury cosmetics: an exploratory study*. Rio de Janeiro: UFRJ.
- Andrade, A. M. M. S. (1990). Under the sign of the image: the production of photography and the control of the social representation codes of the ruling class, in Rio de Janeiro, in the first half of the 20th century. Niterói: UFF.
- Araújo, R. M et al. (2010). Behavior of heterosexual and homosexual male consumers: A comparative study in Shopping Center. *Revista Ciências Administrativas*, 16, 199-218.
- Arnould, E. J., & Thompsom, C. (2005). Consumer Culture Theory (CCT): Twenty years of research. *Journal of Consumer Research*, 31, 868-882.
- Barthes, R. (1999). *Fashion system*. (1st ed). Lisbon: Editions 70.
- Belk, R. (1988). Possessions and the extended self. *Journal of Consumer Research*, 15, 139-168.
- Belk, R.W. (2009). The modeling-empiricism gap: lessons from the qualitative-quantitative gap in consumer research. *Journal of Supply Chain Management*, 45, 35-37.
- Biernacki, P., & Waldorf, D. (1981). Snowball sampling: Problems and techniques of chain referral sampling. *Sociological methods & research*, 10, 141-163.
- Bonfanti, C. (2011). *Gays make the economy go round*. Brasília: Correio Braziliense.
- Bourdieu, P., & Delsalt, Y. (1975). Le couturier et sagraiffe: contribution to the theorie de la magie. *Actes de la Recherche en Sciences Sociales*, 1, 7-36.
- Campos, R., Suarez, M., & Casotti, L. (2005). "Possibilities of sociology's contribution to marketing: consumption itineraries", in *Marketing Meeting of the National Postgraduate Association in Administration – Ema, Rio de Janeiro*, pp. 1-15.
- Chaplin, L. N., & John, D. R. (2005). The development of self. Brand connections in child ren and adolescents. *Journal of Consumer Research*, 32, 119-129.
- Cobra, M., & Brezzo, R. (2010). *The new marketing*. (1st ed). Rio de Janeiro: Elsevier.
- Costa, B. R. L. (2016). Consumer demonstrations carried out on wool social networks: Evidence that wool companies are not aware of the demands of consumers 21. Uruguay: UM.
- Courtine, J. J., Corbin, A., & Vigarello, G. (2008). *History of the body*. (4th ed). Petrópolis: Voices.
- D'angelo, A. C. (2004). Values and meanings of the consumption of luxury products. Porto Alegre: UFRGS.
- Dodd, C. A., Linaker, A., & Grigg, NP (2005). He's gotta have it: Shopping dependence and the homosexual male clothing consumer. *Journal of Consumer Behavior: An International Research Review*, 4, 374-389.
- Scales, J. E., & Bettman, J.R. (2005). You are what they eat: the influence of reference groups on consumers' connections brands. *Journal of Consumer Psychology*, 13, 339-348.
- Ferreira, V. S. (2007). Body policy and life policy: tattooing and body piercing as a body expression of anethics of dissent. *Ethnographic*, 11, 291- 326.
- France, I. (2007). Collective identities, consumption and politics: the approximation between the GLS market and the GLBT movement in São Paulo. *Anthropological Horizons*, 13, 289-311.
- Glaser, B. G. (1965). The constant comparative method of qualitative analysis. *Social problems*, 12, 436-445.
- Gobé, M. (2002). *The emotion of brands: connecting brands to people*. (1st ed). Rio de Janeiro: Campus.
- Goldenberg, M. (2008). *Crowns: body, aging, marriage and infidelity*. (2nd ed. Rio de Janeiro: Record.
- Gomes, N. P. (2010). *The Marketing of Appearance: Communication and Image*. Scientific article, Lisbon, Portugal: UNIVERSIDADE DE LISBOA.
- Guerra, A. (2013). Conjugalidade, parenting, cidadania regulation and human rights of lesbians, gays and transgender people in Brazil. *Interdisciplinary Journal on Tourism and Territory*, 1, 122-136.
- Guest, G., Bunce, A., & Johnson, L. (2006). How many interviews are enough? An experiment with data saturation and variability. *Field methods*, 18, 59-82.
- Haie, V. (2002). *Donnez-nous notre luxe quotidien*. (2 rd ed). Paris: Gualino, 2002.
- Hawkins, D. L., Mothersbaugh, D.L., & Best, R.J. (2007). (3rd ed). *Consumer behavior: building the marketing strategy*. Rio de Janeiro: Elsevier Campus.

- Hirschman, E., & Holbrook, M. (1982). Hedonic consumption: emerging concepts, methods and propositions. *Journal of Marketing*, 46, 92-101.
- Lacan, J. (1988). (11th ed). *The four fundamental concepts of psychoanalysis*. Rio de Janeiro: Jorge Zahar.
- Leal, A. R. (2006). *The Attitude of Portuguese Young People towards Portuguese and Galician Clothing Brands*. Portugal: UFP.
- Lipovetsky, G. (1989). *The Empire of the Ephemeral: fashion and its destiny in modern societies*. (1st ed). São Paulo: Companhia das Letras.
- McCracken, G. D. (1990). *Culture and consumption: New approaches to the symbolic character of consumer goods and activities*. (1st ed). Bloomington: Indiana University Press.
- McCracken, G. D. (2007). *Culture and consumption: a theoretical explanation of the structure and movement of the cultural meaning of consumer goods*. *Business Administration Magazine*, 47, 99-115.
- Mendes, P. (2013). *The importance of the language of clothing and the influence of globalization on it*. Portugal: UBI.
- Moreira, J. D. O., Teixeira, L. C., & Nicolau, R. D. F. (2010). Body inscriptions: tattoos, piercings and scarifications in the light of psychoanalysis. *Latin American Journal of Fundamental Psychopathology*, 13, 585-598.
- Muniz, K. M., & Marchetti, R. (2005). Dimensions of brand personality: analysis of the adequacy of Aaker's scale (1997) to the Brazilian context. [Online] Available: <http://www.anpad.org.br/admin/pdf/enanpad2005-mkta-0933.pdf> (May 29, 2005).
- Nunan, A. (2003). *Homosexuality: from prejudice to consumption patterns*. (1st ed). Rio de Janeiro: Caravansarai.
- Nussbaumer, G. M. (2001). *Culture and gay identity: the difference of the multiple*. [Online] Available: <http://www.intercom.org.br/papers/nacionais/2001/papers/NP13NUSSBAUMER.PDF> (September 20, 2001).
- Oliveira, L. (2002). *Tourism for gays and lesbians: a reflective journey*. (3rd ed). São Paulo: Roca.
- Reinaudo, F., & Bacellar, L. (2008). *The GLS market: how to be successful with today's most potential segment*. (2nd ed). São Paulo: Idea & Action.
- Santos, G.P. (2003). *The language of Clothing, Expression of Cultures: a study of the production of the stylist Eduardo Ferreira*. Pernambuco: UFPE.
- Santos, S.P., Costa, B.R.L., & Araújo, R.M. (2017). The consumption of homosexual men in Brazil and the designer brands. *UNIMEP Professional Administration Notebook*, 7, 41-61.
- Simmel, G. (1998). *Fashion psychology: a sociological study*. *Simmel and Modernity*, 2, 159-168.
- Snezek, L. A. (1986). *Clothing preferences and shopping behavior of male homosexual and heterosexual college students*. New York: The Ohio State University.
- Soares, J.C. (2000). *The money that dares to say its name: the GLS market and its repercussions*. Rio de Janeiro: UFF.
- Spiggle, S. (1994). Analysis and interpretation of qualitative data in consumer research. *Journal of consumer research*, 21, 491-503.
- Veblen, T. (1966). *Theory Of The Idle Class*. (1st ed). Mexico: FCE, 6, 1-15.
- Vivan, L.A. (2006). *The symbolic consumption of the brand: its play of subjectivities, sensitivities and emotions*. [Online] Available: <http://tede.utp.br:8080/jspui/handle/tede/154> (May, 24, 2006).