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**Boy-Flick: Gender Sideways in the Genre Highway (Alexander Payne's 'Sideways' and the Age of Bromance)**

I intend to reflect on the construction of masculinity and homo-erotic drive in the film "Sideways" (2004) by Alexander Payne. The film illustrates with due complexity the dialogue between normative dispositions and libidinal motilities, taking the meaning of relating to other levels of textuality. These alluded new levels push what is most often understood by masculine heterosexual friendship. To better articulate the reading to this text, it will also be important the intertextual dimension to the film, since nowadays the bromantic comedy paradigm has become hegemonic, with widely-viewed films such as "Pineapple Express" and "I Love You Man" to support the case. However, few of them take the construction of masculinity and sexuality to the "sideway" places as it so happens with Payne's, where rigid and hetero-normative classifications fall short. In order to correctly address the subject, a bromantic comedy genealogy will be proposed; this will shed some light on the film's dialogic complexity. Lastly, psychoanalysis and gender studies will help read the "not so straight story" to the story.