



Gender role in the theme of the double. Punishment, desire and social role in *La piel que habito* (Pedro Almodóvar, 2011), *Laurence Anyways* (Xavier Dolan, 2012) y *Tomboy* (Céline Sciamma, 2011) [

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Analítica

Introduction. This article explores the relationship between the theme of the double and gender, which is developed mainly in the splitting procedure by metamorphosis, where the characteristics of compatibility and personal identity typical of the classic double vary. **Objetivos y metodología.** In the analysis we will explore the different possibilities that arise in these stories, dwelling on the concept of personal identity -through the microtextual elements of the topic and on the variants of the unfolding provided by Dolezel -paradigmatic, syntagmatic, authenticity and modes of construction. To do so, the films *The Skin I Live In* (*La piel que habito*, Pedro Almodóvar, 2011), *Laurence Anyways* (Xavier Dolan, 2012) and *Tomboy* (Céline Sciamma, 2011) will be analyzed. **Results and conclusions.** In conclusion, we observe that personal identity prevails over gender change or confusion, especially through microtextual elements: proper name and mask/disguise. The metamorphosis recreates mutually exclusive doubles in time and space, justifiably authentic, with points in common between the two and different modes of construction (desire, punishment and social role) based on the classics proposed by Kovacsazy. These films, therefore, coincide with Kuhn's premise on feminist cinema, making the invisible visible, narrating and problematizing -through a theme with as much tradition as that of the double, on issues not present on mainstream cinema

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