

Deconstructed male? Vídeo clip, gender issues and masculinities under tension

Macho desconstruído? Videoclipe, questões de gênero e masculinidades sob tensão

Juliana Gutmann

Morena Melo Dias

Resumo: *Tomando o audiovisual em rede como dimensão comunicacional pela qual seria possível mapear disputas políticas, identitárias e culturais diversas, dentre as quais as relacionadas às questões de gênero, este artigo investiga os sentidos de masculinidades acionados em torno da imagem do “macho desconstruído”, tendo como estudo de caso a rede de engajamentos identitários mobilizada no Instagram em torno do videoclipe “Masculinidade”, de Tiago Iorc. O videoclipe é compreendido como forma audiovisual expandida, cuja experiência de consumo envolve comentários, memes, paródias etc. Com base em protocolo teórico-metodológico que articula as noções de performance e performatividade, mapeamos como as disputas sobre a masculinidade performada pelo cantor apontam para possibilidades de repensar as identidades de gênero.*

Palavras-chave: *masculinidades; audiovisual em rede; videoclipe; performance; performatividade*

Abstract: *Considering the audiovisual network as a communicational dimension through which it would be possible to map various political, identity and cultural disputes, including those related to gender issues, this article investigates the meanings of masculinities activated around the image of the “deconstructed male”, using as a case study the network of identity engagements mobilised on Instagram around the music video “Masculinidade” by Tiago Iorc. The music video is understood as an expanded audiovisual form whose consumption experience involves comments, memes, parodies, etc. Based on a theoretical-methodological*

protocol that articulates the notions of performance and performativity, we mapped out how the disputes over masculinity performed by the singer point to possibilities for rethinking gender identities.

Key words: *masculinities; networked audiovisual; music video; performance; performativity*

Introduction

Released on November 11, 2021, the music video “*Masculinidade*”, by Brazilian singer and composer Tiago Iorc quickly went viral. The video’s circulation in digital environments triggered a network of engagements, involving comments, memes, reactions, parodies and criticisms about the way of living “masculinity” performed by the singer. In the video, Iorc incorporates the male figure related to the meanings of “deconstructed male”, “sacred male”, “sensitive man”, terms often used to name “contemporary forms of experiencing the masculine” (GONÇALVES, 2021, p. 18), which, according to Gonçalves (2021), assumes a supposed opposition to the heteronormative patriarchal matrix and whose emergence is caused by the consolidation and expansion of feminist movements.

We start from the premise that the idea of masculinity performed in the video is constituted as a performance when understood in a way that is intertwined with the network of communicational expressions discharged around the audiovisual, which expand and strain the supposed “deconstruction” proposed by Iorc. In these terms, we question to what extent this network of engagements and identity disputes, which constitute our contemporary experience of consumption, points to the possibilities of rethinking gender in a transformative manner.

In a broader sense, this work takes the audiovisual media circulating on digital social networks as a communicational dimension of contemporaneity through which it would be possible to access and map different political, identity and cultural disputes, including the ones related to gender issues. Through this understanding, the music video is comprehended as a process which is configured in a network and generates disputes about ways of inhabiting the world.

In order to think about the disputes over masculinities that have taken place since Iorc’s video, we start by understanding the category of man in impermanent terms. We understand gender identity as a cultural construction in constant change, subject to reconfigurations and shifts in sensibilities and meanings. Thus, we reject an essentialist conception that anchors the subject in biological attributes, thinking with Butler

(2015) in a variable and unstable construction of identities. Through this understanding, the idea of masculinity is comprehended as a regulatory system (BUTLER, 2015), resulting from a historical process that is related to what Segato (2018) calls the mandate of masculinity, a certain way of living the masculine that has the maintenance of hierarchies and privileges, in relation to the feminine, as a condition of existence.

In this investigation¹ we sought to follow the audiovisual flow mobilized by the music video on Instagram, observing the processes of tension that involve the consumption of the song and allow access to identities as a cultural and political dimension. To this end, the music video communication form is conceived as a vector that triggers a plot of “flows of images, sounds, information, social practices and rituals that tell us about identities and their disputes” (GUTMANN, 2021, p. 71). The corpus of this analysis, described in detail below, is formed by the music video “*Masculinidade*” and 40 different posts (in the form of memes, parodies, video testimonials and comments), selected on Instagram after the release of the music video, specifically between 11/12/2021 and 01/31/2022.

In theoretical-methodological terms, we propose to access articulations between communication, performance and gender studies based on intersections between the concepts of performance (TAYLOR, 2013), a dimension that involves corporalities and scripts; of performativity (BUTLER, 2015, 2019), understood as a social process, a discursive practice capable of normalizing/regulating ways of expressing gender identity and sexuality; and the notion of networked audiovisual (GUTMANN, 2021), which refers to the communicational/expressive fabric (therefore, networked) that constitutes our experience with audiovisual in the digital context.

From a historically situated and politically engaged perspective, we are especially interested in the feminist perspectives that destabilized “deconstructed masculinity” in the music video by Iorc. Based on the analysis of the music video and of a set of audio-verbo-visual expressions

1 The research that led to this article is funded by CNPq

that circulated on Instagram about the work, we found clues that suggest an understanding of the masculine from a historically patriarchal perspective, with aesthetic reconfigurations that trigger binary attributes in relation to the feminine and that seem to reconfigure games of power without actually indicating possible transformations.

Performativity, mandate of masculinity and the deconstructed male project

The notion of masculinities is not reduced to a mere attribute; it is related to a dimension of power in permanent tension (BUTLER, 2015; SEGATO, 2018; GONÇALVES, 2021), hence our insistence on the plural form. It is situated, therefore, within gender and power relations resulting from historical processes, which implies systems of hierarchy and disputes over hegemony. In this direction, we approach masculinities according to what Judith Butler understands as performativity: a process of socialization, a discursive practice, in a reference to Foucault (1987), produced in a regulatory system capable of normalizing ways of expressing gender identities and sexuality.

With Butler, we believe that the reality of gender is created through performativities that engender a regulated form of being. To think about gender from the perspective of performativity exposes the procedural relationship of construction, reaffirmation, re-elaboration and constant dispute over the meanings attributed to feminine and masculine. Gender identity is unveiled as a fiction that seeks support in the biological character of bodies, in a binary and coercive split that crosses corporalities in discursive formations about the feminine, the masculine, gender and sex. The idea of performativity is crucial to Butler's (2015) argument that the "feminine" and the "masculine" are a fiction, that is, that they do not exist outside of language. They are regulatory dimensions of the bodies that constitute senses of recognition and belonging based on hierarchies, subordinations and exclusions, having the matrix cis-heteronormative as an imperative. Gender inequality, as a condition of

this system of power, will support the construction and maintenance of masculinities and their privileges in relation to the “other” (or to the “others”).

Regarding this dynamic, Segato (2018) develops the concept of mandate of masculinity, defined as the first and permanent pedagogy of expropriation of value and male domination recognized and authorized through the relationships with peers. In this sense, masculinity, unlike femininity, is a “hierarchy of prestige, acquired as a title, and must be renewed and proven as such” (SEGATO, 2018, p. 40, our translation). The statute of the “male being” would thus depend on the ability to display masculinity as power. The author identifies six types of powers – not as fixed categories, but as articulable dynamics – that are permanently spectacularized by the subjects and their peers and endorsed by the positions constructed for the feminine: sexual, military, political, economic, intellectual and moral powers.

The mandate of masculinity is explored by Segato, in the field of anthropology, especially based on violent acts with a high degree of barbarity, such as the crime of rape and femicide. Inspired by this approach, Gonçalves (2021) translates this mandate into the field of communication as a kind of lens through which it would be possible to understand media flows of masculinities that work on a daily basis from relations of oppression as a condition of existence and sovereignty of the “project of universal masculinity (white, cisgender, heterosexual, urban)” (GONÇALVES, 2021, p. 56). In this sense, the mandate of masculinity would be a powerful methodological key for interpreting the different forms of violence that constitute communicative acts.

Gonçalves addresses the statements of supposedly transformed masculinities that constitute figures of the masculine in contemporaneity through disidentification with traditional attributes of masculinity, such as virility, control, leadership, financial power, protection, moral authority. These new figures have been organized based on different themes, such as “active fatherhood, affective experiences, male spirituality (especially the sacred masculine), fluid sexualities, emotional freedom, racial and

class intersectional crossings, among other references” (GONÇALVES, 2021, p.18), and operate, in Brazil, under several different labels: “deconstructed male”, “present father”, “sacred masculine”, “hell of a man”. His hypothesis is that such projects of transformation of masculinities would be ways for the contemporary patriarchy to deal with a kind of discomfort in the face of the “image that they see reflected in the mirror revealed by the feminist movement” (GONÇALVES, 2021, p. 18).

Following the clues pointed out by Gonçalves, the music video by Thiago Iorc is here taken as a networked audiovisual (GUTMANN, 2021) and analyzed from the perspective of the notion of performance, by Diana Taylor (2013). We understand that the video promotes a communicative process that transcends the video and encompasses a web of multiple textualities through which we seek to identify the systems of gender regulation in action (BUTLER, 2015). Audiovisual media and the network of disputes that emerge around it therefore present themselves as ways of accessing processes of interaction on masculinities and their regulatory systems in digital environments, making us question: “Which performance will force us to reconsider the place and stability of the masculine and the feminine”? (BUTLER, 2015, p. 198).

Networked audiovisual and performance as an analytical locus of the music video

When Thiago Iorc, a renowned singer, instrumentalist and composer in Brazil, author of several hits and soap opera soundtracks, with international achievements such as the Latin Grammy and with a song in the top 10 lists in Japan and South Korea, released the music video “*Masculinidade*”, he made visible, in addition to his almost autobiographical account, a web of textualities that illustrates how much our contemporary experience with audiovisual media is not reduced to an isolated phenomenon in the song, the video or the body of an artist. Obviously the music video is an allegory of a broader, denser and more complex phenomenon, which places communication at the center of the debate

as a material expression of the political, social and cultural arrangements from our time. In this sense, this debate is interested in the way in which “*Masculinidade*” makes us see a network of disputes about gender issues that expose power relations and their possible transformations. This network formed around the music video, which twists, frays and resignifies the meanings produced by the artist about his masculinity, constitutes the video as a networked audiovisual media (GUTMANN, 2021).

By networked audiovisual we mean the “audio-verbo-visual form (web of images, sounds and texts) that is articulated in a network through digital environments, intertwining platforms, bodies and subjects in different communicational expressions in a dynamic of production, circulation and consumption in flux” (GUTMANN, 2021, p. 12). This notion supports the composition of our analytical material, which uses the music video as a vector for tracking media expressions related to it. The idea of vector here, heavily inspired by Deleuze and Guattari’s (1995) sense of “plateau”, refers to the sense of a device that provokes action, movement. As a vector, the music video “triggers and mobilizes flows of images, sounds, information, social practices and rituals that tell us about identities and their disputes” (GUTMANN, 2021, p. 71). This flow configures the audiovisual in a broad, extended way, entangled with other expressions: comments, parodies, memes etc. Gutmann uses the conceptual metaphor of the rhizome, as developed by Deleuze and Guattari (1995), to illustrate this idea of “networked audio-verbo-visual expression.”

In this study, the plot that defines “*Masculinidade*” as a networked audiovisual media is formed by a corpus that encompasses the music video “*Masculinidade*”, released on 11/11/2021, and 40 critical expressions connected to it and published on Instagram between 11/12/2021 and 01/31/2022. The sample was composed of posts selected, initially, after the release of the video (on November 12, 13, 14, 15 and 16, 2021), with a subsequent extension of the collection period until 01/31/2022, but the majority of the incidences collected (90%) were concentrated in the month of November, right after the video was released.

The mapping carried out was not based on a quantitative scraping of the platform, since the study does not aim to quantify the number of manifestations about the music video (whether favorable or not), but to identify and observe the network of affective engagements around the audiovisual media that reiterates the criticism of the construction (or deconstruction) of masculinity proposed by Iorc. Therefore, our procedure for constructing the analytical corpus was based on a navigational method that simulates the exploratory experience of an average user, in this case, the researchers themselves.

In the timeline of our feeds and stories, in the days after the release of the music video, we initially had access to six publications, all of them with critical references. One comment made on one of the posts mentioned the profile @newmemeseum, which published a carousel of 10 shares, including memes, parodies, and reactions related to the audiovisual media, of which we counted nine, since one of them reiterated a post already accessed. Instagram, as we know, combines computationally recommended content that ranges from the indication of posts associated with behaviors of profiles we do not follow to content filtered based on our followers. This attribute of the platform particularly interested us since it allows automatic access, based on behavioral patterns connected to the authors, to a set of profiles related to feminist networks.

After this first set of 15 selected posts, aiming to expand the data observed in this first sample accessed through navigation and to identify similar incidences, we conducted a search in the platform using the terms “masculinity” + “iorc”, in a longer period between the months of November 2021 and January 2022, which allowed us to select 25 more manifestations related to the video whose contents reiterated the main arguments of the preliminary sample. Of the total of 40 different posts identified on Instagram for this purpose (indicated in Table 1), we selected five for a more detailed description in this article, which will be presented in the analysis below.

Table 1- listing of posts that make up the analysis corpus

INSTAGRAM PROFILE	LINK
Content accessed via spontaneous navigation (between November 12 and 16, 2021)	
@samyapascotto	https://www.instagram.com/p/CWTgWxrvly/
@vitfalcao	Print of the stories made by the authors
@pedrocertezas	https://abrir.link/zXhej
@a.vida.de.tina	https://www.instagram.com/p/CWWnMGoDISU/?hl=pt
@inutilidadesdagabi	https://www.instagram.com/p/CWTIEV-p-Cf/
@manuelaxavier	https://encurtador.com.br/8BLEq
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
@newmemeseum	https://www.instagram.com/p/CWV9-FyLgvt/
Content accessed via search (until 02.31.2022)	
@trilhafeminista	https://www.instagram.com/p/CWYKMoYrtcG/
@papodemachona	https://www.instagram.com/p/CWvOo-4DYhC/
@psistephani pinho	https://www.instagram.com/p/CWUEUi7tqml/
@paulacarvalhojoly	https://encurtador.com.br/6MS8x
@folhadespaulo	https://www.instagram.com/p/CXHH2B1o-3p/
@teamcomics	https://encurtador.com.br/O1Dme
@luizcurcupsicologo	https://encurtador.com.br/krMK8
@inutilidadesdagabi	https://www.instagram.com/p/CWJ0df9g8f2/
@coletivo_feminista	https://www.instagram.com/p/CWYsmfvpq4/
@manamalta	https://www.instagram.com/p/CWcA1HKsZ65/
@folhailustrada	https://www.instagram.com/p/CXJTrWSLfk1/
@omarcosernesto	https://www.instagram.com/p/CWLjkkCrVkl1/
@wanderleygomes21	https://encurtador.com.br/Qnpjp
@mage__	https://encurtador.com.br/Rbvbs
@folhailustrada	https://www.instagram.com/p/CXHczY_rQlp/
@psiqueheany	https://encurtador.com.br/gzoEq

Table 1- Continuation.

INSTAGRAM PROFILE	LINK
@salu.neuro	https://abrir.link/pcyyN
@iasmincarvalho.psi	https://abrir.link/amPef
@bragaricardooo	https://abrir.link/bbhxZ
@casa.do_sol	https://abrir.link/YGHBC
@giovanafagundes	https://encurtador.com.br/jsEFs
@homempaterno	https://www.instagram.com/p/CWLMJ5dLji3/
@odesencaixe	https://encurtador.com.br/S13h8
@camifermendesb	https://www.instagram.com/p/CW7ISwZDKm0/
@inutilidadesdagabi	https://www.instagram.com/p/CWWkbpLaf7x/

Source: table created by the authors.

The analytical study was based on the notion of performance (TAYLOR, 2013), which involves corporalities, scripts, repertoires and archives. Taylor (2013) conceives performance as a tangible dimension of access to memories, knowledge and identities, emphasizing the process of embodied practices, which embrace temporalities, reiterations and ruptures. She takes performance not as a synonym for acting, but as a form of knowledge, a way of looking at phenomena. Performance is not limited to an acting body; it presupposes considering the interaction processes that this body activates with other bodies. These are communicative acts that imply the existence of an “other” (GUTMANN; CARDOSO FILHO, 2022) and through which we can identify the repetitions of patterns and their possible ruptures.

Performance positions the body (and incorporation processes) as a locus of communication, “a node of convergence that unites the individual with the collective, the private with the social, the diachronic with the synchronic, memory with knowledge” (TAYLOR, 2013, p. 127). From this perspective, the body is constituted by knowledge incorporated in articulation with the arrangements operated by relations of power over gender identity. “The bodies that participate in the transmission of knowledge and memory are [...] the product of certain taxonomic, disciplinary systems” (TAYLOR, 2013, p. 134). With this in mind, we

are interested not only in Iorc's audiovisual performance, but mainly in the interaction processes with other corporalities triggered by the music video.

According to Taylor, looking at events as performances implies seeking the scripts that shape relations of power and their disputes as possibilities of transformation. The script includes the scene as material/scenographic place and the corporalities of the social actors that make up this space; it always presupposes the consideration of the "other" on stage, which ratifies the recognition of the performance as an interaction process. The author also states that scripts are not carried out through mere imitation; they are transcultural actions that always leave room for inversion, rupture and change. Thus, as the scripts unfold with cumulative repetitions, they haunt the present in a kind of reenactment that can operate through the key of repetition, of re-elaboration, in a continuous dialogue between reinforcements of patterns and openings to multiplicity.

Networked “*Masculinidade*”: disputes over Iorc's deconstructed male

Thinking about the music video “*Masculinidade*” as an entangled audiovisual media brought us the challenge of defining how we would position our lenses in relation to this phenomenon. As a vector, that is, an event that triggers a series of reactions in digital environments, the music video could indicate infinite possibilities. In the case of “*Masculinidade*”, this web of reactions pointed to the way in which the meaning of masculinity suggested by the artist was effectively produced and disputed beyond his intention. These are disputes that interest us in understanding the music video as a networked audiovisual media.

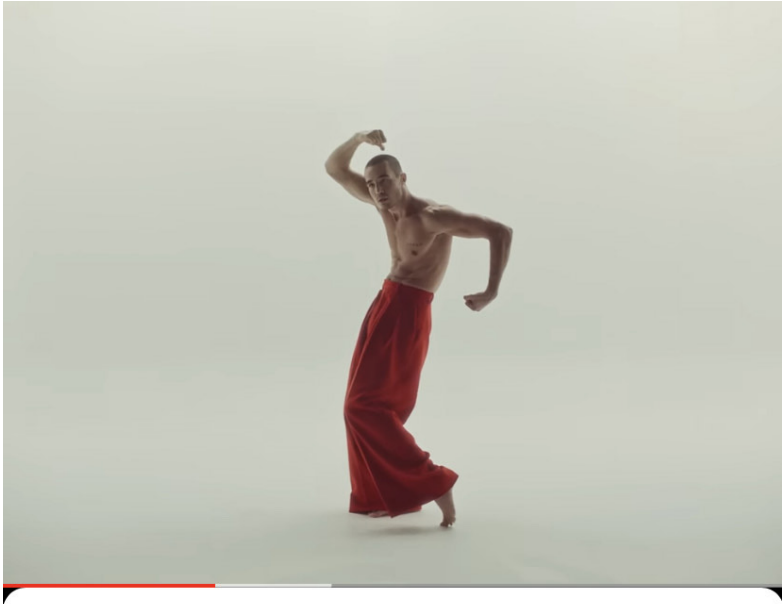
“*Masculinidade*” was written by five men. The song is a composition by the singer with Mateus Asato, Tomás Tróia and Lux Ferreira, and the music video was directed by Rafael Trindade and by Iorc himself. With an introspective atmosphere and autobiographical tone, the artist

proposes discussing “toxic masculinity” after one year of seclusion, when he was away from social networks and the mainstream media. In 2020, Iorc was the target of controversy due to public disputes over copyright with two female singers, his former musical partners, and due to leaks of intimate photos. That is why the national press reinforced his “return” in the coverage of his new work: “Tiago Iorc resurfaces with the new single ‘Masculinidade’” (newspaper *Estadão*, November 11, 2021); “Tiago Iorc breaks hiatus, returns with a new look and releases song about masculinity” (newspaper *O Globo*, November 11, 2021).

The first image of the music video is a close-up of the profile of the singer’s face, who has his head down and a melancholic expression. With a chorus of voices in a deep tone in the background, he says: “I was in a mood to disappear / Money, fame, evrything sorted out / I pretended not to, but I actually care / I thought I was so cool / I wanted to be unanimous / I wanted to prove my virility / I doubted my validity / In the virtual insanity”. The proposal to challenge the status quo is evident in the lyrics of the song and in his body. The singer appears bare-chested, barefoot, with a shaved head and wearing red pants. The initial gestures simulate the fetal position and are followed by the proximity of the camera, which frames him in detail: head, mouth, eyes, arms placed over his face. He looks at his hands, caresses them, notices details as if he were redesccovering his own body, while he sings: “Take care, my brother / Of your emotional health / Take care of what is real”. Progressively, Tiago stands up while he states: “Fragile masculinity / a boy’s thing / I was profane / Sex is divine / Of my intimacy / I was a murderer”. Then he begins a more expansive choreography, immersed in a white scenario with an infinite background, framed by an open shot that shows his entire body. The minimalist setting highlights the singer dancing alone, in the center of the image, in the 6 minutes and 18 seconds of the video. The camera, in a sequence shot, follows Iorc’s choreography, in continuous movements.

In constructing his proposition about “transformed” masculinity, however, Tiago Iorc reiterates scripts of the patriarchal and heteronormative

system that he insinuates to destabilize. Let us begin with the way in which he falls into the traps of compulsory binarism when understanding his masculinity in relation to femininity, reaffirming the assumption that there are only two expressions of gender and that both are opposites, in a game of power that disciplines bodies. The lyrics state sensitivity as a feminine attribute, slipping into the hegemonic understanding of gender identity based on stereotypes that reinforce the male/female binary, such as strength/sensitivity: “I learned that it was wrong to be sensitive / How naive I was / I was afraid of my femininity / I became a repressed man / Kind of soulless, kind of sleepy / a phallic, self-destructive act”. Iorc’s corporality reproduces the performative acts through a key that is also binary, moving between constructions of feminine images, such as the high-waisted pants that fit the body, and masculine images, such as the way in which he displays his arm muscles.

Figure 1 - Frame of “*Masculinidade*”, by Tiago Iorc

TIAGO IORC - Masculinidade

2,7 mi de visualizações há 2 anos ...mais



TIAGO IORC 2,27 mi

Inscriver-se



220 mil



Compartilhar



Salvar



Comentários 19 mil

Source: YouTube (<https://www.youtube.com/watch?v=V5GUxCQ8rl4>)

The centrality of Iorc’s image in the audiovisual piece also reiterates the protagonism of men, present in the song’s lyrics. The entire music video revolves around his body, his movements, his voice, his facial expressions of pain, trance and power. Fragility appears on the scene with a dramatic tone, constituted from a strangeness about man’s suffering. At one point, he repeats “What is it to be a man?”, while he dances

in circular movements, his eyes shut, with a facial expression of suffering, followed by the camera spinning, as if he were entering a kind of trance. Later on, he looks at the camera and talks to us: “Being a man because you want to learn about yourself, every day / Mastering yourself / Despite any phobia: respect / You must be brave / You must have balls to love properly”. In the last scene, with his hands on his hips, he insinuates a twerk and says: “Being a man demands choosing, my brother / How about that?”, while the camera slowly pulls away. In all of these scenes, in which gender issues are reaffirmed from a male perspective, underscoring the oppressive nature – for men – of gender as a cultural construction, Iroc does not avoid an implication with the heterosexual and binary matrix.

Like some kind of interpretative shell, performativity engenders corporalities regulated by the dictates of the man/woman, male/female binarism and their respective stereotypes, in what Judith Butler (2018) calls fiction of gender. In “The Force of Nonviolence” (2021), the author once again talks about the importance of fiction for building experiences with reality. She states that fiction,

[...] offers a counterfactual condition that allows us to examine the contemporary situation; and just as science fiction presents a point of view through which we see, in the present, the specificity and contingency of the political organization of space and time, of passions and interests (BUTLER, 2021, p. 39)

If fiction is powerful, acting in many ways on the experience with reality, beyond fiction of gender, individualism prevails as a fictional aspect of the music video. Focused on the personal experience of Iroc, a cis, white and upper-class man, the video reconstitutes the script of his masculinity, highlighting “cumulative repetitions” (TAYLOR, 2013) that reinforce a phallogentric and poorly contextualized social structure. In other words: by erasing the relations of power that constitute him as a male subject in the mandate of masculinity, in Segato’s (2018) terms, the discourse of “deconstruction” present in the music video ends up reinforcing the repetition of violence that translates into the normalization

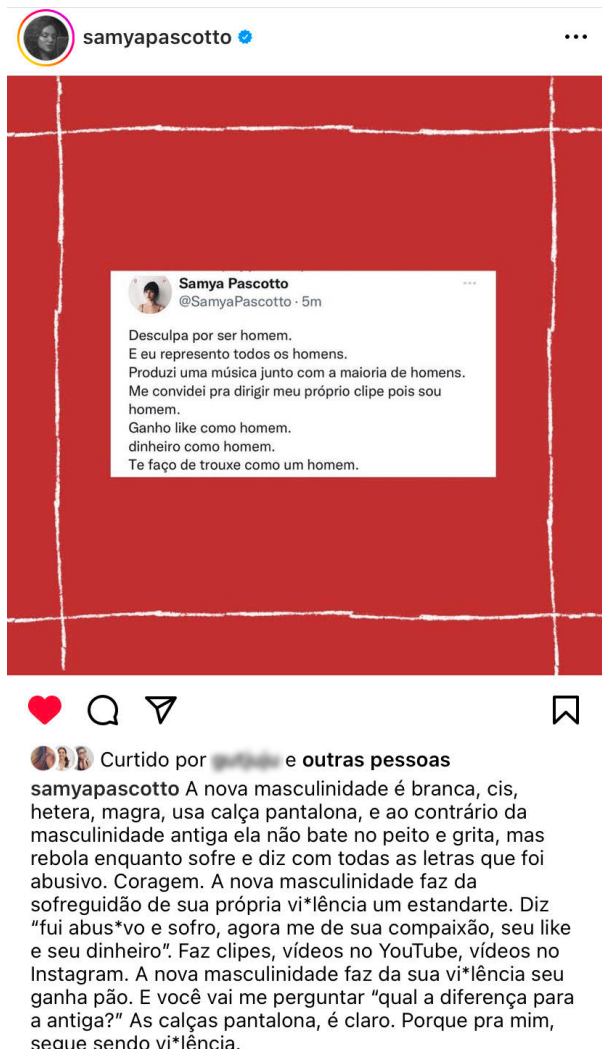
of low empathy towards oppressed subjects, which the author calls the pedagogy of cruelty.

The lack of empathy would be essential for the maintenance of this “predatory enterprise”: “the habitual cruelty is directly proportional to the forms of narcissistic and consumerist pleasure and to the isolation of citizens through their insensitivity towards the suffering of others” (SEGATO, 2018, p. 11). Therefore, the music video, by positioning the white, cis and rich man at the center of the debate based on his suffering as a “macho”, without putting into perspective what makes him a macho in a heteronormative and patriarchal system, ends up reiterating the script of that same system.

This erasure, however, made visible a network of affective engagements that establish other scripts of masculinity under certain feminist perspectives. On the day of the video’s release, the explosion of posts on social media websites caught our attention. On our Instagram timelines, the music video became the most recurring topic on that November 11, 2021. Female viewers of the video engaged in the debate, pointing out the mechanisms of reconfiguration of patriarchy that appear in “*Masculinidade*”. This audio-verbo-visual plot aligned with the expression of a political, cultural, theoretical and methodological position that allowed us, through the analytical exercise, to destabilize hegemonic notions about gender identity rooted in Iorc’s “deconstruction”.

The way in which the artist uses gender stereotypes is highlighted in a movement that mixes hegemonically feminine or masculine symbols, reproducing practices of the patriarchal system by placing the man at the center of the discussion about gender oppression only as the oppressed. In a post in the form of a comment (Fig. 1) actress Samya Pascotto calls for debate from the perspective of women who suffered from the betrayals and abusive attitudes that Iorc confesses in the song, observing that, at no point in the autobiographical song, does the singer show regret for his actions, and only talks about how he is a repressed man for falling into the incorporated memories of the male gender construction.

Figure 2 - Post by @samyapacotto



Source: Instagram (<https://www.instagram.com/p/CWTgWxrvlry/?igsh=d213NDR3cXNtcjdw>)

Gender is the locus of a struggle for life, and at the core of this discussion is the fight for equality. By not considering the hierarchical games that involve the masculine, the singer makes invisible the systems of power that demarcate the positions of oppressed/oppressor from

the mandate of masculinity, reconfiguring the oppressive system with a supposedly more open-minded view of the body, but which reproduces the dynamics of domination of phallogentrism. As Butler (2021, p.39) points out, “where there are no other people to talk about, there are no problems of equality; but when other living human creatures come into the picture, the problem of equality and conflict immediately emerges”.

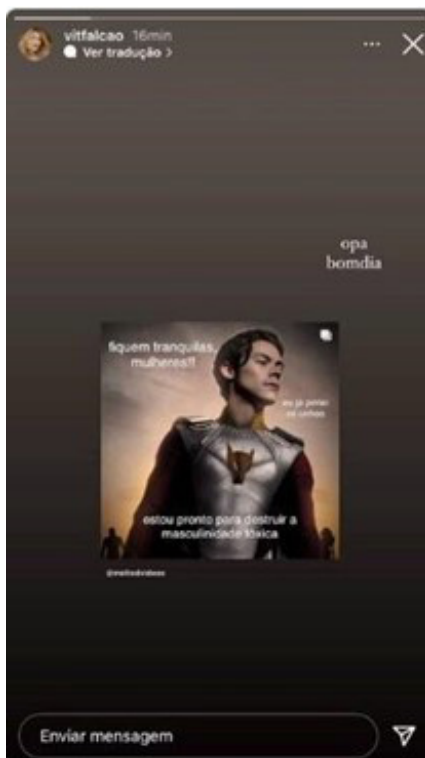
The alleged opposition to the heteronormative patriarchal matrix by Iorc is also debated on the Instagram profile of the psychoanalyst, feminist and digital influencer @manuelaxavier, who published a video in which she says: “How about that music video by Tiago Iorc, huh guys? Was it good? Or not? Is it a manifesto of men’s right to suffer and appropriate their oppressions or is it a big joke?”. The video is a kind of teaser of her longer speech published on YouTube, in which she classifies the music video as a “disservice to the feminist movement and to the discussion about masculinity”. The influencer points out that “when we include any other social issue within this same narrative, we see that it becomes dull. It’s as if I, a white person, were saying: ‘how sad my whiteness is, how I am oppressed to be a racist’. And she goes on: “when we say that men are also victims of machismo, there is a great risk of placing men and women in the same position as victims of a system”. The statement corroborates the argument that, although there is intragender violence, when, for example, men are forced to meet the expectations of a hegemonic notion of masculinity, this performativity is linked to prestige because, as Segato argues, “masculinity, unlike femininity, is a status, a hierarchy” (SEGATO, 2018, p. 40).

One point that stands out in the construction of this web of posts is the strong presence of critical humour in the publications associated with what has been closely linked to the term “leftist macho”². A character who, by presenting himself with hegemonically feminine performative elements, such as skirts, dresses and painted nails, often accompanied by a progressive discourse, ends up increasing the gears of

2 The term became popular when themes such as abusive relationships began to become more present on the internet, with campaigns such as #MeuAmigoSecreto, which encouraged women to denounce situations of violence on social media websites.

the re-elaboration of the patriarchy, in a kind of mandate of apparently deconstructed masculinity, in which it is necessary to prove himself as a sensitive man in order to, rhetorically, distance himself from the hegemonic image of “macho”. This is just like the meme (Fig. 3) published on the profile of singer Vitória, from the duo Anavitória, supposedly as a provocation to Tiago Iorc after the release of “*Masculinidade*”. In the meme (Fig. 3), although he claims to have “painted his nails” and to be “ready to destroy his toxic masculinity”, the man, represented by the image of British singer and actor Harry Styles, reiterates the superhero fantasy associated with the hegemonic masculine, with strength and power, in a low-angle shot that places him in a position of sovereignty.

Figure 3 - Meme in the stories of @vitfalcao's profile



Source: Instagram (image printed by the authors)

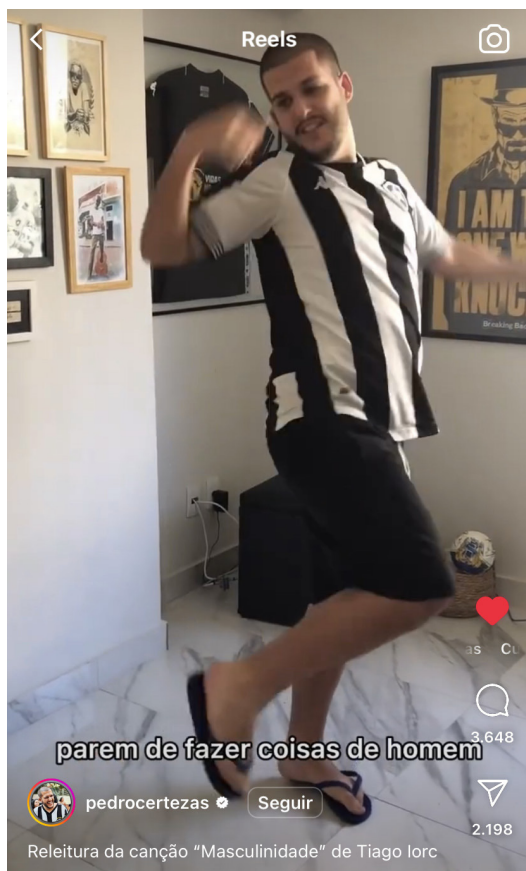
Other corporalities were articulated in the music video through the use of parody, used as a strategy to produce criticism through laughing. The parody created by comedian @pedrocertezas (Fig. 4) came to us after it was shared by profiles of women engaged in the feminist movement who reposted the video on their Instagram stories with captions such as “Bring an Oscar to this perfect guy” and “There is no better performance synthesis”. This was the only post that was repeated in the three search methods used in this study. Pedro has a large, hairy body, and a beard, and he wears black shorts and a t-shirt of Botafogo football team. His corporality is explicitly associated with hegemonic markers of masculinity (beard, football, hairy body) and he stages exaggerated moves, in a caricatured reiteration of Tiago Iorc’s coreography. The lyrics of his version of “*Masculinidade*” say: “I’m sorry for being a man / Unfortunately I was born a man and I am a man / I’m sorry for everything men do / I take the blame for men / All men / Men do wrong things all the time / Men, I hate us / I beg you, please don’t be a man / And men, please, stop doing manly things”. The satirical tone of this composition is enhanced by the way in which the figure of the hegemonic male incorporates the so-called progressive discourse of the “deconstructed male”. This apparent script shift causes laughter and mockery in relation to the way in which Iorc’s masculinity is staged in the music video.

Although we can interpret this music video in other ways, recognizing, in its variety of meanings, a certain ironic tone in relation to the part of feminist discourses, we are interested in the way in which it was endorsed and reiterated with over 220 thousand likes and 19.9633 comments in this web of engagement around the music video. In the reactions present in the comments, we verified contradictions that reinforce this dispute. Women say “I do not forgive”, “Even worse than being born a man is being born a Botafogo fan”, when they do not recognize the satire of the “sacred masculine” and identify the irony as a sexist endorsement, and others reiterate the tone of satire of the

3 Data collected on 02.26.2024.

masculinity represented by Iorc, with laughter, emojis and comments such as “Guuuuys hahahahah! The only possible man!!!”

Figure 4 – Parody by @pedrocertezas



Source: Instagram (<https://www.instagram.com/reel/CWQ9d-7JDOL/?igsh=MWg5YjlrM-mw3NGhnNw%3D%3D>)

Also using the parody approach, the profile @a.vida.de.tina, known for publishing videos that satirize the lives of middle-class and left-wing young people, reacted to Iorc’s music video. In the video (Fig. 5), accompanied by the hashtags #sourica, #minhavoziporta, #dançandomeustraumas, Tina appears in a cropped top and black pants, red

lipstick, and performs body movements that resemble the singer's choreography. She looks at her hands, her face expresses suffering, she contorts her body as she sings: "When I was a child I was called rich girl, as if it were a curse / I learned that it was wrong to be a heiress, so much suffering". Tina's performance also reveals, through its humorous and ironic tone, the class relationship translated from the perspective of the oppressor as a victim of these systems of power.

Figure 5 – Parody by @a.vida.de.tina



Source: Instagram (<https://www.instagram.com/p/CWWnMGoDISU/>)

Observing the publication as a performance allows us to access the script of a broader story, based on Iorc's music video. It is a script with gender, age, race and class demarcations, of a youth that uses social media sites to express their experiences in videos, memes and photos.

Through the audiovisual media connected to the “*Masculinidade*” video, people present themselves and elaborate their perspectives on gender, but also on the world in an expanded way. The behavior appears in the criticisms of economic structures, the process of patriarchal and phallogocentric hegemony, and their ways of life. What caught our attention in this mostly white feminist network, was the lack of tensions around race and identity issues that are not linked to cisgenderism, which involve the intersectional and denaturalized perspective of gender. White cisgenderism and heteronormativity are hegemonic in the video, as well as in the tensions around it.

Conclusion

Beyond a discussion about victims and culprits, which would repeatedly position gender problems in a binary way, we followed a path in search of contradictions and disputes that emerge from the audiovisual network built from the music video “*Masculinidade*”, in the relation to fiction of gender. The study highlights that the masculinities expressed in (and from) the music video update phallogocentrism. This dynamic is observed in the article under the perspective of fiction of gender, based on the articulation between the different and potentially articulable notions of performance (TAYLOR, 2013) and performativity (BUTLER, 2015, 2019), which have proven fruitful for the discussions on gender identity in the field of communication and culture, as the authors have elaborated in other works (DIAS, 2021; DIAS; MOTA JR; GUTMANN, 2022).

The construction of the audiovisual network, which is formed based on the reactions to the music video, points to a project of reworking masculinity with the activation of hegemonically feminine performative elements. However, Iorc’s bodily freedom that flows in the video ends up reinforcing stereotypes that support fiction of gender, in an understanding circumscribed to binarism, and therefore limiting. The exploration of the madate of masculinity (SEGATO, 2018) underscored how the more palatable discursive appeals to the discussion on gender identity enhance the games of power, making them even harder to notice

(GONÇALVES, 2021). By presenting himself as a “deconstructed” man, Iorc does not review his privileges and reinforces the fiction of gender via binarism. In other words, even though he is aware of the normative dimension that the patriarchal system imposes on cisgender white men like him, this “coming to his senses” in the figure of the alleged “deconstructed” male is not accompanied by a transformation in the way that the sense of masculinity is operated in the music video.

The exploration of the mandate of masculinity (SEGATO, 2018), which hierarchizes gender in a dynamic of violence production, highlighted how the music video uses performativity in a movement to reconfigure this mandate. It is a reconfiguration that expands the expression of masculinity beyond some of its normativities, by activating hegemonically feminine performative elements, without rethinking its place of power that produces oppression and violence in relationships with other people.

Like Iorc, who appears alone, exposing his pains in relation to the madate of masculinity, the first fictional man, Robinson Crusoe, a character of the first serial novel, originally published in 1719 in the Daily Post newspaper, from the United Kingdom, also appeared alone. Interestingly, as pointed out by Butler (2021), Crusoe was presented as the world’s first human in fiction, and he was not only categorized as a gender, but he also appears devoid of social relations in order to survive. The image of the original man is free of dependency; he appears already as an adult without ever needing anyone to learn from, to be nurtured, to develop. Man, so to speak, is enough for himself. And if fiction provides us with a possibility of discerning the structure, what does the music video provide to the imagination about possible masculinities? We might even ask: “if we want to understand this fantasy, we must ask ourselves what version of a human being and what version of gender it represents, which concealments are necessary for this version to work?” (BUTLER, 2021, p. 44).

In the audiovisual network that was created based on the music video “*Masculinidade*”, these concealments necessary for maintaining of

phallogentrism are revealed in critical reactions that appear in memes, videos, parodies and comments. What emerges from the experience of consuming the music video reworks phallogentrism, fostering the discussion about gender and, in a way, pointing to the power of transformation present in audiovisual flows in digital environments.

References

- BUTLER, J. *Problemas de Gênero: feminismo e subversão da identidade*. Rio de Janeiro: Civilização Brasileira, 2015.
- BUTLER, J. *Corpos em aliança e a política das ruas: notas para uma teoria performativa de assembleia*. Rio de Janeiro: Civilização Brasileira, 2019.
- BUTLER, J. *A força da não violência: um vínculo ético-político*. São Paulo: Boitempo Editorial, 2021.
- DIAS, Morena Melo. (Título?) 141 f. Dissertação (Mestrado em Comunicação) – Universidade Federal de Pernambuco, Recife, 2021.
- DIAS, Morena Melo; MOTA JUNIOR, Edinaldo Araujo; GUTMANN, Juliana Freire. *Corpos em rede e o direito de aparecer: o Dia da Visibilidade Trans no YouTube*. *Contracampo*, Niterói, v. 41, n. 2, p. 1-18, maio/ago. 2022.
- DELEUZE, G; GUATTARI, F. *Mil Platôs: capitalismo e esquizofrenia*. São Paulo: Editora 34, v. 1, 1995.
- FOUCAULT, M. *A Arqueologia do Saber*. Rio de Janeiro: Forense Universitária, 1987.
- GONÇALVES, J. S. *Novas estéticas para estruturas antigas: tecnologias, próteses de gênero e textualidades do mandato de masculinidade*. 2021. 226 f. Tese (Doutorado em Comunicação) - Universidade Federal de Minas Gerais, Belo Horizonte, 2021.
- GUTMANN, Juliana Freire; CARDOSO FILHO, Jorge. *Performances em contextos midiáticos: MTV BR & ROCK SSA*. Salvador: Edufba, 2022.
- GUTMANN, Juliana Freire. *Audiovisual em rede: derivas conceituais*. Belo Horizonte, MG: Fafich/Selo PPGCOM/UFMG.
- SEGATO, R. L. *Contra-pedagogías de lacrueldad*. Buenos Aires: PrometeoLibros, 2018.
- TAYLOR, D. *O arquivo e o repertório: memória cultural nas Américas*. Belo Horizonte: Editora UFMG, 2013.

Sobre autores

Juliana Gutmann - Professora do Programa de Pós-Graduação em Comunicação e Cultura Contemporâneas e do Departamento de Comunicação da Universidade Federal da Bahia. É líder do Grupo de Pesquisa CHAOS - Cultura Audiovisual, Historicidades e Sensibilidades (<https://www.chaos-ufba.com.br/>). ORCID: <https://orcid.org/0000-0002-4760-670X>. E-mail: jugutmann@gmail.com.

Morena Melo Dias - Doutoranda no Programa de Pós-Graduação em Comunicação e Cultura Contemporâneas (Póscom-UFBA). Mestre pelo Programa de Pós-Graduação em Comunicação (Ppgcom/UFPE). Pesquisadora do CHAOS - Grupo de Pesquisa Cultura Audiovisual, Sensibilidades e Historicidades e do TRACC - Centro de Pesquisa em Estudos Culturais e Transformações na Comunicação. E-mail: morena.melo@gmail.com. ORCID: <https://orcid.org/0000-0001-6227-788X>

Data de submissão: 26/02/2024

Data de aceite: 5/8/2024