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ARTICLE

Hate tactics in platform humor: ways of address in *Caverna do Ogro* podcast

Artifícios do ódio no humor plataformizado: modos de endereçamento no *podcast Caverna do Ogro**

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ABSTRACT: This paper discusses the ways in which hate expressions are materialized in discourses produced by comedians. As an empirical object, it chooses the case of *Caverna do Ogro* podcast, inquiring about the role played by hate manifestations from the point of view of the ways of address in this audiovisual product. To answer the research question, the work proposes three analytical operators: the performances by the podcast mediators; its instructions for use; and the thematic and narrative framings of the humorous field present in the podcast. The study demonstrates that offensive and hateful expressions play a thematic, narrative, and stylistic role in *Caverna do Ogro*, contributing to characterizing the podcast as a mediating instance of sociocultural relations of production and consumption in the field of humor.

Keywords: *humor; platformization; hate speech; ways of addressing; humor podcasts.*

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RESUMO: O artigo busca compreender as formas pelas quais manifestações de ódio se materializam em enunciados produzidos por comediantes. Como objeto empírico, elege o caso do *podcast Caverna do Ogro*, indagando sobre o papel desempenhado por expressões de ódio do ponto de vista dos modos de endereçamento presentes nesse produto audiovisual. Para tanto, propõem-se três operadores analíticos: as *performances* empreendidas pelos mediadores do *podcast*; suas instruções de uso; e os enquadramentos temáticos e narrativos do campo humorístico presentes no *podcast*. O trabalho demonstra que manifestações ofensivas e odiosas desempenham papel temático, narrativo e estilístico em Caverna do Ogro, contribuindo para caracterizar o podcast como instância mediadora de relações socioculturais de produção e consumo no campo humorístico.

Palavras-chave: *humor*; *plataformização*; *discurso de ódio*; *modos de endereçamento*; *podcasts humorísticos*.

Introduction

In March 2024, an episode of intolerance and disrespect towards elements of the *habitus* recognized as legitimate by stand-up comedians caused intense repercussions in the Brazilian humorous scene. On March 8th of that year, a show celebrating International Women's Day was interrupted by two self-proclaimed "right-wing comedians" (ESTADO DE MINAS, 2024). Dressed as the character Homelander from the series *The Boys* and holding American flags, Cassius Ogro and Abner Dantas invaded the comedy club Clube Barbixas de Comédia in São Paulo, where five female comedians — Beth Moreno, Lea Maria, Ste Marques, Jessika Angelim, and Camila Masri — were performing at an event organized by Tiago Santineli, a comedian known for openly assuming left-wing positions (SCABIN; PAGANOTTI; LACERDA, 2025).

Knowing that the episode does not constitute an isolated event — not by chance, Cassius Ogro is, according to Santineli's denunciation, one of the people responsible for creating an Instagram page dedicated to disparaging the work of female comedians (SANTINELI, 2024) —, this article seeks to advance understanding of the forms of materialization and articulation of misogynistic stances and hate manifestations in statements produced by comedians whose trajectory and visibility in the field of humor have been recognizedly based on the affirmation of conservative positions on socio-digital platforms. To this end, we focus on the appropriation of the *podcast* format in the field of humor, a choice justified both by the visibility and the popularity achieved by *podcasts* produced and/or presented by comedians; and by the relevance of the *podosphere* for the action and articulation of content producers aligned with new right-wing movements (FERRAZ; GAMBARO, 2022).

It should also be noted that productions in this format represent a unique condition of triple inscription in the cultural circuit of humor (SCABIN, 2023), since they constitute textualities conveyed and consumed as entertainment objects in themselves; spaces for the representation and (de)legitimation of discursive production processes in the field of humor; and spaces for the manifestation and mediation of

the consumption of humorous texts, as many comedians use the *podcast* format to comment on, discuss, and/or react to products created by other humorists. With the YouTube platform as a privileged space for publication and circulation, a large part of humorous *podcasts* are characterized by the combination of audio and video, with the use of minimalist sets and scripts, often constituting variations of the subtype known as *mesacast* [tablecast] — a kind of digital round table (SANTOS, 2022), where participants discuss various topics, and may include fixed hosts and commentators, sporadic guests, and/or interviewees.

As an empirical object, we chose the case of the *Caverna do Ogro* podcast, created by Cassius Ogro and Abner Dantas, questioning whether, and how, manifestations of misogyny and/or other forms of hate materialize in this product. More precisely, we inquire about the role played by such manifestations, if and when present in the podcast, from the point of view of their modes of address (HARTLEY, 2001; GOMES, 2011), that is, the forms and communicative practices through which the podcast seeks to establish particular modes of relationship with its audience, soliciting reception practices through specific styles.

To this end, we propose three analytical operators[1]: the performance undertaken by the *podcast* mediators, with an emphasis on its hosts; the instructions for use of the podcast, evidenced by the principles that regulate the interaction situation proposed in this product, with an emphasis on the ways in which its viewers are represented, positioned in relation to the instance of production, and have certain modes of action demanded from them; and the thematic and narrative framings of the humor field that are present in the *podcast*, highlighting the activation of provisional consensuses and conflicts regarding the role and definitions of humor, the representation and (de)legitimation of production processes in this field, and the presence of elements mediating the consumption of other

1 The three analytical operators proposed for the examination of humorous podcasts consider the logics of production and technicalities (MARTÍN-BARBERO, 2003) specific to this format. To this end, we engage with Gomes's methodological proposal (2011), re-reading it in the face of productive dynamics and discursive skills specific to humorous podcasts.

humorous texts, which indicate tacit agreements that demarcate the relationships between comedians and their viewers.

Finally, it should be noted that the methodological path of the article is inspired by Volóchinov's proposal (2017, p. 220), for whom the study of "forms of enunciates" must be preceded, as a primary analytical gesture, by the examination of "forms and types of discursive interaction", taken in their close interdependence with the social situation of communication in each specific field of human activity. Thus, before proceeding to examine the forms in which manifestations of misogyny and/or other forms of hate materialize in the *Caverna do Ogro* podcast, we seek, in the next section, to briefly characterize the process of forming what we have called a conservative enunciative identity (SCABIN, 2023) in light of historically inscribed conflicts in the humor field and the discursive production and circulation dynamics that is typical of socio-digital platforms.

Conservative identity and platformed humor

In September 2023, the newspaper *Gazeta do Povo* published an article about comedians Abner Dantas and Cassius Ogro, celebrating them as the "most politically incorrect in Brazil": "Their funniest texts are precisely about who is most bothered by this type of humor — the militants on duty, from feminists to 'lacradores' [a Brazilian neologism for performative activists] in general". The article places the rise of the "comedy gangsters", as they like to be called, "at a time of threat to freedom of expression", attributed to the actions of left-wing groups and the Brazilian judiciary, as suggested by the title: "May the STF not hear them". Still according to the text, the duo would represent "the resistance (to use a woke expression) of truly funny humor — that implacable humor, in the best sense of the term, and, above all, free" (GODOY, 2023).

On his YouTube channel, Abner Dantas presents himself as a "specialist in contempt"[2]; Cassius Ogro's channel, on the same platform,

2 Information available at: https://www.youtube.com/@abnerdantasty. Accessed on: Nov 17, 2025.

has the following description: "Stand Up Comedian, actor and screenwriter, I believe that humor has no limits and if you like acid comedy, without ideology and that above all is FUNNY, enjoy the content of the channel"[3]. As the duo "Gênios Siameses" (Siamese Geniuses), Dantas and Ogro have been performing on the stand-up comedy scene since at least July 2021, describing themselves as united by "root comedy"[4]. The *Caverna do Ogro podcast*'s primary form of dissemination is Ogro's YouTube channel, although sparse episodes can also be found on audio aggregator platforms. On YouTube, the podcast episodes are gathered in a playlist on Cassius Ogro's channel and generate "shorts" — short videos produced to highlight specific excerpts from episodes — published on the *Cortes do Caverna do Ogro [OFICIAL]* channel[5].

Created in May 2024, the "short videos" channel, which by early October 2025 had already reached 57.2 thousand subscribers and over 14 million views, presents the following description for the podcast: "Hosted by comedian Cassius Ogro and other comedians, 'Caverna do Ogro' is a limitless comedy podcast! Here, guests feel free to say whatever they want, without having to worry about cancel culture [sic]". The image that gives the program its name seems to be linked to the idea of "unfiltered" access to the subjectivity of its creator and main host. In May 2025, Ogro announced Dantas' departure from the podcast team, describing *Caverna do Ogro* as his own project, despite affirming the continuity of the Gênios Siameses duo on stage (BARBACAST, 2025). Thus, in its most recent configuration, as verified in October 2025, the podcast is co-hosted by Cassius Ogro and five comedians connected to the stand-up comedy scene: Tamilles Prado, Christian Ferreira, Elder Meira, Lucca Cometti, and Vini Teixeira.

Fundamental to how Ogro and Dantas seek to position themselves mediatically is the affirmation of a supposed "rebellion" regarding limits — including constitutional limits — of free expression in favor of the

3 Information available at: https://www.youtube.com/@cassiusogro. Accessed on: Nov 17, 2025.
4 Information available at: https://www.instagram.com/geniossiameses/. Accessed on: Nov 17, 2025.
5 Available at: https://www.youtube.com/@CortesdaCaverna. Accessed on: Nov 17, 2025.

protection of fundamental rights, such as human dignity. This constitutes a core element in the rise of conservative positions as a source of identity meanings in Brazilian humor (SCABIN, 2023). Understanding "enunciative identities" as interactive positions that constitute sources of utterances that must assume the characteristic conflicts of each field, defining and legitimizing their place of enunciation (MAINGUENEAU, 2010), we refer, by conservative enunciative identity, to a positioning marked by the affirmation of a supposed "rebellion" in the humor field against so-called "political correctness" — an expression created to disqualify political struggles for recognition (WILSON, 1995).

Although Soares (1998) observed, in the 1990s, the existence of a consensus around the shunning of "political correctness" by the Brazilian elites, a positioning accompanied by a concern with the supposed curtailment of humor and spontaneity due to claims from minority groups, the expression seems to have truly entered the debates about humor in Brazil at the turn of the 2000s to the 2010s — a period in which comedians began to publicly position themselves against what they perceived as "censorship" of "political correctness" (SCABIN, 2018). In this way, a discursive frontier linked to the representation of an antagonism (LACLAU; MOUFFE, 2015) is formed, based on manifestations by social actors who begin to defend a position according to which the legitimacy of humor would be linked to its vocation to "transcend the limits" of "political correctness".

It is precisely this "conservative rebellion" (SOLANO, 2018) that self-proclaimed "politically incorrect" comedians seek to affirm, striving to legitimize themselves as defenders of "true comedy". They thus achieve a condition of hegemony in the humor field, given that, as Laclau and Mouffe (2015, p. 37) point out, the condition for a discursive articulation to become hegemonic is that "a particular social force assumes the representation of a totality that is radically incommensurable". This enunciative identity hegemonized in the humor field is echoed by utterances based on the normalization of offense as a pillar of a humorous practice that, rooted in the reiteration of historical inequalities (SCABIN, 2023),

merge with what is called "hate speech" — a form of symbolic degradation exercised in public spaces against groups based on collective characteristics corresponding to a disfavored position of power in the social hierarchy (SPONHOLZ, 2020).

At the same time, discursive practices linked to this conservative enunciative identity in the humor field have their visibility and circulation potential amplified by interactional dynamics specific to the current context of platformization of cultural production. Similar to the dynamics of hate speech propagation on socio-digital networks, offensive statements produced by "politically incorrect" comedians function as "hooks" for interaction. Thus, interactions around offensive content produced by comedians favor both the individual visibility of these actors and the digital platforms themselves, as they generate data that, in addition to feeding recommendation systems, are converted into economic gains for big techs (SPONHOLZ, 2020).

In this context, the circulation of "politically incorrect" humorous statements can also be favored by a kind of textual "modularization" enabled by the adoption of discursive formats that, through fragmentation, decontextualization, and recontextualization of meanings, prioritize the circulation of controversy and shock — for example, the "short videos" channels, very popular on YouTube among conservative comedians. In fact, the use of the "short video" format proves to be particularly frequent among comedians who work in *podcasts* and on the stand-up comedy scene, spheres which, although far from constituting the exclusive domain of a conservative enunciative identity, seem to be characterized by the hegemonic presence of comedians linked to this position.

Finally, a decisive aspect of humor dynamics on socio-digital platforms concerns the conversion of comedians into "media icons" (PIRES, 2014, p. 471), a phenomenon inseparable from the fragility of the fictional pact (LÉRY, 2015) that characterizes much of the humorous production in the context of platformization, with an emphasis on stand-up comedy and podcasts, especially *mesacast*-type ones (SANTOS, 2022). In other words, the way these comedians act in different interaction spaces on socio-digital platforms seems to contribute to the construction of "characters

representing themselves" that feed, among their audiences, expectations of coherence between personal experiences, evaluative positions, and "on-stage" performances, leading to an unavoidable blurring of the boundaries between them (SCABIN; PAGANOTTI; LACERDA, 2025).

Entering the Ogre's cave: corpus construction

For the construction of the corpus examined in this work, we based ourselves, as the universe of observation, on the selection of videos published on the YouTube channel *Cortes do Caverna do Ogro [OFICIAL]*, which gathers excerpts from episodes of the *Caverna do Ogro* podcast. This choice considered both the popularity achieved among Brazilian comedians by "short videos" — excerpts extracted from longer media statements previously published, such as podcast episodes — and the potential for circulation of the format, which is generally more expressive than that of longer videos.

In addition, the fact that the *Cortes do Caverna do Ogro [OFICIAL]* channel brings together excerpts selected by the podcast's own producers, who "repackage" them into a relatively autonomous format in relation to the full episodes and organize them according to themes perceived as particularly significant or relevant, gives the short videos a curatorial character, which presents the possibility of working with a sample that is defined by multiple layers of mediation.

Thus, to compose the corpus, the 15 most viewed videos from the *Cortes do Caverna do Ogro [OFICIAL]* channel on YouTube at the time of collection were selected. These videos appear listed, in descending order of relevance, by the platform itself, in the "trending" category, as verified in October 2025, having been published between October 10, 2024, and July 20, 2025. In this way, we sought to access a set of *highly viewed* and *viewable* utterances, a piece of data that indicates relevance according to the algorithmic logic of discursive circulation on socio-digital platforms.

Considering these selection and corpus construction criteria, Chart 1 lists the videos that we will analyze in the next section of the article:

Chart 1 – List of corpus videos

Video Title on YouTube		Publication date	Views*	Duration
1	BEST MOMENTS of VINHETEIRO on CAVERNA DO OGRO PODCAST [in Portuguese: "MELHORES MOMENTOS do VINHETEIRO no CAVERNA DO OGRO PODCAST"]	October 12, 2024	421 k	26'01"
2	THIS SHORT IS HEAVY [in Portuguese: "ESSE CORTE ESTÁ PESADO | Cortes do Caverna do Ogro"]	February 25, 2025	356 k	10'45"
3	Dihh Lopes and Cássius Ogro CAME FACE TO FACE [in Portuguese: "Dihh Lopes e Cássius Ogro FICARAM FRENTE A FRENTE | Caverna do Ogro"]	October 10, 2024	260 k	12'28"
4	THE TRUTH about GROWN PEOPLE MOVIES [in Portuguese: "A VERDADE sobre os FILMES de GENTE GRANDE | Caverna do Ogro"]	December 2, 2024	198 k	8'30"
5	REPLY to NIL AGRA [+SANTINELI'S CANCELLED TOUR] [in Portuguese: "RESPOSTA ao NIL AGRA [+TURNÊ CANCELADA DO SANTINELI] | Caverna do Ogro Podcast"]	December 10, 2024	193 k	22'51"
6	Danilo Gentili OPENS UP about VICTOR SARRO [in Portuguese: "Danilo Gentili ABRE O JOGO sobre VICTOR SARRO | Caverna do Ogro"]	October 11, 2024	178 k	8'40"
7	BEST MOMENTS/FIGHTS of ALORINO JR on Caverna do Ogro Podcast [in Portuguese: "MELHORES MOMENTOS/TRETAS de ALORINO JR no Caverna do Ogro Podcast"]	November 2, 2024	172 k	28'48"
8	MATHEUS CEARÁ's EX talks about COMEDIANS [in Portuguese: "EX de MATHEUS CEARÁ fala sobre HUMORISTA | Caverna do Ogro"]	December 3, 2024	170 k	9'08"

Continue...

Chart 1 – Continuation

	Video Title on YouTube	Publication date	Views*	Duration
9	NEW "HUMOR" PROGRAM on GLOBE [in Portuguese: "NOVO PROGRAMA DE "HUMOR" NA GLOBE | Caverna do Ogro Podcast"]	July 9, 2025	167 k	20'11"
10	REACTING to BEFORE and AFTER of CELEBRITIES [in Portuguese: "REAGINDO ao ANTES e DEPOIS dos FAMOSOS | Cortes do Caverna do Ogro"]	February 25, 2025	165 k	18'50"
11	Did PATRIK MAIA RESPOND to DANILO GENTILI? [in Portuguese: "PATRIK MAIA RESPONDEU DANILO GENTILI? | Caverna do Ogro Podcast"]	June 12, 2025	164 k	10'09"
12	EPIC EPISODE! - Best Moments of Marcelinho Johnson on Caverna do Ogro [in Portuguese: "EPISÓDIO ÉPICO! — Melhores Momentos de Marcelinho Johnson no Caverna do Ogro"]	July 20, 2025	144 k	28'04"
13	WATCH THIS VIDEO BEFORE IT'S TAKEN DOWN [in Portuguese: "ASSISTA ESSE VÍDEO ANTES QUE ELE SAIA DO AR | Caverna do Ogro"]	November 6, 2024	141 k	37'06"
14	DESTROYING Patrick Maia in THIS CUT [in Portuguese: "DESTRUINDO Patrick Maia nesse CORTE | Caverna do Ogro Podcast"]	June 10, 2025	140 k	15'49"
15	SHE IS HEAVY TOO — Mhel Marrer on CAVERNA DO OGRO PODCAST [in Portuguese: "ELA É PESADA TAMBÉM — Mhel Marrer no CAVERNA DO OGRO PODCAST"]	October 19, 2024	135 k	17'19"

*Data verified on October 5th, 2025.
Source: Author's compilation (2025).

Hate manifestations and modes of addressing

In all 15 videos from the *Cortes do Caverna do Ogro [OFICIAL]* channel that comprise the analyzed corpus, we found the presence of hate

manifestations, among which expressions of misogyny stand out due to their recurrence. Such manifestations are directed at marginalized groups historically subjected to symbolic violence: in addition to women, they target Black people, LGBTQIAPN+ individuals, the poor, and overweight. Overweight and heterodissident bodies, as well as female comedians, are particularly attacked. These are expressions that, by symbolically degrading groups based on collective characteristics corresponding to underprivileged positions in the social hierarchy, present themselves as evident focuses for the materialization of hate speech (SPONHOLZ, 2020).

In the short videos of *Caverna do Ogro* podcast examined in this work, it is observed that such hateful manifestations play a decisive role from both a thematic and narrative perspective, as well as stylistically. From a thematic point of view, the treatment given to the topics discussed by the participants in the episodes seems to be oriented by the possibility of producing offensive and hateful speech — for example, in the cut "REACTING to BEFORE and AFTER of CELEBRITIES", where the presence of weight loss coach Guto Galamba is a starting point for fatphobic speeches.

At the same time, the recurrence of what we propose to call narratives of offense stands out, that is, reports of conflictual episodes in which the production of hateful speech against minority groups serves as triggers for the reported actions and starting points for valuing involved behaviors and characters, which often translates into the celebration of comedians who are authors of offensive manifestations, on the one hand, and the depreciation of the act of being offended, on the other. A significant example of a narrative of offense can be found in the cut "WATCH THIS VIDEO BEFORE IT'S TAKEN DOWN", in which Cassius Ogro and Abner Dantas read the legal process filed against them due to misogynistic manifestations they uttered against comedian Giovana Fagundes; in the video, which features the participation of Ogro and Dantas' defense lawyer, the duo highlight, by reading the process, the statements questioned by Fagundes, reiterating the violence she denounced and mocking the comedian.

From a stylistic point of view, knowing that the style of an utterance refers to unique modes of selection and combination of linguistic-discursive resources (BAKHTIN, 2011), the recurrent use of hate expressions stands out as a distinctive mark of the *Caverna do Ogro* podcast, operating as a resource that guarantees the semantic-evaluative unity of the episodes, insofar as such expressions constitute the main elements of cohesion between fragmentary themes and positions, and as a tool for constructing rhythm, demarcating pauses and alternation between the enunciative planes of the hosts and other participants. The role played by hateful manifestations from the point of view of the materialization of stylistic resources typical of stand-up comedy is also noteworthy, with an emphasis on the attempt to cause shock through absurd statements and/or those that break with presupposed expectations, a frequent expedient in the script structure based on setups and punchlines (ANDRADE; OTTONI, 2017).

From this perspective, dimensions related to the podcast's style demonstrate the hosts' commitment to constructing a discursive *ethos* for themselves — that is, a "voice" associated with an "enunciating body" based on representations produced about the speaker (MAINGUENEAU, 2010, p. 80) — that relies on the activation of meanings of rebellion and boundary transgression — which not by chance are decisive elements, as we saw earlier, in shaping a conservative enunciative identity in the humor field. This observation refers, among the analytical operators proposed in this work for examining the modes of address in *Caverna do Ogro*, to the question of the performances undertaken by its mediators, inasmuch as both the recurrence and centrality, from thematic, narrative, and stylistic points of view, of offensive and hateful expressions in the podcast are key to understanding the semantic-evaluative positions activated, disputed, and affirmed in the performance of hosts and guests/interviewees.

The main mediators of the podcast, Cassius Ogro and Abner Dantas, are Black and Northeastern men. In several short videos from the *corpus*, they declare themselves homophobic and exchange racist offenses with each other. Ogro is older than Dantas and presents himself as a married

man, a father, and a Christian. Dantas has tattoos and usually wears a cap, mirrored glasses, and heavy chains, typical elements of the "chavoso" style, linked to Brazilian peripheral identities and cultural manifestations such as funk (MENDES, 2024). In some episodes, they wear T-shirts and hold mugs that read "uncancellable" — a reference to the image of conservative rebellion, common among self-proclaimed "politically incorrect" comedians, whom they seek to uphold. Although the podcast's setting varies across the corpus videos, it resembles video game graphics, with low-resolution three-dimensional images that recall rocky cave walls (Figure 1) — a relevant fact given that, as Falcão, Macedo, and Kurtz (2021) point out, the staging of toxic masculinities and the reinforcement of conservative values are frequent in spaces of gamer culture.

Figure 1 – A setting similar to video game graphics in the *Caverna do Ogro* podcast



Source: Screenshot taken by the author.

In the set of analyzed videos, the activation of identity markers through the positions assumed by Ogro and Dantas is decisive for characterizing their performances, both in relation to the political debate — with an emphasis on the defense of conservative values and the rejection of positions perceived as progressive — and in relation to conflicts and clashes specific to the humorous field — primarily, through the rejection of

what they define as "militant comedians", that is, comedians who assume positions and practices perceived as left-wing or progressive, such as the defense of a less stigmatizing and violent humorous approach.

Regarding the activation of identity markers through the positions assumed by the hosts in relation to the political debate, Ogro's catchphrase at the beginning of the short videos is significant, alluding to a position common among extreme-right enunciators of liberal democracy discredit: "My name is Cassius Ogro. I am the CEO, prince, emperor, dictator, owner, the Alexandre de Moraes of this podcast". Similarly, a significant part of the guests/interviewees present in the corpus short videos seem to have been chosen because they publicly assume conservative positions, for example, YouTuber Lord Vinheteiro (video 1 of the corpus), comedian Danilo Gentili (video 6), and weight loss coach Guto Galamba (video 10), who, in the episode he participates in, even declares himself close to federal deputy Nikolas Ferreira (PL-MG).

Regarding how the hosts seek to mark their identity through positions on ongoing clashes in the humor field, the short video "NEW 'HUMOR' PROGRAM on GLOBE" can be cited as an example. In the video, Cassius Ogro attacks TV Globo through criticism that, although it seeks to present itself as purportedly aesthetic (with statements like "bad comedians" and "not funny"), reveals itself imbued with arguments aimed at pointing out alleged political commitments of the broadcaster and its comedians, disqualified as "militants" and concerned with "lacrar" (a Brazilian neologism for performative activism). To ridicule both the broadcasting company and the so-called "neutral language," an expressive style that seeks to avoid linguistic marking of feminine or masculine forms, Ogro uses the expression "Globe", a reference to gender-neutral language in Portuguese, attributing to the broadcaster a historical tendency to "yield to 'political correctness'", which would result in "moralistic" and "boring" humorous manifestations. Thus, a discursive *ethos* of rebellious conservatism is reinforced since, by denigrating forms of mainstream humor that he qualifies as progressive, the host affirms his conservative positions as part of a supposedly anti-system and liberating way of speaking.

The video further illustrates a recurring element in the performance of the *Caverna do Ogro* podcast hosts — especially Cassius Ogro himself: to support his criticism of humor produced by "militant" comedians, Ogro claims an authority derived from an alleged knowledge about the taste of the popular classes — to which he attributes conservative inclinations linked to a preference for offensive and stigmatizing comic expressions. In relation to the analytical operators proposed in this work, this is a relevant rhetorical expedient also from the point of view of the podcast's instructions for use: inasmuch as Ogro presents himself as a privileged interlocutor of the "average man" — who would appreciate, in his words, "dirty" programs that tell things with no ceremony —, his audience is represented (and, at the same time, urged to position itself) based on such markers of aesthetic preference, in a discursive articulation in which the acts of producing and consuming hateful and/or offensive forms of humor are positively valued.

At the same time, regarding the ways in which the podcast mediators address their audience, the production of a sense of proximity seems decisive, stemming from the fact that, in all the analyzed short videos, the hosts position themselves facing the camera, speaking directly to it, in a framing that seems to position the viewer in the counterfield of the image, a place occasionally occupied also by other podcast characters — friends and family of the hosts whose presence is evidenced only by their voices, in informal interactions, marked by gestures that are sometimes affectionate, sometimes of mutual depreciation. It is precisely this position that the audience seems to be encouraged to occupy, being asked for an active involvement in the interaction situation proposed in/by the podcast.

Regarding this last point, making monetary donations constitutes a privileged means of interaction with the hosts, and a tool through which viewers seek to integrate themselves into the podcast's visibility device — since, by making contributions via instant payment system (Pix), audience members can send messages to be read during live broadcasts. In this regard, it is striking that the vast majority of viewer messages in the

corpus videos exhibit clearly hateful and/or offensive content, targeting primarily the same minority groups that are attacked by the hosts. In these interactions, Ogro and Dantas themselves are frequent targets of racist messages sent by the public. It does not seem wrong to suppose, in this sense, that the monetary value donated and the potential offensiveness of the message sent are directly proportional to the viewer's chances of appearing on the podcast, a desirable goal from the point of view of the proposed interaction.

At the same time, the ways in which the podcast solicits and presupposes an adherence to the evaluative positions of its mediators, especially concerning their hateful and violent performances, include sustaining a totalizing rhetoric by the hosts and by some of the guests in relation to clashes in the humorous field: according to this argumentative strategy, the only way, morally and politically acceptable, as well as aesthetically legitimate, to produce and consume humor would be that defended and practiced by so-called "politically incorrect" comedians.

In this sense, from the point of view of both the instructions for use of the podcast and the thematic and narrative framings about the humorous field present in it, the attempt by the hosts to give the program the character of a mediating instance of sociocultural relations of production and consumption of humor is noteworthy: it is symptomatic, for example, that Ogro recurrently seeks to position himself and the podcast as "guardians" of a self-proclaimed subversive humorous tradition by producing what he calls "black humor", positively valued as an expression of resistance against alleged "political correctness".

Final considerations

Finally, considering aspects that articulate the three analytical operators proposed in this work for examining the modes of address in *Caverna do Ogro*, the activation of a certain ambiguity around the (non-)fictional pact of humor in the podcast stands out. This is because, on the one hand, recurrent characteristics in *mesacasts* present in the examined

utterances indicate the absence or fragility of the fictional pact: this is the case, for example, of the fact that participants do not interpret characters from a "world between parentheses" (ISER, 1996, p. 269), and the predominance, among the topics discussed, of current events, personal experiences, and daily lives of the participants. At the same time, on the other hand, the argument that "a joke is just a joke" — recurrently employed by the podcast participants to defend the idea that hateful and offensive statements, when produced by comedians, should not be penalized — alludes to the claim of an existence between parentheses, from an aesthetic, moral, and political point of view, of humorous discourse.

Such ambiguity around the (non-)fictional pact of humor is particularly evident, to cite an example, in the short video "BEST MOMENTS/ DRAMAS of ALORINO JR on Caverna do Ogro Podcast". In a segment where participants talk about Giovana Fagundes' appearance, Cassius Ogro describes her as "cute, but ordinary"; Abner then recalls an occasion when Ogro's statement that he "would make out with Giovana Fagundes" generated displeasure from his wife. At that moment, comedian Alorino Jr., a guest on the episode, asks "who wouldn't make out with her?" — declaring, immediately afterward, to his wife: "from the microphone to where I am it's all jokes".

Throughout the article, we sought to understand the ways in which manifestations of hate materialize in the utterances of the *Caverna do Ogro* podcast, inquiring about the role played by such expressions from the point of view of the modes of address (HARTLEY, 2001; GOMES, 2011) present in this audiovisual product.

Through analytical operators proposed for examining modes of address in humorous podcasts, it can be observed that offensive and hateful manifestations play a thematic, narrative, and stylistic role in *Caverna do Ogro*, contributing to characterizing the podcast as a mediating instance of sociocultural relations of production and consumption in the humorous field.

In this sense, the primary thematic and narrative framing identified in the *Caverna do Ogro* podcast is the presence of recurrent discussions

about discursive production processes, consumption practices, and products in the humorous field, with the recurring activation of what we propose to call narratives of offense.

Through such an expedient, the podcast mediators/hosts and/or allied comedians present themselves as authors of uncomfortable acts, representing the fact of being "canceled" or judicially prosecuted as a kind of "seal of quality" for their humor; or position themselves as victims of alleged persecution due to their anti-left positions.

Thus, offensive and hateful manifestations appear in the podcast both as topics that a large part of the episodes deal with and as resources through which the comedians described by the hosts as "militants" — especially female ones — are inferiorized and discredited.

It is noted, in this sense, that the moral legitimacy conferred upon offense and hate in the podcast stems from the presence of dichotomous and totalizing rhetoric in its utterances, according to which one is either a comedian, as Cassius Ogro and Abner Dantas claim to be, or a "militant", an adjective employed by the hosts to designate comedians who adopt any minimally progressive position.

Thus, the latter are framed, in various episodes of the corpus analyzed in this article, as "non-comedians", through an argumentative strategy that allows representing the humorous field as traversed by a fundamental antagonism, as is characteristic of processes of production of discursive hegemony (LACLAU; MOUFFE, 2015).

It is thus noted that the positions maintained by the podcast hosts and their allies seem to seek hegemony, presenting themselves as the only legitimate ones in the humor field, which, at the same time that it morally authorizes the direction of offenses and hate manifestations against comedians who do not share the same conditions as them — since these would be "non-comedians" — uses strategies of ambiguating the fictional pact of humor to justify such attacks as being "just jokes".

Finally, it should be emphasized that, although male comedians are also targets of this rhetorical strategy, the offenses directed at female comedians, in addition to being more recurrent in the corpus,

draw attention for presenting elements typical of hate speech, such as an effort to inferiorize these comedians based on their gender, activating misogynistic meanings, symbolically violating and sexually objectifying them.

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