


## HUMOR AND ACTIVISM ON YOUTUBE: The intimate narratives of Baia Bahia and Raymundinho Furacão

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### Introduction

The spectacle is a social relationship between people mediated by images (DEBORD, 2000, p. 14).

In 2006, in Brazil, Revista Piauí (Ed. Abril) launched the "Diary" section, built from daily reports or isolated episodes that occurred in the life of a real character, from the perspective of himself (authorial text). The narratives, published monthly and in first person, had a chronological order and were illustrated by a photograph of the narrator, in order to attest reality to the fact. In the pages of the magazine, the narrator became the protagonist of everyday life and began to humanize his existence based on his own stories. In this sense, the narrative is incorporated into the narrator's life, such as "like the potter's hand in the vase clay" (BENJAMIN, 1985, p. 205).

### ABSTRACT:

In this article we describe the narratives of two characters who in the last decade published videos about their most intimate secrets, usually love affairs and everyday life that have gained worldwide repercussion, through the space offered by Youtube. We propose to analyze the channels Ary Régis Lima and Raymundinho Furacão. For this, we selected four videos produced for entertainment, but in which the characters portray the violence experienced by them, through their sexual orientation. Although the narratives are full of satires, humor and exhibitionism, Baia Bahia and Raymundinho Furacão militate while presenting moments of danger and distress.

**KEYWORDS:** Media narrative; YouTube; humor; violence against gays.

Without direct editing interference, the banality of everyday life was what mattered for the journalistic vehicle in question. Even humor<sup>1</sup> was explored. So important for literary journalism that the representations of popular life in a diary format have been the subject of studies by several researchers.

In 2007, Justin Kan, became known for always carrying a webcam attached to his headgear accessories. The camera was connected to a laptop in his backpack and the images, captured by her, posted video feed almost 24/7 of Kan's life on the internet, through the Justin.tv website. The experience placed the teenager in the position of being watched by hundreds of people through computer screens and provided him with interaction with Internet users via email or chat. The business grew so much that it premiered the live broadcast of ordinary people, made games and saw its fame grow. The young man from San Francisco, California, then 23, contributed to the birth of a new genre: the modern lifecasting movement or transmission of life. In the old ways, Justin.tv ended its activities in 2014, after seven years of existence.

Three years later, in 2010, Rede Globo, here in Brazil, premiered the television program "Brasileiros", which had the purpose of telling stories of ordinary citizens who, through their attitudes, changed the daily lives of a group of people. At the time, the presenters, Edney Silvestre, Neide Duarte and Marcelo Canellas, traveled all over the country in search of stories of solidarity and overcoming. Altogether, nine episodes were shown, recorded in states such as Ceará, Santa Catarina, São Paulo and Paraná. The premiere took place in June 2010 and the exhibitions lasted a few months.

Although the above cases have been used only as illustrative examples of what will be mobilized in the bibliography, in this wake, it can be said that personal narratives have gained new spaces and voices have been amplified with the popularization of the internet in Brazil. What was previously restricted to the "one-to-one" and "one-to-all" contexts, in the era of the networked world, the existing barriers between production and reception were broken down, giving rise to the scenario "all-all" (LEVY, 1999). The receiver added more positions and started to occupy the places of narrator and producer, concomitantly. In this media and digital environment, homosexuals have gained new spaces for the

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<sup>1</sup> Although we recognize some difficulty in defining the term, we will follow the understanding of Jerónimo (2015, p. 67) for whom humor is synonymous with "any discursive events or formulations, intentional or inadvertent, that provoke culturally shared cognitive experiences capable of provoking laughter and provide fun". Likewise, we think of humor as a category that, as opposed to derogatory humor, used as an effective communication tool, which facilitates the transmission of materialized emotions in the forms of sarcasm, jokes, satire and irony (SARAIVA; IRIGARAY, 2009). Such angulations only reinforce your fertility as a research field.

expression of their ideas and the internet has become a militant stage, from their life stories that have gained the web, especially YouTube, in many cases using autobiographical humor as the main linguistic resource. This article is based on this assumption.

Our cut in this text comes from two characters who in the last decade have published videos about their most intimate secrets, usually love affairs and everyday facts that have gained worldwide repercussion, through the space provided by Youtube. We propose to analyze the channels Ary Régis Lima and Raymundinho Furacão<sup>2</sup>.

The Ary Régis Lima channel, formerly Laranjas Bahia channel, is the online space that Abraão de Sousa Lima, better known as "Baia Bahia"<sup>3</sup>, tells of his cases and memories of childhood and adult life, most of them in João Pessoa (PB), the capital where he lived to learn the hairdressing trade<sup>4</sup>. Born in Alagoinha<sup>5</sup>, in that state, Baia is an assumed and blind homosexual (or as he calls himself, "unsighted"), since 2000. In 2010, alongside his fellow countryman, photographer and producer Ary Régis Lima, Baia records his first videos. The images captured at his home in the interior of Paraíba become part of the Laranjas Bahia webseries. There the "cold character" was born, an imaginary being that Baia always assumed in moments of imminent danger<sup>6</sup>. In 2018, Baia was stricken with chronic pneumonia, spent several days in hospital and lost her memory. Today, the character is 51 years old, suffers from dementia and is cared for by family members in his hometown. On the Internet since February 2009, the channel currently has 16.3 thousand subscribers and has, since its subscription, almost 2 million views.

The channel Raymundinho Furacão presents the stories of the character whose life lends him the general services assistant Raimundo da Conceição Barros Sampaio, 32 years old. The "Bicha Louca do Maranhão", its official slogan on the network, is an open homosexual of Arari<sup>7</sup> (MA) and its channel has been on the air since November 2017,

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<sup>2</sup> In addition to Youtube, Baia's stories are also present on Facebook and Instagram.

<sup>3</sup> Almeida (2015, p. 01) says that the middle-aged gay hairdresser is sensational, fun, has a captivating personality and, above all, is influential, which, due to his revealing videos, has become a webstar. Still according to him, humor is a striking element in the work. "His videos are very funny and at the same time very conscientious (sic), making Baia become a teen icon for homosexuals (...). There is no one who doesn't laugh (sic) with the crazy stories of Baia "".

<sup>4</sup> In the childhood, Baia recounts his memories in Alagoinha. As an adult, Baia recounts events that took place, in addition to the municipality of João Pessoa, also in Guarabira, Mangabeira and Alagoa Grande, cities in the interior of Paraíba.

<sup>5</sup> Municipality located in the countryside of Paraíba and just over 90km away from the capital João Pessoa.

<sup>6</sup> In the observation of Coutinho Junior et al (2016, p. 9-10), the cold character had been present in moments of suffering and prejudice, "brands remembered and built as strength and overcoming", as "a reaction or volatile defense mechanism".

<sup>7</sup> The Municipality is located just over 160 km from São Luiz, the capital of Maranhão.

currently counting 103 thousand subscribers and about 10 million views. It is in cyberspace that Ray, as he is affectionately known by his fans, remembers his love affairs and happy and sad moments of his life in his hometown, in the interior of Maranhão, in addition to showing his wanderings in the "male hunting", his bicycle, inseparable companion. More recently, he started doing quizzes with friends and artists, in addition to showing the routine of shows he participates in and also teaching how to prepare dishes typically from Maranhão.

The main characters of this article come together through their existences and resistances of grow up gay in the midst of a moralistic, prejudiced and machist society. Their northeastern origins and the narrative genre "fait divers" also bring them together, with unusual stories that mix acceptance, excitement, danger and awareness, whose stories are woven by threads of drama and suspense. Age and work routines separate characters; the humor used in the storytelling is the linguistic element that brings them together.

Therefore, it is in this context of popularization of the internet that videos of homosexuals gain new spaces for speech. WebSeries, clips with non-binary characters and particular narratives of real-life cases are progressively spectacularized on the internet. Amid these plots, which involve acceptance and representativeness, his weavings are spun by humor in the form of resilience and visibility<sup>8</sup>.

### From local to global

What drives a minority is the drive for transformation (SODRÉ, 2005, p. 12).

Although physical diaries are socially more common subjects, personal narratives have only started to occupy digital media in the last decades, with the advent of the internet. To design this article, we will use four authors as bibliographic basis: Ana Carolina

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<sup>8</sup> Based on a comparative analysis on the regime of homoaffective desires between São Paulo and North American men in technological circles, sociologist Richar Miskolci (2017) delves into the issue of visibility in contemporary times, in order to understand how they have negotiated the visibility of desire homosexual, without assuming his gay identity, and seeking to experience his own desire with security and discretion. Many, outside of the apps, constituted heterosexual families, following the heteronormative logic, without breaking with the bonds considered by them as "normal". "I call (...) of digital desires these new forms of expression of desire in the era of relationships created by networked communication platforms that exist not only online, but also extend to offline. Communication technologies transform us as desiring beings" (MISKOLCI, 2017, p. 100).

Escosteguy (2011), Suzana Kilpp and Sonia Montañó (2012) and, more recently, Paula Sibília (2016), in that order.

As a kind of criticism of media studies that focus only on the ubiquity of communication, Escosteguy (2011) states that personal narratives undo the cycle of the linear model of communication, whose speeches depart from a unidirectional way from producer to consumer (the latter also understood as an audience or reception). The authoress makes use of personal narratives mediatized as an object of study to study practices guided by the media. Based on the understanding that the media plays a diffuse, pervasive and ubiquitous role in current daily life, Escosteguy (2011) realizes that there is a specific moment of practical interaction with the media, where production and consumption are placed in the background, in detriment of circulation.

In this case, the authoress observes that personal narratives - the "voices" - are constructed and put into circulation by the media, thus enabling the erasure of the boundaries between production and reception and, concomitantly, the evident presence and role of the media in their configuration. While adding

These personal stories, life stories told by their own characters that are built within a media dynamic, reveal that a) the media is part of the relationship between social actors and their narratives; b) that the parties involved - social actors, life stories and the media - cannot be understood independently because there is an intimate negotiation of meaning that changes both the actors and their reports and c) given that circulate and are produced in a given environment technological and institutional, reveal certain common patterns and logic. For this reason, these personal narratives are understood as practices guided by the media, ceasing to be seen merely as texts or through the prism of production or reception (ESCOSTEGUY, 2011, p. 206).

According to her, these personal stories are now spread across different media - massive and digital - and are presented through several narrative strategies: diaries, autobiographies, memories, depositions, testimonials put into circulation; to what is perceived, such genres are personalized reports and whose "reality" can be narrated by the social actors involved in the life story and also by a third party, who witnessed the fact (ESCOSTEGUY, 2011).

What these reports have in common, like oral histories<sup>9</sup>, is the fact that when telling "a story", they become a way of knowing or accessing the world. From the reports,

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<sup>9</sup> According to Alberti (2005, p. 155), Oral History is "a research methodology and constitution of sources for the study of contemporary history that emerged in the middle of the 20th century, after the invention of the tape recorder. It consists of conducting recorded interviews with

according to the authoress, personal narratives can be considered beyond a reflection of life, but a substantial way of building it. Therefore, because of the media dynamics just described, she says, these accounts are configured as mediatized personal narratives. It is not about mediatization<sup>10</sup>, but “it is about a particular transformative logic that acts in a certain direction, taking the media as a starting point” (ESCOSTEGUY, 2011, p. 207).

Lastly, Escosteguy (2011) asserts that taking personal narratives as an object of study clarifies a new position in communication researches as it analyzes the media from the occupation of the place inherent in the very constitution and existence of the reports. In addition, according to the authoress, the practice of narratives in technological environments makes the reports recognized by those who read, watch or listen to them.

Although the approach is based on a new procedure for the analysis of filmic materials, Kilpp and Montaña (2012, p. 131) are in agreement with Escosteguy (2011), when they say that the audiovisual, including the one produced by the amateur professionals, spread it dizzily in the media and that its uses and appropriations “have left the exclusive control of large communication companies”.

Kilpp and Montaña (2012, p. 135) state that the contemporary, whose globalization is one of its facets, has connectivity as an urgency. It is what allows us an uninterrupted, possible and desirable experience. From the new contemporary media, society presents itself in communicative flows (or traffic, according to the authors), which the large network seems to insert us and which, in their view, “has a strong audiovisual quality”.

Within this new audiovisual dissection methodology, the authors explain:

The live video, watched or explored, the transmission, the whole and, perhaps in the background, the chat (which is always live) are central frames in the production of meanings about what is shown on the platform (KILPP; MONTAÑO, 2012, p. 138, emphasis added).

Therefore, although they refer to its object of study, Justin Tv, stated in the introduction to this article, the explanation is consistent and can also be applied to the video sharing platform, Youtube. When quoting Walter Benjamin (1985), Kilpp and

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individuals who participated in, or witnessed events and circumstances in the past and the present

<sup>10</sup> In the authoress's understanding, it refers to the process whose transformations occur in the “message” (genres and formats) and between sender and receiver through the influence of a specific media. Mediation, for her, is “a long-range process that concerns changes, between structures and social agents”. According to her, “these concepts are complementary and offer a theoretical possibility, linked to studies of practices guided by the media, to break with the linear perspectives of understanding communication” (ESCOSTEGUY, 2011, p. 207, emphasis added).

Montaño (2012, p. 141) remember that there is “the legitimate right of everyone to appear on the screen, and, even more, the right of anyone to be filmed”. Although Benjamin referred to the cinema narrator, the authors updated to the “live” logic, present in the video sharing services, which includes YouTube here. According to them, the rights to film and to be filmed “are fully realized” today.

In her book “O show do eu” (2015), Paula Sibilia affirms that in society there is an increasing order of displacement of diaries in intimacy (hidden / private interiority) towards spectacular logic (visible / public behavior), to which the author denominates *extimacy*. In the exposure of the intimate life provided by Youtube, new subjectivities are developed, now externalized, which are built in the field of the visible and, thus, perform their existence in visibility. In this “true festival of private lives”, as Sibilia (2008, p. 27) says, many “offer themselves shamelessly to the eyes of the whole world”, enhanced by new digital media. According to her, the daily confessions in words and images of everyone are spectacularized just a click away from those who want to snoop on them.

As for taking passages of a lifetime to the public, the authoress considers that the forms of expression that proliferate are considered the lives of their authors and also works of art produced by the new artists of the digital age. She explains that she considers both forms, although she recognizes that many subjects put on shows about themselves and “lie” when narrating their lives on the web. In the meantime, according to her, there are fictional narratives and those that rely on guaranteeing a real existence; what differentiates them are the eyes of those who read. “If the reader believes that the author, the narrator and the main character of a story are the same person, then it is an autobiographical work”, justifies Sibilia (2015, p. 30-31). As for the “confessional” uses of the internet, she commented:

They would therefore be renewed manifestations of the old autobiographical genres. The “I” that speaks and shows itself tirelessly on the web is usually threefold: it is at the same time author, narrator and character. In addition, however, it is still a fiction; for, despite its overwhelming self-evidence, the status of the “I” is always fragile. Although it presents itself as ‘the most irreplaceable of beings’ and ‘the most real, in appearance, of realities’, the self of each one of us is a complex and vacillating entity. An illusory unit built on language, from the chaotic and multiple flow of each individual experience. But if the I is a grammatical fiction, a center of narrative gravity, a mobile and unstable axis where all the accounts of the self converge, it is also undeniable that it is a special type of fiction. (...) The experience of oneself, as a self, is, therefore, due to the condition of the subject’s narrator: someone who is able to organize his experience in the first person of the singular (SIBILIA, 2015, p. 31, emphasis added author).

Sibilia (2015) follows on the use of images and words, which we can frame to what is posted on the multifunctional platform Youtube. According to her, using words and images is acting; it is about the possibility of creating universes and building our subjectivities, maintaining the rich collection of meanings in the world. Language, according to Sibilia (2015, p. 32), helps to organize the tumultuous flow of one's own experience and to give meaning to the world, as well as "stabilizes space and orders time in constant dialogue with the multitude of other voices who also shape, color and fill us".

Despite, the authoress, at times, imposes limits on the I, the first person of the singular. According to her, the elements that give thickness to the reports originate outside of herself, in others. "Every report is inserted in a dense intertextual fabric, interspersed with other texts and impregnated with other voices (...), [even] the most solipsistic narratives of the I" (SIBILIA, 2015, p. 32). Thereby,

The writings themselves are privileged objects when it comes to understanding the subject's constitution in language (or languages) and the structuring of life itself as a report (...). The new versions of self-referring genres that lead to the unusual phenomenon of showing intimacy say a lot about the current configurations of these delicate entities: the self and life, always fluid and difficult to apprehend, although increasingly praised, venerated and spectacularized. For the current expansion of biographical narratives is notable: not just on the internet, but in the most diverse media and supports. An intense 'hunger for reality' has erupted in recent years, a voracious appetite that incites the consumption of alien and real lives. Reports of this type receive great attention from the public: nonfiction flourishes and conquers a land previously occupied almost exclusively by fiction stories (SIBILIA, 2015, p. 33-34, author's emphasis).

It is in relation to this inter-place that the attempt of this article appears, which we intend to enter to better understand its logic, especially interspersed by its linguistic resource, humor, and returning its narrative structure to the knowledge and experiences of violence experienced by the male public gay.

### **Transfiguring humor into militancy**

Generating gay content on Youtube is not an easy task. Some channels have recently stood out in this task. Chá dos 5, Canal das Bee, Luba TV, Para Tudo, Diva Depression, Poc's Life and Put on the Wheel are some of the examples that make LGBTI activism on the network<sup>11</sup>. Let us select the latter to begin this excerpt.

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<sup>11</sup> Also called cyberactivism or virtual activism, the practice refers to making demands, articulating mobilizations, expanding diverse discussions related to causes and raising public awareness



When Pedro HMC thought about creating a gay channel on the internet and his mother found out, the question soon came: "Are you going to work with porn, son?" (HMC, 2014). Although any gay channel is routinely associated with sex, the Põ na Roda channel appears to deconstruct such stereotypes. Seven years later, in 2018, when dealing with gay content on Youtube, Pedro HMC stated that he missed channels that unite gay entertainment and information, because on YouTube there were few examples. "You know what, I'll do it. I wanted to do a humor channel. I didn't even have LGBTI<sup>12</sup> activism and I learned from the channel's audience, "he said in an interview during the 2018 Gay Parade in São Paulo." We can do for a generation something that our generation didn't have, "he said (HMC , 2018).

Today, it is known that there are several languages used by youtubers in order to make themselves understood by their public; one of these strands relies heavily on humorous content, based on the principle that humor can be an essential tool in activism around LGBTI sexuality. The genre weaves the tales narrated by the characters and gives rise to voices that combine activism with humorous narratives in the search for a more just and egalitarian society.

Humor as an instrument of reflection, one that pulls us from the place of comfort and leads us to the place of resilience. In opposition to derogatory humor, we turn to humor that faces prejudice and generates empowerment<sup>13</sup> in the face of real situations that are often experienced by gay men. This is the basic assumption of this text.

This article presents two characters that fit this niche. They play, mock and laugh at the very hardships of life. Characters who became known on the internet for using good humor to address serious and important topics. They use art in video form to relieve their own pain. They are no longer the target of the joke to produce laughter and reflection.

For this text we selected two episodes from Baia Bahia and two episodes from Raymundinho Furação. The choice is justified because the cases are emblematic when it comes to the violence and violations suffered by male homosexuals in their daily experiences.

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about certain networked issues. As a space of power, the internet not only gives, but also recognizes the countless voices and YouTube, in our view, capillarizes the onslaught.

<sup>12</sup> Throughout the article, we will take as a reference the acronym presented in the book "Attempts to annihilate LGBTI subjectivities", released in 2019, by the Federal Council of Psychology (CFP, 2019).

<sup>13</sup> Here understood in two aspects: a) as the development of all potential to awaken the power that the individual has to realize dreams and be happy (individual emancipation); and, b) as a synonym for the union between equals that potentiate debates in relation to civil awareness about social and civil rights in the political sphere (collective conscience).

The first case analyzed is that of the episode "Today has a spectacle", in which Baia Bahia describes an attempted murder that occurred with "Dani P", a party entertainer who liked to risk her life, of danger; in Baia's words, "he liked to live dangerously". Baia reports that there were four friends<sup>14</sup> on a certain Sunday until Mangabeira (PB) to visit a friend who had moved from the capital of Paraíba to the interior. According to Baia, Cocó had the car, Dani P had the money, Drica had the beauty and Baia wanted to drive.

The four friends, in addition to neighborhood neighbors, were inseparable. Back from the visit, Dani P stopped to have a beer at a kiosk in that locality, where they met two good-looking boys and invited them to go to João Pessoa to participate in a private party at Dani P.'s house. At a given time of the party, Drica, Cocó and Baia left Dani P alone at the house with the boys, while the teenagers announced the assault. Dani P used to keep her savings for the month of work in boxes in the "room of dreams", a kind of deposit of party animation materials. Not wanting to reveal where the money would be, during the search, Dani P took 17 scissors perforations in the body.

Finally, the victim screamed and, afraid of the neighbors, the boys ran away carrying Dani P.'s wallet and cell phone. In the meantime, Baia, suspicious that the worst could happen, called her friends to help Dani P who would be in trouble. When at one point, she heard Dani P scream at the corner of the street, all bloody and toothless. After the family's arrival, the victim was taken to the hospital and survived by being obese, a fact that prevented the scissors from reaching vital organs. Among so many details of the story, the mood of the episode is in the imitations that Baia makes of the victim of the shears and in the making that they did with the "boys"<sup>15</sup> during the journey and at Dani P's house (LIMA, 2011a).

The second is the episode "Grindr's<sup>16</sup> Psychopath". In this, Baia tells the story of the meeting between Mona Cindy<sup>17</sup> and Yvone<sup>18</sup>, affectionate nicknames given to the real characters of João Pessoa (PB). Baia says that Mona Cindy was a country boy, rich,

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<sup>14</sup> Throughout the report, Baia Bahia refers to friends in the female gender and codenamed by women, but we remember that Baia refers to people of the male gender.

<sup>15</sup> Slang from the gay community to designate masculine-looking men who arouse interest or are involved with gays.

<sup>16</sup> It is a geosocial platform for gay encounters, where participants expose part of their bodies. Created in 2009 in Los Angeles, the app allows users to view 99 closest people, exchange private messages, photos and map locations (MISKOLCI, 2017; CARDOSO et al, 2019).

<sup>17</sup> The authors believe it is a reference to the singer Cyndi Lauper, a gay pop diva of the 1980s and 90s.

<sup>18</sup> Starring Letícia Sabatella, the villain Yvone was a psychopath of the global soap opera Caminho das Índias (Rede Globo), who for committing the greatest barbarities, became one of the most striking characters in the plot. The boy in Baia's story resembles Yvone, because in the novel, she seduces and steals a friend's husband and plucks him, leaving him when he finds himself in misery.

handsome, with a powerful surname who lived his whole life “inside the closet”<sup>19</sup> until he went to college in João Pessoa (PB). Alone and needy, Cindy got to know the dating apps<sup>20</sup> and connected with a handsome guy, who had no friendship with Mona Cindy's friends on Facebook, whose features inspire the video title.

The boy, according to Baia, to Yvone, was beautiful, discreet and looking for someone for something serious in absolute secrecy. After dinner and a night of love in Mona Cindy's apartment, the next day she left the place to buy breakfast bread for both of them. When he returned, Yvone had stolen several valuables in Cindy's apartment, including Celine Dion's collection of CDs and DVDs and Lady Gaga's French perfume. In order not to reveal his sexuality to the family, despite the theft, Cindy did not take the case to the police, especially after the casual meeting of the two at a cafe in the capital of Paraíba. Baia's humor is evidenced in this episode in excerpts from Xuxa's music “Lua de Cristal” and in the prayer of São Francisco de Assis, as well as when he narrates the theft in the apartment and Cindy's dream of feeling loved. In one of the moments Baia says screaming: “It's because we have to laugh, right?” (LIMA, 2016).

As for the tales of the Raymundinho Furacão channel, the first analyzed was the episode “I took him to my house, look what happened”. In the video, Ray narrates a story that happened after a reggae party in his city, located in the interior of Maranhão. According to Ray, after exchanging glances with a “margi”<sup>21</sup>, the maloqueiro started to follow her at the end of the party. Then he approached her and, after a quick combination, they went to Ray's house, although she was sorry and suspicious that it could be stolen, since according to Ray, “the boy's eye [would have] ‘danced’ the whole house”.

After sex, Ray says the boy asked him for a glass of water. To mislead the young man, Ray asked him to wait until the back door was closed. When Ray returned, he saw the boy, without any embarrassment, stealing the groceries from the month's purchase in the refrigerator, such as eggs and sardines. They argued, the boy said he would not do “the job” for free. With the food in the bicycle basket, Ray drove the margi out of the house. Two weeks later, in the same situation, after the reggae party, the margi reappeared wanting to visit Ray's house again, to which he dismissed the young man remembering the theft of the previous weeks. “My sister, I never wanted to put a margi in my home again. This was an ‘inexample’ [sic]”, concludes Ray. The mood of the episode

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<sup>19</sup> Slang commonly used by the gay community to refer to homosexuals who have not yet taken over.

<sup>20</sup> In gay slang, synonymous with anonymous sex, without commitment.

<sup>21</sup> Slang used by homosexuals for thief, bandit, maloqueiro.

is evident in the dialogues of the “couple”, when their disagreement in the negotiation of the delivery of purchases and in the reunion in the subsequent weeks (FURAÇÃO, 2019a).

In the episode “I went out with one, three more appeared”, the second analyzed, Raymundinho tells the story that happened to him on the occasion of a party held in the village near his city. According to him, during the party, he exchanged looks with a good-looking boy and went out to a private place. When they were alone, three boys arrived, one of them underage and with a knife in his hand. At the same moment, Ray understood that it was a trap prepared by the seducer in order to do him some harm, to torture and even kill. With nowhere to run, although he tried, on impulse Ray took the knife from the boy's hands and with the gun on his neck, threatened the group to kill him if they didn't let him run away.

Seeing the boy's desperate cry, the group agreed to make way and let Ray escape. A few feet away, Ray abandoned the boy and went back to the party. Despite the embarrassing situation, Ray tells the story with a smile on his face and shows humor during his death threat and demonstration of the escape with the knife in the minor's neck. “Don't trust. There are boys who are disgusting to want to trap with the fag (...). That's why we get ready with them too (laughs)”, Ray's sentence that concludes the video (FURAÇÃO, 2019b).

## Results

Although they are of a preliminary nature, the results of this article are based on two points observed in the narratives of the characters analyzed: the fact that both live dangerously and how they empower themselves under the circumstances. Our understanding is that because they cannot express their love freely, like heteros, gays seek to make out in the “subliminal order”, the only way to experience pleasure .

That said, we observed that in the four videos, it is evident that personal narratives become mediatized, as there is a presence of the media in the daily lives of the characters, whose experiences are based on practices guided by them, as highlighted by Escosteguy (2011).

When they expose their bodies and their experiences in front of the cameras so that they are visible, the characters, along the lines presented by Kilpp and Montaña (2012), make uses and appropriations of audiovisual media resources, transforming themselves into communicational flows whose frames make sense with their audiences, thereby exercising their right to film and be filmed.

By posting their videos with reports of suffered violence, Baia and Raymundinho embody what Sibilia (2016) called extimacy, a new way of life based on the spectacular logic of the image. Belonging to the era of iconophagy „, subjectivity is constructed based on what is posted on the network, it is available to the eye of the other, whether in words and / or images.

### Final Considerations

Apparently, the characters analyzed in this article demonstrate their fun side during the videos, using good humor as a strategy to captivate their audiences. Their funny narratological stories while amusing, make internet users aware and, consequently, become true icons for the *gay* community.

Besides that, the narratives of Baia Bahia and Raymundinho Furacão bring militancy, identity, and the social place of their experiences in different spaces in the country. In their life trajectories, through narratives and ‘stories’, the characters deal with the most diverse situations while giving visibility to homosexuality.

From these places in which they live, the authors of the videos demarcate their territories, through tactics and strategies in the perspective of facing the challenges most often imposed by society. Anyway, as Macrae adds (2005, p. 299), it is in these spaces that homosexuals are more able to assume themselves and test a new social identity and “once the new identity is built, he acquires the courage to assume it in areas less restricted”.

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**RESUMO:**

Nesse artigo descrevemos as narrativas de dois personagens que na última década publicaram vídeos sobre seus mais íntimos segredos, geralmente casos de amor e do cotidiano que ganharam repercussão mundial, através do espaço disponibilizado pelo Youtube. Propomos como análise os canais Ary Régis Lima e Raymundinho Furação. Para tanto, selecionamos quatro vídeos produzidos para o entretenimento, mas nos quais os personagens retratam a violência vivenciada por eles, mediante sua orientação sexual. Apesar das narrativas serem repletas de sátiras, de humor e de exibicionismo, Baia Bahia e Raymundinho Furação militam enquanto apresentam momentos de perigo e aflição.

**PALAVRAS-CHAVE:** Narrativa midiática; YouTube; humor; violência a gays.

**RESUMEN:**

En este artículo describimos las narraciones de dos personajes que en la última década han publicado videos sobre sus secretos más íntimos, generalmente los amores y la vida cotidiana que han ganado repercusión mundial, a través del espacio proporcionado por Youtube. Proponemos analizar los canales Ary Régis Lima y Raymundinho Furação. Para esto, seleccionamos cuatro videos producidos para entretenimiento, pero en los que los personajes retratan la violencia que experimentan a través de su orientación sexual. Aunque las narraciones están llenas de sátiras, humor y exhibicionismo, Baia Bahía y Raymundinho Furação militan mientras presentan momentos de peligro y angustia.

**PALABRAS-CLAVES:** Narrativa mediática; Youtube; humor; violencia contra los gays.