


## FLIRT GRAMMAR YESTERDAY AND TODAY IN GURUPI (TO)

GRAMÁTICA DA PAQUERA ONTEM E HOJE EM GURUPI (TO)  
GRAMÁTICA DEL LIGOTEO AYER Y HOY EN GURUPI (TO)

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### ABSTRACT:

The discussion about the grammars of relationships and regimes of desire are transversal themes to the debates of and in contemporary society. In this article, we seek to discuss what is in common and the possible changes in the demonstrations of affective-love-sexual interest among young people, in two distinct moments (1999 and 2019), in the municipality of Gurupi, specifically narrated in two media, namely: section Recadinhos of the local newspaper Cocktail and Instagram profile Crush Gurupi. For this, we avail ourselves of the methodological assumptions of Motta's Critical Analysis of Narrative (2013). We understand that there is the existence of relationship models and desire regime 'romantic love' and 'neoliberal love'/liquid love, which are presented through narratives with tacit lexicons of each era.

**KEYWORDS:** Flirting Grammar; Cocktail News; Crush Gurupi; Gurupi (To).

## Introduction

Reflecting on the sociocommunicational processes in contemporaneity is what motivates the writing of this article. Thus, seeking to understand the agency of desiring subjects we accept the challenge of analyzing the content of the messages approaching flirting, in two distinct moments (1990s and recent years), in the city of Gurupi, published in two kinds of media, namely: the column Recadinhos of the newspaper Cocktail (local paper) and Instagram profile Crush Gurupi (international platform, with a profile geolocated in the city). For this, we make use of a literature that informs our view by discussing grammars of relationships.

We take into consideration the characteristics of Zygmunt Bauman's liquid society and José Van Dijck's platformized society and we build dialogues with other authors, intending to construct a theoretical and methodological framework that aims to look at the 'new regime of desires' (Miskolci, 2017; Pelúcio, 2019) and subjects' performances of self-entrepreneurship (Ehrenberg, 2010; Illouz, 2007, 2011; Rose, 2011).

The research seeks to understand the common points and possible changes between the manifestations of affective-love-sexual interest of young people, in two

distinct periods of the same city. And the main objective is to analyze the main narrative differences between the 'flirtations' disclosed by the 'Recados' column of the Cocktail newspaper, published since the early 1990s, and the Crush Gurupi profile on Instagram. To make this possible, we analyzed copies of the Cocktail newspaper, specifically the column 'Recadinhos', as well as posts on the profile Crush Gurupi.

We analyzed six publications from the 'Recadinhos' column of the Cocktail from the year 1999 and posts in the Crush Gurupi profile from 2019. We employed the methodological assumptions of the Critical Analysis of narrative of Luiz Gonzaga F. Motta (2013).

The chosen methodology assisted us with the procedures of data generation, treatment and analysis. Thus, we first generated the research corpus: reading and selecting material in the newspaper and Instagram. Then we organized the corpus knowing that the sense of reality depends on the universe that had been exposed in the messages and as we wanted to observe the sociocommunicational behavior of the subjects, specifically, the narrative of flirting, we relied on the observation of narrative logic (Motta, 2013).

The information was separated and analyzed, looking for a pattern or something that linked them, such as: objectives, what were the forms of use, how they were used, the facilities, the feedbacks, the differences, to later confront them, seeking to identify similarities with the theories pointed out by Zygmunt Bauman, Eva Illouz, Nicola Rose, Richard Miskolci and Larissa Pelúcio.

## Transformations in the Grammars of relationships

In contemporary, post-industrial society (Amorim & Grohmann, 2021)<sup>1</sup>, in deep mediatization (Hepp, 2019)<sup>2</sup> and plataformized (Dijck, Poell & Martijn, 2018)<sup>3</sup> sociabilities

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<sup>1</sup> In short, the theories of post-industrial society attempt to explain that "[...] there would have been a breakdown of industrial societies, mainly due to the development of social activities predominantly outside the sphere of factory production and, therefore, present in civil society. Thus, services (Offe, 1989), knowledge (Bell, 1973), information (Castells, 1999), intellectual activities (Gouldner, 1979), economic affluence and culture (Inglehart, 1977) and communicative action (Habermas, 1987) would become the central elements in the socialization process, and work and social class would become of little or no importance in the construction of social, ethnic, political, ideological or symbolic identities, thus constituting post-industrial society (Touraine, 1969) " (Amorim & Grohmann, 2021, p. 12).

<sup>2</sup> With a similar idea to platform society (or platformization of society), the concept of Deep Mediatization by Andreas Hepp (2019) says that we are at an advanced stage of mediatization, where all elements of the social world are deeply related to media and their infrastructures.

<sup>3</sup> Platform society is an expression that seeks to give meaning to the inextrication between digital platforms and social structures. There is a dependence of social sectors such as urban transportation/mobility, health, education, and even journalism on the digital infrastructures of large platform companies such as Google, Amazon, Facebook, Apple, and Microsoft (the Big Five).

are increasingly digital. Refuting the idea of technological determinisms (Williams, 2016)<sup>4</sup> and understanding that technology does not define, but provides conditions for changes of and in social relations is that we begin the theoretical discussion of this article. Thus, the purpose of this subtitle is to present the lenses that see the object of research (the grammar of flirting yesterday and today, in Gurupi-TO).

Entering the agenda we have, in addition to the terms mentioned, two other points are flagrant in the context in which we live, also called "cognitive capitalism" (Boutang, 2004), namely: a) the construction of new "regimes of subjectivities" (Rose, 2011), which are informed by a neoliberal rationality and the narratives of the current world of work (Dardot & Laval, 2016). So that, subjects' agency exhibits 'self-entrepreneurship' and 'adaptive performance' (Ehrenberg, 2010; Illouz, 2007, 2011). And b) a 'new economy of desire'. For Richard Miskolci (2017), this is a new way of organizing love (and desire) that imports structural transformations that are taking place in society. Moreover, the 'new economy of desire' brings in itself an association between fields of affections and the contemporary dynamics of the market. In short, in the 'marketplace of affects and desires' people undertake themselves and - of course - everything becomes mediated by platform technologies.

In order to deepen this perspective to apprehend 'yesterday's and today's flirting' we bring a brief debate between Moroccan sociologist Eva Illouz (2007, 2011), Polish philosopher and sociologist Zygmunt Bauman (2004, 2007, 2008) and British sociologist Nikolas Rose (2011). Brazilian sociological production also participates in the debate, with sociologist Larissa Pelúcio and sociologist Richard Miskolci.

Opening papers we have the text by Eva Illouz (2011) that presents 'affective capitalism'<sup>5</sup> as a basis for new ways of sociability and also of love relationships. Moreover,

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<sup>4</sup> In the words of Raymond Williams (2016, position 2571): "Technological determinism is an untenable notion because it substitutes economic, social, and political intentions for the random autonomy of invention or for an abstract human essence. But the notion of a determined technology is also similarly only a partial or one-sided version of the human process. Determination is a real social process, but never (as in some theological and Marxist versions) a set of completely controlling and defining causes. Rather, the reality of determination is to set limits and exert pressures, within which variable social practices are deeply affected but not necessarily controlled. It is a matter of thinking of determination not as a single force or a single abstraction of forces, but rather as a process in which real determinants - the distribution of power or capital, social and physical inheritance, relations of scale and size between groups - set limits and exert pressures, but do not completely control or predict the outcome of complex activity at those limits, under or against those pressures.(emphasis added).

<sup>5</sup> According to the author "[...] it is a culture in which affective and economic discourses and practices shape each other, thereby producing what I see as a broad and comprehensive movement in which affect becomes an essential aspect of economic behavior, and in which affective life, especially that of the middle class, follows the logic of economic relations and exchange." (Illouz, 2011, position 110). An addendum, Illouz is an author who works with the Sociology of Emotions.

the author points out that personal narratives have been transformed into psychologizing and therapeutic narratives, based on the consumption (direct or indirect) of self-help literature. The work helps us think about how the consumer subject seeks to fit into a model of success (affective, professional, etc.) undertaking himself to do so and 'launching' himself into the 'market of desire/love'.

Nikolas Rose (2011), in contrast, builds on a Foucauldian basis to expose that political programs and 'techniques of governing' construct 'active' regimes of representation. In other words, people make 'instructed choices' by this new regime of representation that has as an example (to be followed) subjects, groups and communities that 'make use of themselves and make it happen'. These social tools then start to function as 'new ways of understanding ourselves', valuing issues such as freedom, authenticity, power of choice, autonomy, and entrepreneurship. Thus, with a viewpoint close to that of Eva Illouz (2007, 2011), Rose (2011) points out that models of subjectivation are co-constructed with (and by) the models of the business environment and this, as far as it is concerned, has absorbed therapeutic languages as a discourse of 'success'.

In short, with different approaches and purposes Eva Illouz (2007, 2011), Nicola Rose (2011) and Dardot and Laval (2016) try to explain both the new economic order and its impact on the construction of subjectivities. Thus, for these authors, contemporary society is formed by 'neoliberal subject(s)' (Dardot & Laval, 2016), 'entrepreneurs of the self' (Illouz, 2007, 2011) and 'entrepreneurial individuals' (Rose, 2011).

That said, we set off on a parallel argumentative treadmill and bring in Zygmunt Bauman (2004, 2007, 2008). An author who discusses liquid life, liquid love and also explains about the transformation of subjects into merchandise. According to the philosopher, "[...] becoming a desirable and desired commodity is the stuff of which dreams and fairy tales are made" in a consumer society (Bauman, 2008, p. 22).

The society Bauman (2007) talks about is, in his conception, liquid. Liquidity allows shaping for the 'new', a liquid world, with constant and rapid changes. In the words of the philosopher-sociologist:

Liquid life' is a way of life that tends to be brought forward in a liquid modern society. 'Liquid-modern' is a society in which the conditions as he members act change in a shorter time than that required for the consolidation, in habits and routines, of the ways of acting. The liquidity of life and that of society feed and reinvigorate each other. Liquid life, like modern liquid society, cannot keep its shape or stay the course for long (Bauman, 2007, p. 07).

Bauman (2007) further states that individuals in a liquid society are not solidified, due to changes that happen in the blink of an eye and what was ability becomes inability/inability 'from one hour to the next'. Thus also are relationships and the regime(s) of desire.

With distinct theoretical embouchure, but similar discussion, the Brazilian sociologist Richard Miskolci (2017) talks about 'digital desires' and points out that with the mediation of technological resources the love life brings some new points, such as: feeling of agency (being a desiring and desirable subject); individualized search for sexual partner(a/e) without mediation of other institutions; change in the script of flirting with more objective and direct approach; acceleration of relationships from love encounter (date) to sex without commitment (hookup) and sense of expansion of potential sexual partners with the use of platforms. In the author's terms:

Communicational forms have not only created a new context for pre-existing desires, but have begun to modify those desires themselves. I preliminarily call digital desires these new forms of expression of desire in the era of relationships created by networked communicational platforms that exist not only online, but also extend offline. [...] Thus, these new desires begin to shape people's lives, making them more aware of their own appearance, encouraging them to embrace body technologies such as dieting, exercise, as well as the use of cosmetics and dressing (Miskolci, 2017, p. 100).

In view of the exposed and summarizing some of the arguments, we have in a context of platformization of society (Dijck, Poell & Wall, 2018), of liquidity (Bauman, 2004, 2007) and digital desires (Miskolci, 2017), subjects that are transformed and transform technological media and everything is 'connected' with world of goals, of entrepreneurial narratives (which brought from self-help literature terms like 'success' and 'overcoming') (Illouz, 2011; Rose, 2011). That said, let us move on to another question that deepens Richard Miskolci's (2017) idea of 'new desire economy' and 'digital desires'. Larissa Pelúcio (2019) addresses, in her thesis, how people begin to perceive - in the same click - the 'sense of abundance' and 'expansion of choices of partner(s)' as well as the 'competition in the market of affections'. So that, in the apps (locus of Pelúcio's research) there is space for subjects who are entrepreneurs of love and sex and, therefore, build a competitive self (Pelúcio, 2019).

Larissa Pelúcio (Anjos, Camargo & Lima e Silva, 2020)<sup>1</sup>, in another text; also states that there is, in this contemporary scenario, a permanent search for emotions:

This thing that Deleuze already talked about, that in the disciplinary society you are always in the imposition of goals, a body that served

the goals and now you will never fulfill the goals in the control society. The idea that if you stop here, that makes us eternal seekers, your happiness may be in the next profile. So this logic of disposal brings a lot of unhappiness because it is a bill that does not close, which is: how are you going to have quality relationships without intimacy? (Anjos, Camargo & Lima e Silva, 2020, p. 213, our emphasis).

Agreeing with Larissa Pelúcio (Anjos, Camargo & Lima E Silva, 2020) we also question, "How can one have intimacy from 'profile to profile' and 'flirt to flirt'? Intimacy without closeness?" Pelúcio and Miskolci are authors who are readers of Eva Illouz, so it is fitting to bring up the Moroccan sociologist again. Now, for Eva Illouz (2011, position 2065), closeness "[...] implies sharing of 'existentially generated meanings'." But with the cultural techniques that, via digital mediations, weave widespread patterns of managing intimate relationships there is a weakening of our "capacities for closeness." Closing this reasoning we also return to Bauman's (2004) perspective. The author highlights that the idea that in the 'abundance' of love relationships there is a 'feeling' that the next one may be the 'successful' one (always the next one), weaving into the desiring subjects the desire to have more experience. In his words:

The sudden abundance and obvious availability of 'love experiences' can feed (and indeed do feed) the belief that loving (falling in love, instigating love) is a skill that can be acquired, and that mastery of this skill increases with practice and assiduity of exercise. One may even believe (and it is often believed) that lovemaking skills tend to grow with the accumulation of experiences that the next love will be an even more stimulating experience than the one we are currently experiencing, though not as thrilling or exciting as the one that will come after (Bauman, 2004, p. 17, emphasis added).

The fluidity of love affairs, characteristic of the 21st century, are informed by the logic of 'commodity choice', and in an 'abundant' and 'competitive' market. Moreover, the choice of the 'product' (affective/sexual/love relationship) follows beauty standards or the idea of 'it is beautiful to be with or near', generating distinctions (term borrowed from the Bourdieusian perspective)<sup>1</sup> between subjects and relationships. Once explained what we understand as the new grammar of relationships, 'new regimes of desire' of 'self-entrepreneurial' subjects, we now move on to a presentation of the research locus, that is, the 'Recadinhos' section of the Cocktail Journal and the Instagram profile Crush Gurupi.



## Comments from Cocktail Journal and Crush Gurupi on Instagram

### *Cocktail*

In January 1990, in Gurupi, a city in the newly created state of Tocantins, a small newspaper was born, which for many years would be one of the only references in local news. Local communication was basically done through the repeater of Anhanguera Television, from Goiânia, which was beginning to take its first steps in the production of local content, and Araguaia FM radio. The printed newspapers were O Popular and Jornal do Tocantins, both from Jaime Câmara Organization (just like TV Anhanguera), which were also produced in Goiânia. In Gurupi, local print production in the early 1990s was non-existent. In this vacuum of information (today called the news desert), the young lawyers Carlos Canrobert Pires and Paulo Albuquerque created, in January of that year, the Cocktail, a small newspaper, which had the format of half an officio size paper and had eight pages.

In the first half of the 1990s, Cocktail grew stronger and underwent changes. The state government and the municipality of Gurupi began to allocate monthly funds for advertising in the vehicle, which led the editorial sections to undergo reforms. The Recadinhos began to take up less and less space, being suffocated by special columns on sports, politics, classified ads, etc. In the 2000s, the 'Recadinhos' column went out of circulation, but it left a romantic legacy for the youth and adults of the city and region.

According to Lima (2019), the 'jornalzinho' (as the Cocktail was known) in the beginning had no physical or staff structure, there were no editorials, political, social, economic agendas, or any other more serious subject. In a period when on-line social networks did not exist, the Cocktail developed the function of entertainment and behavioral information, becoming 'a sensation' among the people of Gurupi through some sections, such as: Recadinhos, Garota Cocktail, Cocktailzinho (for the 'well-born' children), Trilha das Baladas (for those who wanted to enjoy the weekend) and festive attractions. Cocktail enjoyed, let's go to Instagram

### *Crush Gurupi*

Before addressing the Crush Gurupi profile, it is worth introducing the Instagram platform. A product of the company Facebook (today, Metaverse) that appeared in 2010, developed by programming engineers Kevin Systrom and Mike Krieger. The initial intention was to rescue the 'nostalgia of the instant', a position occupied for several years by the classic Polaroids, cameras in which the photo was printed at the moment of the

click (Piza, 2012). According to the author, Instagram came to simplify another product - developed by the same engineers - called Burbn, whose initial proposal was to be a digital social network that would group several functions, but during the development process Kevin and Mike changed their minds and chose one of the functions that they considered more attractive: photography.

The platform, like others, is made of users who are connected by profiles. The native term for connecting to someone is follower. The business model and features caught the attention of Metaverse (then Facebook) which bought the company Instagram, in 2012. According to a G1 story, there are one million active users per month. And the platform is the 5th most popular in the world "[...] behind Facebook itself (2.6 billion users), YouTube (2 billion), WhatsApp (2 billion) and WeChat (1.2 billion). In fact, this is one of the few official data released by the app." (Instagram..., 2020, digital text).

As we are researching desiring subjects, it is worth noting that between posts, likes, views and comments<sup>6</sup> a crush<sup>7</sup> appears. The news site Gazeta do povo, in an article, addresses the behavior of single people on Instagram in search of a partner:

[...] tactic used is to post a story with something that the other person likes, whether a book, series or movie. And then the tool is also used to pull conversation: either by DM (Direct Message), which is nothing more than a private chat, as a response to the story [...]. These ways of flirting have revolutionized the communication between singles. It's no longer just throwing a 'look 43' to get attention: the way one interacts on social media also indicates something more (Como..., 2019, digital text).

As Instagram was introduced, let's talk about the profile that is the object of analysis of this research. The Crush Gurupi, according to the metrics of Social Blade<sup>8</sup> the profile has uploaded 4,349 media, has 29,429 followers, follows 1,070 profiles, Engagement Index of 1.68<sup>9</sup>, 438.50 likes and 55.8 comments. On its homepage appear

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<sup>6</sup> Post is the publication of content (text, image, video, etc.) in the platform's news feed, like is an interaction button that users click to say they 'like' what has been posted. Stories is a feature that enables temporary publications, i.e., users post and the content is accessible for only 24 hours, thus increasing the need for interaction and consumption of the platform.

<sup>7</sup> Crush is a slang term used to refer to someone we are in love with or feel some kind of attraction for. It comes from the English word "queda", and in Brazilian Portuguese we have the expression "to have a crush on someone", which means to be interested.

<sup>8</sup> Platform with software list created by Jason Urgo, in 2008, and other functions, the platform produces quantitative data about YouTube (and since 2012 other media). Although it aims to demonstrate the estimates of earnings (monetization for youtubers) and audience growth, for this research I use it to complement information about the selected channels. The platform analyzes channels that have periodic video uploads and is free. Address: <https://socialblade.com>.

<sup>9</sup> The engagement rate is a Social Blade metric that rates the 'engagement' of a profile. This 'rate' "[...] is based on your last 16 images according to the Instagram API audience." To enter the metric the images must be public.



information such as "send the photo of your crush"; "Only for adults!"; "GURUPI-TO"; "The largest university page in the state"; "We removed the PV photos".

The stated intention of the profile is to 'help' desiring subjects to flirt, to be a 'digital cupid'. Crush Gurupi is a profile controlled by anonymous administrators, who mediate between the person and his/her crush. The flirtations flow from a blurry photo wanting to find out who it is to a well posed image found on some other platform. In addition, the administrators of Crush Gurupi pass on the information requested with the help of the public who comment and indicate the wanted IG, that is, it operates by and with engagement. Phone numbers, marital status and details of the person are passed on. Usually those who seek to identify someone ask for secrecy and anonymity at the time of publication, but the administrators of the page will always know who 'has a crush' on someone else, because the communication happens via direct3 photo and gives access to the profile.

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Whether in the now extinct column 'Recadinhos' of the newspaper Cocktail or in the profile Crush Gurupi, we can see subjects undertaking the market of affection, wanting to know about the other and building scripts of approach for affective/sexual relationships. Without further ado, let's go to the analysis.

### **Partying in Gurupi from the printed newspaper to Instagram**

Before going into the analysis we emphasize that methodologically we developed a Critical Analysis, using the observation of narrative logic, guided by Motta (2013). In this way, the images went through three processes, namely: the plane of expression with a focus on discourse and language; the story plane takes place in the content, plot,

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<sup>10</sup> Direct Messages is a 'chat' feature of the Instagram platform.

intrigue; and, finally, the third plane, which is the meta-narrative that involves the theme, fable and world models.

The procedure was compiled in Table 1, starting with the newspaper clippings from the 'Recadinhos' column, represented in Figures 1 to 6, where 1 to 4 are considered romantic and 5 and 6 bold.

**Table 1** Analysis of the narratives from the 'Recadinhos' column

FIGURES	EXPRESSION	STORY	META-NARATIVE
Figura 1	The note writer used comparative terms to identify the strong presence of flirting, in this case, he cited it as a 'dormant volcano'. The placement of words was somewhat elaborate and methodical, without abbreviations and slang, using direct speech. Sentimental signature.	People are close or it is an unrequited passion. It is possible to infer that there is a willingness and desire to be close, but your reference to being the shadow of the volcano may indicate excessive attachment, neediness, and dependence.	People love, but sometimes they are unrequited. That is the logic of the message. Another idea is that you need to look around more, sometimes happiness can be much closer than you think.
Figure 2	Short message with repetition of words (you, this, that), like a Polysyndetic or an Anaphora, which uses repetition to be expressive. The speech in this case is direct. The signature is subtle, with just one: "your beautiful".	The details highlighted in the message identify that something has already happened between people. It shows intimacy.	It conveys the idea of passion, the power of sensuality as a conquest strategy. Finally, the idea that those who love do not necessarily need to be close to each other to feed the passion. The affective memory helps.
Figure 3	Use of abbreviations, which can identify someone young, living with new forms of writing. Use of direct speech. The signature is romantic.	It is implied that nothing happened between the parties, but there is a desire on the part of the sender. The message seems to seek hope of being reciprocated after an (encouraging) gesture.	Unrequited love is always difficult to accept, yet the sender takes comfort in the friendship, even though he nurtures hope.
Figure 4	Very objective in words. No slang or abbreviations, speech is direct. The signature can be a last name.	For the author of the note, the moment experienced was intense to the point of expressing that it will never be forgotten. The words personify	Someone may have influenced this separation. But there is no pain, at least not in this case. The friendship and good relationship after the

		the profile as attached, but resigned, as it shows, "all good things do not last long".	end of the romance can mean an open door.
Figure 5	These are two messages, intended for different people, both are walking in the figures of speech synesthesia and ellipsis. They were written in direct speech. The messages are direct, the use of words was to accentuate sensuality and desire. The signature is somewhat mysterious, it is direct to the desired person.	In both messages, it seems that the couples had a carnal relationship, the subtle words, but with an implicit meaning, reveal intimacy. This is evidenced by the phrase "maybe if we did it again".	At the end of the 1990s, the youth kept on building new meanings for the term freedom and breaking small paradigms. Thus, they try to enjoy more and more their sexual and amorous experiences.
Figure 6	Bold in word choice, which catches the eye of anyone reading. No slang or abbreviations. Direct speech. Signature with mystery, only those who have identified themselves that the person to whom it is addressed know who wrote it.	'A woman ahead of her time', exposing her desire. The author was delicate in her words, daring to write about what she wants to do with her partner (love her body, flirt, smell), besides emphasizing being alone desiring his company.	Demystifying the society of what 'can or cannot be said to someone', especially publicly. It is seen as an entrepreneurial self in search of desire. Because it is written by a woman, it presents characteristics of the present time.

Source: elaborated by the authors.

Figura 1 – Recorte Jornal (Neguinha)

NEGUINHA - Estar perto de você é como estar à sombra de um vulcão. Você é um deles, só que está adormecida. Abra os olhos, olhe para o seu lado, me veja e saiba que estou apaixonado. Adoro você. Beijos do eterno amor.

Figura 3 - Recorte Jornal (Loira)

LOIRA [REDACTED] - Abri mão de muitas coisas, em acreditar que um dia teria você e não me arrependi. Eu sei que p/ você não serei mais que um amigo, mas só por estar perto de você, e ter sua amizade é o suficiente, pois a cada minuto perto de você te amo mais. Ass.: Quem te ama e sempre vai te amar.

Figura 2 - Recorte Jornal (Xandy)

XANDY [REDACTED] - Você é alguém que mesmo distante sabe manter a presença. Você, com essa boca, com esses olhos, esse sorriso e essa voz maravilhosa deixa qualquer uma apaixonada... eu fiquei. Sua linda (Gurupi-To).

Figura 4 - Recorte Jornal (Luiz)

LUIZ [REDACTED] - Tudo que é bom dura pouco... Mas dura o suficiente para ser inesquecível! Por isso, nunca me esqueça, pois você jamais sairá do meu coração!!! Te amo, amore mio!!! Ass.: "Poverella"

**Figure 1** Newspaper clipping (Neguinha)

Neguinha - Be around you is like being in the shadow of a volcano. You are one of them, only you are asleep. Open your eyes, look to your side, see me, and know that I'm in love. I love you. Kisses from the eternal beloved.

**Figure 2** Newspaper clipping (Xandy)

Xandy - You are someone who, even if you are distant, knows how to maintain your presence. You, with your mouth, with those eyes, that smile and that wonderful voice make anyone fall in love... I did. Your beautiful (Gurupi-TO).

**Figure 3** Newspaper clipping (Loira)

Loira - I gave up many things, believing that one day I would have you, and I haven't regretted it. I know that for you I will be no more than a friend, but just being close to you and having your friendship is enough, because every minute I am near you I love you more. The one who loves you and will always love you.

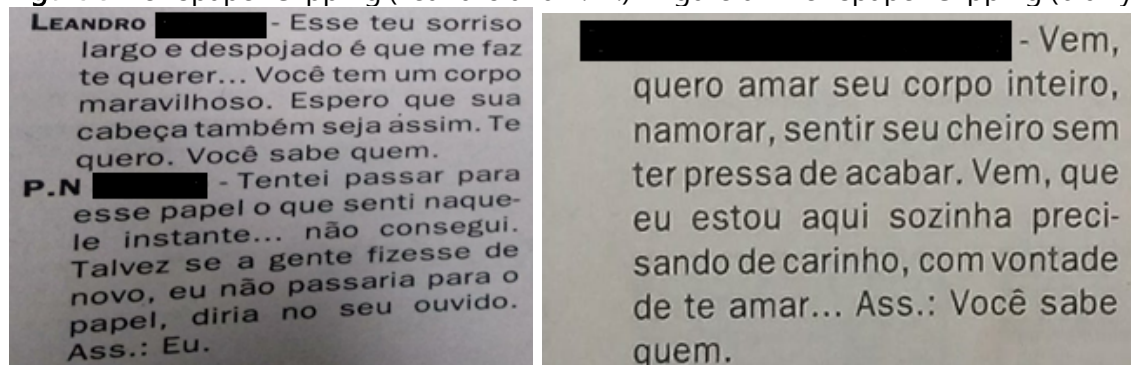
**Picture 4** Newspaper clipping (Luiz)

Luiz - Everything that is good lasts a little... But it lasts long enough to be unforgettable! So, never forget me, because you will never leave my heart! I love you, *amore mio!* Ass.: "Poverella"

Source: Reproduction of pages from the Cocktail Newspaper from the years 1999 and 2000

Daring

Figure 5 Newspaper Clipping (Leandro and P. N.) Figure 6 - Newspaper Clipping (blurry)



Source: Reproduction of pages from the Cocktail Newspaper from the years 1999 and 2000.

Table 2 Analysis of the narratives of the Crush Gurupi profile

FIGURES	EXPRESSION	STORY	META-NARRATIVE
Figure 7	Use of abbreviations and slang for personal treatment (kitten). He is objective in his words, but he is not the interested party.	We can infer that the interested party is the author himself, and not the friend, as he would have us believe. The proposed trip is meaningless, unless the message is a 'code' for the interested party to find out who the author is.	Initiative. Actions guided by the liquidity of the 21st century, the new economy of desire and self-entrepreneurship in the market of affection. Building a new script for flirting.
Figure 8	Use of abbreviations, slang, and a bit of mystery. In the end, the person believes that the boy already knows who the interested friend is. Once again the message is outsourced.	It is up in the air whether they know each other or not. The intention is to make clear the crush of the friend, without subterfuge. The figure of the interested third party (friend) can also be a disguise, something typical in this type of approach.	Fantasy illustrates this message. It gives the idea of platonic love, suggesting that the receiver must make an effort to remember who is in love. It is the game of hide and seek, a traditional strategy in the conquest game, but amplified (everybody see) on the Internet.
Figure 9	No abbreviations and uses slang for treatment. Objective in question, uses metonymy to express herself.	The interested party must know who it is about and just wants her to know of his interest. They probably exchange glances or smiles, urging him to go looking. Furthermore,	The underlying theme in this message is the characterization of insecurity. They were in the same environment and he didn't have the courage to make direct contact. And

		how can Crush help if it doesn't show the girl's face?	going to platforms is 'safer'. Anonymity?
Figure 10	Approach by direct message, no pictures, with description of the individual. Objective writing and direct speech.	The effect of magic is the mystery. Here the girl who saw the security guard did not want to be identified, but detailed the boy's characteristics, in case there has been flirting at the convenience he already knows who it is.	Instant passions. This is a mark of current times. People go out to find someone interesting. And on the next date, the next person. After all, 'the right profile could be next.
Figure 11	Soft approach; asks for help without too much boldness. Showed interest in direct speech	He makes it understood "don't leave the house messy", because you never know who you will meet on the street. So, he jokes with simplicity "I went to buy bread and came back in love", which indicates that the unusual happens. They probably didn't even talk.	Instantaneity again appears in this profile. The utopia of 'love at first sight', like in the story of the prince on the white horse in fairy tales. Reproduction of romantic love in the moment of liquid love.
Figure 12	The character struggles a bit with the words and there are repetitions. The thanks for the intermediation is the focus of the message.	The interest expressed shows exaltation and joy, which appear in the phrases: "I found the boy", and "I owe you one". The gratitude is to value the Crush, which ends up working as advertising.	In this context, they both make out with each other, setting up a meeting. It is the embodiment that relationships in such post-modern times can begin through electronic intermediation.

Source: Elaborated by the authors



Crush Gurupi

Figura 7 – Recorte de postagem (viagem marcada)

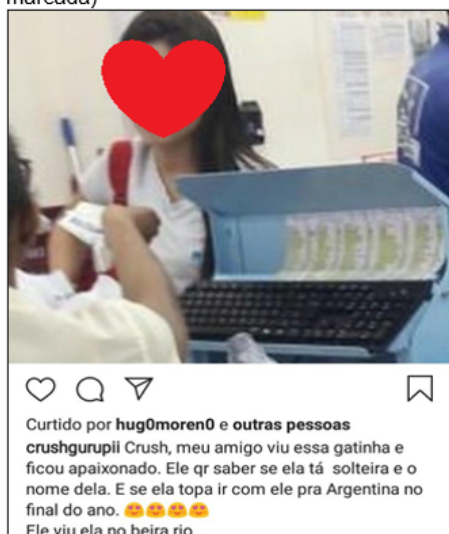


Figura 8 – Recorte de postagem (coração disparado)



Figure 7 Posting clipping (booked trip)

Crush Gurupi Crush, my friend saw this kitten and fell in love. He wants to know if she is single and her name. And if she agrees to go with him to Argentina at the end of the year. He saw her at Beira Rio Supermarket.

Figure 8 Posting clipping (heart racing)

Crush gurupi Crush, my friend is crazy about this boy. Every time she sees him her heart races, maybe he knows who she is?

Figura 9 – Recorte de postagem (coração tem dono?)



Figura 10 – Recorte de postagem (descobre aí)



Figure 9 Posting clipping (Does heart have an owner?)

Crush gurupi Crush I want to know who is the kitten here, I found her at the barão (bar), does her heart already have an owner?

Figure 10 Posting clipping (find out)

Crush. There is a boy working today at the Baron convenience store. He is wearing a black shirt

with "security" written on the back. He has some tattoos on his arms. Find out for me the @. I'm very much in love. Erase my name so I don't lose the magic.

Figura 11 – Recorte de postagem (foi no mercado e voltou apaixonada)



Figura 12 – Recorte de postagem (um casal formado)



Fonte: Captura de tela do perfil do Crush Gurupi.

**Figure 11** Posting clipping (went to the market and came back in love)

Crushgurupii Crush help me, I went to the market to buy bread and came home in love. Find out for me who this boy is!

**Figure 12** Posting clipping (a formed couple)

Crush... can you believe I found the boy. Thanks to you... I started to follow him, he followed me back and the conversation is going great here... By the way, we scheduled a date on Wednesday... I owe you one Source: Screen capture of Crush Gurupi profile.

In view of the presentation of the research results, whose data generation procedure was methodologically guided by the narrative analysis, proposed by Luiz Gonzaga Motta (2013), let us enter the discussion. Thus, we resume some points, such as the 'new regime of desire' and 'flirtation script' to say that the lexicons used have been undergoing changes. Analyzing the messages it is possible to highlight that at the time of the posts in the newspaper (1990s) the identification was more direct. Both (desiring and desired) already knew each other or at least had shown some interest. On Instagram, on the other hand, the posts are almost all from people who do not know each other and leave messages without signatures. Which leads us to realize the fluidity (Bauman, 2007) and new regime of desire (Miskolci, 2017; Pelúcio, 2019).

Figures 1 and 2 (Newspaper) and 8 and 12 (Instagram) perform in an aesthetic of romantic love, which is curious while revealing, as it demonstrates how we have two regimes of desire happening simultaneously in contemporaneity. Larissa Pelúcio (Anjos, Camargo & Lima e Silva, 2020, p. 213) says that:

[...] we are with two models of love and relationship construction, one that is from the industrial world, which is romantic love, and the other that is from the neoliberal moment, which is this type of contemporary relationship, very linked to these urgencies, disposal and the fulfillment of goals.

If in the 1990s the model of 'romantic love' predominated, it has diminished, although it hasn't completely disappeared. We believe that this is due to the fact that 'romantic love' is a narrative of social imaginary that is fed back concomitantly to the change of model regime, that is, 'romantic love' for 'neoliberal love', liquid and consistent with a new regime of desire.

There is similarity in the posts, both use similar language resources to show interest. The words speak for themselves in both media. Only in Instagram there is evidence of indirect speech (see Figures 8 and 7). Another similar point is in the objectivity of the texts. Because they are short messages or photo captions, the sentences are very clear and direct, reaching their targets without many flourishes.

Still within the plane of expression, the characteristics of each era appear in the writing. The newspaper clippings from the late 1990s present many complete sentences without abbreviations, except for Figure 3, which may be a reformulation of its writing form and begins to use abbreviations (terms and new lexicons). While in internet social networks it is common to see slang and abbreviations within sentences, whether short or long, as well as the creation of tacit lexicons, such as crush.

On the second plane (stories), the contents show small similarities in the 'flirting script', as in Figures 3 and 8. In the first one, a guy declares his love to someone who sees him only as a friend, while in Figure 8 the girl feels her heart racing when she sees her crush, it is not clear if they have already had something, but in both cases they are people who are undertaking themselves to conquer the desired person.

On this level, Crush Gurupi's posts are more exploratory, since they seek to find out if the person is available and data such as the name, besides the touch of mystery, due to the identification of who sent them not appearing in the caption. The 'on-air question "Whose crush am I?!" can be read as an engagement strategy.

As for the format, in the Crush Gurupi profile the use of photos with small descriptions predominates, while in the newspaper the 'Recadinhos' are in written texts.

In the Meta-narrative (step three), an example of comparison in the change of time and flirtation are the Figures 6 and 11, in which the woman of the 1990s was 'daring' to publish her sexual intentions with her flirt, which for the time, especially in a country town in the North of the country, was a taboo for a woman. While the woman on

Instagram just fell in love at the time of buying the bread, it is clear that she has interest, but used caution in exposing this situation.

When it comes to the fable situations and culture of each era, there are well-drawn differences. In the 1990s everyone was adapting to the changes: more freedom (family, military, and youth); however, there were still restrictions in attitudes, especially for women. Many relationships did not 'work out' because of these factors. Thirty years later the freedom to express oneself, new ways as to form and content, as well as the support (of the printed newspaper and platform) has changed, not completely. Society has been changing - we speak today of a society and love that is liquid, with a 'new regime of desire' (Miskolci, 2017) and a performance of adaptation to change (Ehrenberg, 2010). In this context, for the consulted authors, relationships have become fragile and of little interest (Bauman, 2007), due to the various possibilities that appear available on flirting sites, digital social networks (Pelucio, 2019). Finishing, according to Bauman (2007, p. 9), in the liquid society "[...] nothing can claim exemption to the universal rule of discard, and nothing can be allowed to become undesirable." Love relationships are increasingly fast and blazing, with shortening of seeing, having/being and discarding and clear transition from the models of 'romantic love' and 'neoliberal love', which have their own lexicons.

### **Final considerations**

The article follows a path that presents the theoretical lenses through which we sought to apprehend the narratives of the 'new regime of desire' of people in the 1990s and today, in the city of Gurupi (southern region of Tocantins, Northern Brazil). Having as research object the content of messages that show interest of one person in another ('flirting', 'flirtation', 'crush'), which were published in the column 'Recadinhos' of the printed newspaper Cocktail (1990) and in the Instagram profile Crush Gurupi (recent years).

To this end, we draw on the methodological perspective of narrative analysis (Motta, 2013) to analyze the differences and similarities in the content of the love approach, the flirtation. That is, how people, in Gurupi, at different times, used the technological resources (printed newspaper and Instagram) to declare affective-sexual interest in other people. Thus, with regard to language, we found a difference in phrasal composition. In the Cockatil newspaper we noticed more presence of linguistic elements, although the texts are not 'far-fetched'. We believe that the amount of elements is due to the fact that the newspaper presents the message only with written text, without the

use of images. In the Crush Gurupi profile, exactly the opposite happens, the image is central and the text is supporting.

In both media there is maintenance of 'mystery', that is, the game of 'hide and show' is made resources in the newspaper (1990) and in the Instagram profile. Another issue that presents few changes are the 'sweetened' messages, presenting a flirtation that matches the 'romantic love' model, but that nowadays brings a more objective and direct approach. In the profile Crush Gurupi we apprehend the meta-narrative that brings the entrepreneurial self to affective issues, but also insecurity of looking directly for the desired subject, finding it better to have the mediation.

In the column 'Recadinhos' of the Cocktail, we find more rhetoric and language almost always direct. The intention of the senders of the messages, in this case, the narrators, leaves little room for interpretation. With exceptions in which the plots created amplify the dimension of the words, which at that time and in this communication vehicle, were better used (even if the texts were shorter).

Mediation for flirtation is the theme of this study that had as its object the content of flirtation, in distinct support and moments we saw ruptures and continuities of love models (romantic and neoliberal), with their own lexicons. Therefore, we believe that analyzing flirtation scripts, forms of approach and the very affective-love-sexual relationships tells us about the moment in which we live and helps us think about the processes of subjectivity construction in contemporaneity. We close the discussion for now, but being certain that the field deserves further research.

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**RESUMO:**

A discussão sobre as gramáticas de relacionamentos e regimes de desejo são temas transversais à debates da e na sociedade contemporânea. Neste artigo, buscamos discutir o que há em comum e as possíveis mudanças nas demonstrações de interesse afetivo-amoroso-sexual entre pessoas jovens, em dois momentos distintos (1999 e 2019), no município de Gurupi, especificamente narrado em dois suportes, a saber: seção Recadinhos do jornal local Cocktail e perfil no Instagram Crush Gurupi. Para tanto, valemo-nos dos pressupostos metodológicos da Análise Crítica da Narrativa de Motta (2013). Compreendemos que há a existência de modelos de relacionamento e regime de desejos 'amor romântico' e 'amor neoliberal'/líquido, os quais são apresentados por meio de narrativas com léxicos tácitos de cada época.

**PALAVRAS-CHAVE:** Gramáticas da azaração; Jornal Cocktail; Crush Gurupi; Gurupi (To).

La discusión sobre las gramáticas de las relaciones y los regímenes del deseo son temas transversales a los debates de y en la sociedad contemporánea. En este artículo, buscamos discutir lo que hay en común y los posibles cambios en las manifestaciones de interés afectivo-amoroso-sexual entre los jóvenes, en dos momentos distintos (1999 y 2019), en el municipio de Gurupi, específicamente narrados en dos soportes, a saber: sección Recadinhos del periódico local Cocktail y perfil en Instagram Crush Gurupi. Para ello, hacemos uso de los supuestos metodológicos del Análisis Crítico de la Narrativa de Motta (2013). Entendemos que existe la existencia de modelos de relación y régimen de deseo 'amor romántico' y 'amor neoliberal'/líquido, que se presentan a través de narrativas con léxicos tácitos de cada época.

**PALABRAS CLAVE:** Gramática del coqueteo, Periódico Cocktail; Crush Gurupi; Gurupi (To).