

Paper homosexualities: Scenes of homoerotic press in Brazil (1963-2015)

Homossexualidades de papel: cenas da imprensa homoerótica no Brasil (1963-2015)

Homossexualidades de papel: escenas de prensa homoerótica en Brasil (1963-2015)

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ABSTRACT

Using the historical method, this article describes the Brazilian homoerotic press. Its aims to determine how this category of press established a dialogue with cultural manifestations and modes of representation of homosexualities and homoerotic signs. To do this, this research analyzes “*O Snob*” (*The Snob*), first homoerotic publication of the 1960 decade; the “*Lampião da Esquina*” (*Corner’s Lantern*), a journal that circulated between 1978 and 1982; the magazine *Junior*, published from 2007 to 2013; and “*Nin*”, the only one in circulation to account of the different forms of representation of homosexualities and sexualities.

Keywords: history of the press, press, homoerotic press.

RESUMO

Pelo método histórico, esse artigo discorre sobre a imprensa homoerótica brasileira apontando como esse segmento de imprensa estabeleceu um diálogo com as manifestações culturais, os modos de representação das homossexualidades e signos homoeróticos. Para isso, a pesquisa analisa O Snob, primeira publicação homoerótica brasileira, da década de 1960; o jornal Lampião da Esquina, que circulou de 1978 a 1982; a revista Junior, que se manteve de 2007 a 2013 e a revista Nin, a única publicação em atividade, que percebe diferentes formas de representação das homossexualidades e sexualidades.

Palabras clave: história da imprensa, imprensa impressa, imprensa homoerótica.

RESUMEN

Recurriendo al método histórico, este artículo describe la prensa homoerótica brasileña. Apunta a establecer cómo esta categoría de prensa estableció un diálogo con las manifestaciones culturales, modos de representación de homosexualidades y signos homoeróticos. Para ello, la investigación analiza *O Snob*, la primera publicación brasileña homoerótica, de los años de 1960; el periódico *Lampião da Esquina*, que circuló de 1978 hasta 1982; la revista *Junior*, publicada entre 2007 y 2013, y la revista *Nin*, la única en circulación, que da cuenta de las diferentes formas de representación de homosexualidades y sexualidades.

Palavras-chave: historia de la prensa, prensa escrita, prensa homoerótica.

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INTRODUCTION AND THEORETICAL FRAMEWORK

Tracing the historiographical references of the Brazilian homoerotic publications is to recognize the editorial changes and diversity in journalistic contents production, as well as to diagnose several guidelines elaborated so that these publications remain in activity, following the cultural, political and economic dynamics. Thus, the analysis of the editorial dynamics of this kind of press does not imply the recognition of a straight and continuous line composed by a mere succession of facts inside diverse editorial currents. The historical method, the adopted to develop this research, reveals the facts to recognize them, not as history-story, but to embrace the story to be “progressively dismembered, dissected and integrated into a social or cultural structure” (Dumoulin, 1993, p. 538). To do this, dialogues established with other fields of knowledge and the critical and reflexive perception for the verification of those phenomena to construct the historiography become important. For the analysis of the Brazilian homoerotic press, the historical method becomes a fruitful methodology precisely because it covers other epistemological movements in the formation of the scenarios.

Another relevant point for this research is the adoption of the term homoerotic press and not gay or homosexual press. The choice of this expression is made because the term gay or homosexual refers to the identity of subjects who feel desire for people of the same sex, that is, there is a recognized discursive practice about these identities. Thus, the term homoerotic becomes more appropriate because it makes more allusion to the desire and ponders the identity manifestations. The option for expression also applies because the consumption of such publications would not be restricted to a particular group demarcated by identity, but to a group oriented also by desire, being formed independently of the question of the previously structured identity, as presented by Costa (2005). Thus, the epistemology of the homoerotic term is dissociated from the rigidity of the identity issue, from the Cartesian understanding to stigmatizing discourses about sexual practices and more involved to the portions of the movements of desire.

In this way, it will be possible to recognize how journals and magazines of this segment were constructed based on the discursive practices and

modes of representation of homoerotic sexualities in dialogue with cultural movements. To this end goal, this research has as its guiding thread the first publications that date from the 1960s, such as “*O Snob*” (*The Snob*), which circulated between the years 1963 and 1969 in Rio de Janeiro; Passing through the militancy offered by the journal “*Lampião da Esquina*” (Corner’s Lantern), which remained in activity between 1978 and 1982 and had larger geographical coverage.

After the end of “*Lampião*”, there was a weakness of national productions that lasted until the beginning of the 1990s, which caused an invasion of international publications; soon after, he had the launch of “*G Magazine*”, which showed images of men with some social recognition, (singers, actors, football players, etc.) naked and with erection, a novelty for the time. In the first decade of the 21st century, there was a more incisive dialogue between consumption and homoeroticism in the editorial proposal of the magazine *Junior* and the dilution of the references of sexualities with the images and texts of the magazine “*Nin*”, the only one in circulation at the time. While acknowledging the existence of several publications in the digital media and sites with homoerotic content, this text is limited to analyze only printed publications, whether journals or magazines, also excluding publications that only feature photographic essays.

HISTORICAL REFLECTIONS

THE FIRST LETTERS

Prior to analysis and not being the central topic of discussion in this text, is important to contextualize how the homosexualities and homoerotics behaviors were designated and represented over time according to cultural and social conditions. How, for example, the individual degree of flexibility registered in the ancient Greece, where homoerotics practices among older men and his pupils were accepted as a matter of submission and learning.

In Brazil, as explained by Green and Polito (2004), homosexuality was never considered as a criminal offense, however, jail sentences of homosexuals were substantiated on laws and codes of conduct such as the article 266, from the Republican Penal Code, promulgated by Decree No. 847 of 11 October 1890,

which rules modesty between people of different or the same sex. According to the authors, the homoerotic behavior was rejected, as shown in the Article 282 of Chapter V, since it condemned those who infringed the morality values with exhibitions or obscene gestures. Besides, the Article 379 of Chapter VII, banned the use of a changed or altered name, or a non-existent commendation, as a way to condemn transvestites, cross-dressed, artists or any people using costumes in artistic performances or for daily use. Article 399 of Chapter XIII condemned also those not having occupation or an established address. Some behaviors and regular visits to certain places or the way of dressing could also show symptoms of homosexuality in the Brazil of the 19th century. The uranists¹, as homosexuals were called with so much prejudice at that time, claim Green and Polito (2004):

delivered themselves to the lustful pleasures in hostels, in houses renting rooms four the hour, or in the own home, being all these rendez-vous places more or less known by the police, tolerant of male debauchery, (...) were indulging in the impunity of darkness to the horrendous trade of this filthy vice. (p. 31)

Those lewd and promiscuous representations of those individuals were strong symptoms of the appropriation of the scientific-medical and legal universe and they were studied, discovered, and analyzed because they functioned out of the compulsory hetero-normativity frame. To Foucault (1999), the development of the positive thinking and the scientific positivism caused the growing of diagnoses and interventions whose goal was not necessarily the criminalization of the so called outlying sexualities, but the tracing and research of those sexualities behaviors so that they could be controlled and reduced to practices to be done in pre-established places and environments as the ghettos, bars and other social spaces. However, the homosexualities and homoerotic behaviors were not only recognized in individuals of lower classes, but they were also showed by people from diverse social classes. From these considerations, the homosexualities and homoerotic behaviors, as manifestations of sexuality, cannot be considered as a marbled and stagnant discourse, but must be interpreted as representations inside time and space clippings; becoming symptoms of these moments in the same

proportion that they foster the cultural structures of a society. This is why Parker (2002) believes that:

Sexualities, like cultures, can no longer be considered elegantly unified and internally coherent systems that can somehow be isolated and studied, interpreted and understood, compared and contrasted, and viewed individually as examples of diversity and difference. On the contrary, sexuality, like any other aspect of human life, was increasingly subjected to a rapid acceleration, and often quite disjunctive, processes of change that occurred in the context of the exceptionally complex globalization that marked the closing decades of the XX century. (p.16)

In this way, sexualities does not cross just the individual biological condition, nor they can be interpreted as representations of a static identity: they must be understood as cultural signs built as historical manifestations, attending the social movements and encouraging a diversity of subjectivities' perspectives. Inside the rhythm of these social sexualities changes emerge the Brazilian homoerotics publications, establishing connections with the transformations of identity in relation to their different representations. These changes are not pragmatic processes. There is a two-way street between the emergence of those publications and the signals of changes occurring in the social and historical context which offered new cultural perspectives.

The first publication openly acknowledged as homoerotic was "*O Snob*", which circulated only in the city of Rio de Janeiro between 1963 and 1969². A virtually handmade publication initiated with the idealization of Agildo Guimarães and his displeasure with the result of the "*Miss Traje Tipico*" (Miss Typical Costume) contest organized by "*Turma OK*" (OK Gang), the first homosexual social group in Rio de Janeiro, still active. The publication was simple, typewritten, reproduced by mimeograph and had, as Pêret (2011) says, as contents "gossip columns, short stories and poetry contests, articles about fashion and beauty, skin care, interviews, crossword puzzles and a reports series" (p. 19). The distribution was made through personal contacts (there was no distribution in newsstands, or subscriptions) or in places for homosexuals socialization in the Rio de Janeiro downtown, Copacabana, a *carioca* neighborhood, more precisely in the so-called "*Bolsa*

de Valores" (Stock Exchange), the beach section just in front of the *Copacabana Palace Hotel*, where there was (and still is) a large concentration of homosexuals.

The debauch and the mockery were part of the "O *Snob*" proposals, as explained by Green (2000), "filled of gossip, humor *camp* and self-assertion" (p. 145). The publication's contribution, besides providing sociability among homosexuals, brought up a series of slangs and vocabularies more enrolled to the homoerotic universe behaviors. In compensation, even being libertarian in the discursive production, it reinforced stereotypes and marbling conditions of identities and sexualities, as in the publication "*Dez mandamentos da bicha*" (Ten Commandments of the Queer), published in the edition number 12, of 1964:

1 - To love all of the men/ 2 - Never to stay with only one / 3 - To kiss all the lungs / 4 - To avoid to speak on the future / 5 - The more intimacy in the bed, the better / 6 - Always pretend to love only one / 7 - Never forget married men / 8 - To avoid talking about money/ 9 - Do not want the fags/ 10 - To marry only for one hour. (Green, 2000, p.190).

In the publication discourse, there was a distinction and the stigma between *real men*, (masculinized, active, and manly) and the figure of *fags* (effeminate and passive) to represent homosexuals. Péret (2011) argues that the difficulty of "O *Snob*" to deal with the diversity of identity and the desire lasted until 1966, when one of the collaborators, Hélio Gato Preto (Helium Black Cat), who signed with the nickname "*Pantera Cor-de Rosa*" (Pink Panther), questioned the hardness of the identity formations. As the author sets, issues concerning to the frivolousness of life continue to imprint the journal pages -even with less emphasis, but they had to share space with more edifying subjects, as the student's manifestations from all-over-the-world in 1968, the political repression, the Vietnam War, and the emergence of the counter-culture, as expressed in its editorial of the 1969 first edition:

1969 seems to be the year of news, at least for us, of "O *Snob*" (...). We started with a more adult journal where the chronicles, poems, articles of real interest, tales and sound social columns, without gossips, moreover, abandoned long ago by our columnists. (...) We are close to the XXI century, two steps away from the moon and we must not allow that our imaginative minds parking since 100 years ago. (Green, 2000, p.194)

Consequently, the journal became a discursive symptom of the identitarian values re-definition and recognition of the sexual diversity in the political space, extrapolating the meaning forms beyond the

socially and previously programmed stereotypes, a very important movement for those individuals' recognition outside of the stigmatized representations. With that, other editorial proposals were drawn, addressed to the recognition of homosexuals in the social space and also forms to militate. Even not being object of persecution under the military dictatorship, "O *Snob*" closed its doors in 1969, as a way to avoid setbacks with their truculence.

HOMOEROTIC, ALTERNATIVE AND REBEL

Since then, in spite of the military dictatorship, other journals were published³, standing out the "*Okeizinho*" (Little OK) the bulletin of the OK Group from Rio de Janeiro, which also made important actions for militancy and counted with participation of Aguinaldo Guimarães, the same founder of "O *Snob*"; and the homoerotic press is turned according to alternative proceeds and militancy. In Grinberg's (1987) view, the emergence of the alternative press happened due to the communication deficit, that is, to the concentration and limitation of the content to the detriment of other subjects. That condition, under Pasquali's (1973) sentence, became a social problem because it would not promote critical thinking in the population, reducing the interlocutors to a unilateral version of the communication perspective and would cause the formation of masses into groupings without critical and reflexive positioning about the current social condition. Grinberg (1987) still considers that the alternative press acted in two perspectives: as a form of producing and distributing publications, not enjoying a complex chain of logistics and financing, and also offering a discursive proposal against the practices of power.

Insofar a historical discourse, Festa (1986) determined three divisions of the Brazilian alternative press production that had as a milestone, the establishment of the Institutional Act - 5⁴ (AI-5). The first moment correspond to the years 1968 and 1978, which "is characterized by a resistance communication, complaints and accumulation of forces by the opposition" (p.10). The second phase correspond to the interval between 1978 and 1982, marked by the demand for direct elections, for the depletion of censorship to political movements, and also by the weakening of the alternative press. Already the third moment, from 1982 to 1983, there was a dilution of alternative vehicles which would be a symptom of the "opposition forces inability to articulate a political alternative to the current crisis experienced by Brazilian society" (p.10).

That historiographical perspective provided the fundamentals to contextualize the appearance of the journal “*Lampião da Esquina*”, in 1978, or simply “*Lampião*” (Lantern). The proposal of the journal came from a group of intellectuals, journalists and artists who realize -after the visit of Winston Leyland, editor of “*Gay Sunshine*”, an American homoerotic journal, the possibility to launch a similar publication to embrace the homosexuals and other marginalized speeches. “*Lampião*” was edited under José Silvério Trevisan direction, José Silvério Trevisan, Darcy Penteadó, Adão Acosta, Antônio Chrysóstomo, Clóvis Marques, Francisco Bittencourt, João Antônio Mascarenhas, Aguinaldo Ribeiro and other sporadic collaborators working in two editorial offices: São Paulo and Rio de Janeiro. The editorial plan consisted in seven sections: Opinion (the editorial), Assay, Corner (articles’ section), Reports, Literature, Tendency (cultural section), Letters in the Table (readers’ letters) and, starting from the fifth edition, also had the column *Mixórdia*, transmitting general gossips. As a graphic product, “*Lampião*” did not present subtleness, a weighed graphic stain and few spaces in white, little interactivity and rigid columns (Rodrigues, 2010), besides a broader concern with the reports than with the publication look. In another study, Rodrigues (2014) points that “the journal layers always brought a very big number of calls and a layout not defined by the main subject” (p. 113).

The origin of the magazine’s name is not unanimously known even among those responsible for its publication. The most plausible explanation is that it allude to the figure of Virgulino Ferreira da Silva, “*Lampião*”, leader of a group of *cangaceiros*⁵ that bothered the governmental bases of Brazil between the years of 1910 and 1930 acting as bandits, taking illegal possession and looting rural properties and commercial establishments; and the corner, recognized as place for secrecy and a prostitution point. Thus the publication’s name would bring the strength and bravery of a feared figure to the extent that would lighten the path of these marginalized individuals, because the journal’s intention was to remove homosexuals and other social groups from the social limbo, to recognize them as citizens, all that without losing the satiric nuance.

“*Lampião*” was the first homoerotic journal of the country with periodic circulation and of greater coverage in comparison with the other alternative titles of the segment. The journal is alternative

precisely because it is a counterpoint in compulsive heterosexuality and served as a mockery of the society conservative structures. The editorial line did not turn exclusively to the militancy of sexual diversity. Often it was possible to find subjects on the defense of women’s rights, of the environmental subject and against racism, as shown in the editorial “*Leaving the ghetto*”, from Issue Number 0:

“*Lampião*” claims on behalf of that minority and not just to accept and be accepted - what we want is to rescue this condition so that all societies built on *macho* bases denied them: The fact that homosexuals are human beings and that, therefore, have the right to fight for its full realization, as such. (...) We intend also, to go further, giving voice to all groups unfairly discriminated – blacks, indians (Brazilian natives), women, ethnic minorities of Kurdistan: down with the ghettos and the system (in disguise) of outcasts. Talking about the discrimination, the fear, of interdicted or of silence, we will also release the talk on sexuality in that it has of positive and procreative, trying to address it to issues that all flow in this very concrete reality: the life of (possibly) millions of people. (Down with the ghetto!, 1978, p. 2)

The discursive variety on homosexualities and other minorities built other representations that were not up to par of the stereotypical codes of signification, producing opportunities to weaken consolidated structures of power under stigmatizing processes of sexual diversity. “*Lampião*” intended to fade the boundaries surrounding the homosexuality to underground. That is why the debauchery word in its discourse as shown in the editorial text:

The use of such words in “*Lampião*” has actually a purpose. What we want is to rescue them from the *macho* vocabulary and then to demystify them. You see, until now they have been used as offense, served as the most simple way to show the existing division between our world and the other’s. This causes that fearing the weight of such words, we create others equally mystifying. (A cover with many stars, 1978, p. 3)

Although the AI-5 lost its strength in 1978, the same year that “*Lampião*” was launched, it did not mean that censorship and repression actions ended. Green (2000) pointed out that since the year of publication, there have been opposing forces proposing to ban the journal, even seeking legal ways to do so (such as the protection in the Law of Press justification), but the publication remained active. There were also attacks to newsstands with homemade bombs for not

to market alternative media (Trevisan, 2004), which included “*Lampião*”:

The uncertain political situation of the (political) opening, traversed by localized actions of political repression and paramilitary terror, contained expectations for libertarian advances, which may help to understand why civil rights initiatives seemed to be distant in the horizons of the day. It is true that “*Lampião*” and the emerging groups strove to build a pattern of claims aimed for combating discriminations suffered by homosexuals in civilian life in general. (Simões & Facchini, 2009, p.94)

In addition, in April 1979, employees of the journal had to declare about the cover story of Issue number 0 entitled “Which is this boy crime?” This matter was published in defense of journalist Celso Curi, who wrote the section “*Middle Column*”, on the homosexuals and lesbians universe of parties and meetings in the “*Last Hour*”. In 1977, Curi was dismissed and prosecuted for infringing public decency and morality, and according to the case prosecution, on the basis of Article 17 of the Law of Press, because Curi defended “unnatural unions openly between the same sex” (Down with the ghetto, 1978, p. 3). Curi was acquitted, but “*Lampião*”, in Issue Number 12, questioned the authoritarian attitude of the Judiciary with cover story: “*Wanted: They are not called nor Attala neither Lutfalla, they are not even members of Lume, or Ludwig: May it be greater crime?*” and employees called to testify were photographed with garments of inmates. The intention was to question if others’ sexuality would actually be of interest to the police or if their truculent behaviour -from the police and of the judiciary-, was a strategy to discipline the sexualities.

With the arrival of the 1980s, besides the weakening of the alternative press as a resistance speech plus the financial and administrative difficulties, “*Lampião*” lost its strength in the publishing market due also, to the arrival of foreign pornographic publications. Made abroad at low cost and only printed in Brazil, these publications were well received by the Brazilian public. As a way to survive to the pornographic invasion, “*Lampião*” also adhered to this practice, which motivated Bernardo Kucinski (1991) to affirm that the journal started elegant and finished pornographic. Thus, after 33 editions, “*Lampião*” stopped circulating in 1982, causing a hiatus in the homoerotic press, since the journal had “great importance, in the extent

that it systematically approached, in a positive and non-pejorative way, the homosexual question in its political, existential and cultural aspects” (Fry & MacRae, 1985, p. 21).

The Brazilian homoerotic press suffered an acute scarcity in terms of discourses on militancy and defense of the cause of homosexuals, lesbians and other individuals of sexual diversity. The publications were almost exclusively images of explicit sex and pornography⁷. Even with the advent of AIDS, there were support groups and of militancy for the production and circulation of publications to clarify the disease; as an example, the newsletters produced by Grupo Gay da Bahia (Bahia Gay Group), published since 1983; the newsletter “*Pela Vidda*” (*For the Vidda*), released by the Grupo Gestos (Gestures Group) of Rio de Janeiro; and also the carioca (from Rio de Janeiro) publications “*Saber Viver*” (Know to Live) of 1999, and “*Nós por Exemplo*” (We for example), of 1991, and the publication “*Grito de alerta*” (Warning Shout), of Niteroi, of 1994.

IN PLEASURE’S NAME

From the second half of the 1990s, the homoerotic press enjoyed professionalism in the contents production and large-scale distribution of publications; the issues of militancy ceased its priority and the promotion of pleasures and consumption entered the scene. The idea of perceiving homosexuals as potential consumers impulse the raising of a new marketing organization for this public called GLS (gay, lesbian and sympathetic). The acronym does not involve an intention of identity, but a perspective of the consuming class. Not only products from the publishing market reach this market share, but there is also tourism, gastronomy, clothing and a series of segments focused on attend to *pink-money*, denomination to designate the homosexuals’ purchasing power. In the same period, SG Press launched “*Sui Generis*” in 1995, which dealt with a range of issues such as militancy actions and the parties taking place inside national event circuits. However, this publication was not supported with the emergence of the magazine “*G Magazine*”, which featured male nudity. To be startled, the SG Press released “*Homens*” (Men), featuring erotic content. Even so, the two publications of SG Press ended their activities.

Consumption, in some way, has become a social unifying discourse which does not distinguish subjects by sexual orientation, but by its potential to consume. That's why:

In this context where militancy and the market mix, it is natural that the struggle tonic for homosexual rights has gone from a more comprehensive social challenge to a search for greater social integration, extending the limits of the ghettos. The emphasis of a "mass movement" was addressed to other parameters, involving the media, which played its role reaching the mass. (Trevisan, 2004, p.376)

This reference was also a symptom in homoerotic press since 1990. The *G Magazine*, of Fractal Edições, brought up this perspective presenting the male nudity, shameless, since 1997. The magazine gained so much visibility in Brazil due to pictures: men were photographed naked and with erection in various poses, as well as those men enjoyed some recognition in their acting area (sports, tv-novels, music, etc...). At the same time, the magazine editorial line was devoted to eroticism:

The ads featured in the publication were of sexual content. Both the layout and the editing were geared to this kind of subject. Because of this, the largest advertisers were companies bounding their corporative images to the gay public (...) most of them [advertisers] used the ads to promote leisure spaces for the gay public (saunas, nightclubs, car rentals, among others), but also many fashion and luxury items companies (perfumes, jewelry and others) and of tourism began to invest in this public, advertising in targeted magazines. (Silva, 2015, pp. 120-121)

The homoerotic press evidenced this new social condition that praised for the pleasures, softening the militancy actions, in which the esthetic qualities surpassed the ethical functions, as explains Maffesoli (2009). To the author, the will to feel has become a contemporary moral discourse. In the compass of this thought, there is the culture perception which, according to Costa (2005), improved the individual dignity in three aspects: Ontological dignity, when the subject is no longer recognized for his political attributes and thoughts, but for his body to be mended and well-treated; Epistemological dignity, when self-knowledge is not transcendental, but through the knowledge of the body, and Ethical dignity, when physical well-being pass through the bodily condition as a sign of maturity and the ability of self-managing the body. The development of sensations has become

a moral code in the contemporary world, and the body has become a measurer of this symptomatic condition. The "*G Magazine*", in almost 15 years of existence, has significantly scouted the expression of the body in the promotion of sensations, relieving the anguish:

The use of the media for the satisfaction of pleasures has been a viable way for the discursive construction which aims to integrate the subject into their social environment without the direct imposition of a civilizing moral. Through constant improvement of knowledge about the consumption needs of the subject, the media produces a discourse always ready and actual to alleviate the sufferings of the subject. Sexual pleasure, without doubt, get in the game of media manipulation, aiming to satisfy the barred pleasures demand of the subject. (...) the contemporary Western society finds in media contemplation a means for pleasure expression. (Rao, 2007, p. 47)

Fractal Edições kept other more pornographic publications, which included explicit sex scenes in the journals: "*Lolitos*" (Teen Boys), "*Transex*", "*Top Secret*", "*Premium*" and "*Fotonovela Gay*" (Gay Photo Novel) magazines, as well as the site that was hosted on the UOL portal. The magazine was maintained by the publisher until 2008, when it was sold to the American group Ultra Friends, and the publications continued until 2013, but without regular periodicity. In that same style, in 2007, the Peixes Editora (Editorial Pisces) launched the magazine "*Dom*", but the magazine did not prosper and ended its activities in 2009. It was also in 2007 that the Group Mix Brazil launched the magazine "*Junior*". This publication did not present naked men photographs, however, it prolonged the intention to build a universe of pleasure through consumption promises. The body remained as the central entity for the promotion of enjoyment and happiness as an imperative for moral relations. This path was expressed in the first editorial:

Do you know how long we follow the effervescence of the gay market overseas? Years and years dying to publish a nice magazine here. It would be taken without being militant, sensual without being erotic, filled with beautiful men, with information to make you think and entertain. (...) Even without knowing exactly how many we are and where we are, we just showing our existence by the force of our market (...). Other areas such as tourism and fashion have already discovered that do not live without us. Others are starting to understand that right now. (Showtime, 2007, p. 11)

The cult of the body is tough throughout history. However, their interests and proposals were modified. In contemporary times, the body's discipline and control to be svelte, lathe and with no tags is an aesthetics cultural symptom of an ethics, besides moving away decrepitude coming with aging. Thus, those representations of the body in the media speeches promote intensively narcissistic speeches and hedonistic practices, stimulating the exaltedness of pleasure through the body and become a passage towards happiness. Still according to Costa (2005), the media contributes to this proposal quality showing that not only what you want, but how to see it:

(...) the race for the possession of the media body, the body-exhibition, transferred the subject's attention from the sentimental life to the physical life. It created a new education of the senses, a new perception of the morphology and bodily functions which transform the sensorial well-being in a serious competitor of sentimental well-being. To take care of yourself no longer means, primarily, to preserve bourgeois moral customs and ideals to mean "taking care of the physical body". To cultivate sensations began to compete, shoulder to shoulder, with the cultivation of feelings; being happy is no more than feeling sentimentally complete. Now one must also feel bodily similar to the "winners", the "visible", the stars and media stars. (p. 166)

Currently, neither "*Junior*" nor the "*G Magazine*" are in circulation anymore. Even after the closure of the printed journal, both maintained for some time internet pages and currently, only "*Junior*" updates without periodicity its Facebook profile. The reason for the closure of magazines is the same: the difficult to stay in the publishing market with the advent of the internet; many sites have been developed with informational and erotic content in Brazil and around the world with the possibility of free access, a fact that would cause a dispute out of proportion in relation to printed media.

AGAINST THE GRAIN

To the extent that there is the possibility of stagnant forces through refractory discourses on bodies and identities, there are also possibilities of leaving this condition with more flexible expressions of identities. Hall (2010) stated that in the current conjuncture, the so-called postmodernity, the identities fragmentation has caused a multiplicity of representations in a certain time

and space cutout. The malleability of identities provoked the breaking of unified paradigms associated to discourses that could not be sustained with such intensity:

The subject assumes different identities at different moments, identities that are not unified around a coherent "Me". Within us there are contradictory identities, pushing in different directions, so that our identifications are continually being displaced. (Hall, 2010, p.13)

This does not represent any deviation due to a psychotic condition, but is interpreted as a symptom of the globalization development that interferes with the meaning of identity references and through the technologies in development that provide the emergence of new interactions between individuals. As Woodward (2000) points out, the new identities are produced as experiences of language and culture that are grabbed or expropriated, even unconsciously, by the contradictions that individuals perform, which generate actions of tension and contradictions in their molding. Thus, the identities can no longer be considered as immutable, but in constant transit.

In studies on sexualities, *queer* epistemology developed reflections on the identities fluidity that introduces the ability to representations not based on absolute signs anymore, but in fluids. From the English, the term *queer* can be translated as strange, weird, an offense. The appropriation of sexuality by social studies does not refer precisely to this condition, but the term translates a possibility of being rebel.

In political terms, it soon became a critical alternative for assimilationist movements. Theoretically and methodologically, Queer studies emerged from the encounter between a stream of North American Philosophy and Cultural Studies with French post-structuralism, which problematized classical conceptions of subject, identity, agency and identification. The rupture with the Cartesian (or Illuminist) conception of the subject as the basis of an ontology and an epistemology was capital. Although there are variations among the different authors, it is possible to say that the subject, in post-structuralism, is always considered as provisional, circumstantial and splited. (Miskolci, 2009, pp. 151-152)

Within this post-structural perspective, the binary meanings of gender, sexuality or identity are not paired, but are conceived as languages and social and historical devices by the performativity. In Judith Butler's (2015)

conception, the genre would be understood as a notion of performativity, that is, an effect of cultural and linguistic quality of what could be the genre as a continuous elaboration activity. Observing that Salih (2012) states that “the genre doesn’t happen once and for all when we were born, but it is a sequence of repeated acts that stiffens up to acquire the semblance of something that has been there all the time” (p. 94).

The magazine “*Nin*: Naked for no reason”, edited by Guarda-chuva, under the direction of Alice Galeffi and Leticia Gicovate, brought the transience of the identity in its pages through the erotic art. The publication’s name is in allusion to the French writer Anaïs Nin (1903-1977), recognized by the eroticism in the poetry and stories that wrote. The paradigms breakdown of the journal is perceived in its editorial composition. The publication does not have fixed editions and its content is composed of more intellectual and reflexive texts on sexuality, besides photographic essays, drawings and illustrations that portray the nudity in the most different representations: they are fat men, hairy or thin, tattooed or not sharing space with overweight women, with stretch marks and cellulites, and slim transvestites half naked and curly hair. The first edition, of 2015, brought on the cover Cicciolina, the stage name of Ilona Staller, an internationally recognized pornographic actress in the 1980 decade, she recounts her experience in the erotic universe and new perspectives for politics, as well as texts by Ronaldo Lemos, Fernanda Marinho and João da Matta on sexuality, pornography and desire. These subjects treated with naturalness and respect, without the formal trait of the academic content, but evoking sources and bibliographical references. As the paragraph in which Ronaldo Lemos (2015) talks about sexual diversity, more specifically on transgenders and transsexuals, supported in Donna Haraway’s *Cyborg Manifesto*, considered by him:

(...) one of the most important texts of contemporary feminism. In this visionary text (which began to be developed in 1989), the author speaks of the cyborg as a post-Essentialist ideal. In her vision, the cyborg is us, possible subjects that can transcend the dualities (drive-detention, abstinence-indulgence, man-woman, me-other, culture-nature, civilized-primitive, right-wrong). The cyborg is a symbol of freedom and equality, which acts on antidiscrimination (...) Because of this, Haraway calls us to review the concept of genre, to stop being patriarchal and essentialist. (p. 91)

In this way, “*Nin*” is not properly a homoerotic magazine, but brings in its pages some essays of naked men; in the same proportion that drawings and photographs of naked women also adorn the magazine. *Nin is queer*. In its second edition, from 2016, the magazine brought the transsexual model Camila Ribeiro on the cover, besides the work of Aleta Valente, who was an intern of a shelter for minors in São Paulo, and also the matter titled “*Rosa-piranha*” (Pink piranha), who brings erotic photographic essays of an ex-program-boy, which today has a hard time to stay in a fixed job.

Through these clippings, it is possible to bring up that the paradigms of identity are fluid and, even though a publication with no high circulation, there is some activity to contemplate new aspects of interpretation and recognition of desires and sexualities outside some binary fans (Man x woman, homosexual x heterosexual, lesbian x gay). This magazine is queer through its intention of “questioning, problematizing, and challenging all well-behaved forms of knowledge and identity. (...) it is, in this sense, perverse, subversive, irreverent, profane, disrespectful” (Silva, 2000, p. 107). But the quality of being untimely is what enhances the Brazilian publishing universe presenting other possibilities for more flexible representations. When we pay attention, the debauch to the rooted structures is a procedure very similar to the “*Lampião*’s” editorial proposal, since the journal was predisposed to carry out confrontations to remove homosexuality from marginality level using scorn and irreverence. By these considerations, the queer does not care for the format of identity, but refers to the sexualities libertarian movements and their modes of representation as non-stigmatizing discourses.

FINAL CONSIDERATIONS AND RESULTS

The intention of this article is not to exhaust the reflections about the homoerotic Brazilian press examining the media presented, quite the contrary, these positioning are clippings that can lighten the relationship between forms of representation and culture that were set up at certain moments of history. In the future, in other times, this press will be addressed in the light of new insights and perspectives that also accompany the dynamics of current social and cultural discourses in question. Thus, the aim of this

research was to understand how the homoerotic press articulates itself with moral codes that, in turn, become symptoms of a structured society in a determined time and space.

To recognize amateurism in production, militancy and resistance movements, dialogs with consumption, pleasure and happiness, and the new configurations of identity, is to understand how history offers a reading about media production establishing relations with other discursive practices that involve references to culture, economy, sexuality and subjectivity.

Moreover, it is important to consider that, with the exception of the publications that were most concerned with the synesthetic development of the

body, the homoerotic press presented confrontational forces to deal with crystallized positions, offering new perspectives that were not related to stereotypes and representative limitations. With this, the constant need is expressed to construct representations that escape from fruitless marks for the social space.

For this analysis, it is possible to follow the dynamics of the homoerotic press and verify that this editorial segment become a symptom of historical discourse, in the same proportion that history also constructs this segment speech, building representations and validating the need for the subversion to marbled speeches insisting on reducing sexualities to social roles previously outlined.

FOOTNOTES

1. The term uranist refers to homosexuals in allusion to the muse Urania that stimulated the sexual practice among people of the same sex (Fry & MacRae, 1985).

2. That does not mean that previously the homoeroticism was not a press topic. The stories and chronicles of the writer João of Rio, pseudonym of Paulo Barreto, were published at the beginning of the century XX, in Rio de Janeiro by the journals "O Paiz" (The Country), "Gazeta de Notícias" (News Gazette), "O Dia" (The Day) and "Correio Mercantil" (Merchant Mail). His texts contained a strong homoerotic nuance, which was the reason for the author's persecution and discrimination, as points Péret (2011).

3. Based on Green (2000), Péret (2011) states that in Brazil there were more than 30 titles circulating in Brazil: such as Zona Norte (1963), Vagalume (1964), Suburbia at night (1966), O Bem (1966), Central Avenue (1966), Chic (1966), Le Femme (1968), Darling (1968), Centaur (1968), The Group (1968), The Vic (1968), Le Carrion In Rio de Janeiro city; The Stable (1966), Felines (1967) in Niteroi; Sophistique (1966), in Campos; More (1966), Facts and gossip (1963), in Belo Horizonte; Gay (1967), Gay Society (1967), Zéfiro (1967), Baby (1967), in Salvador, all alternative publications.

4. Institutional Act No. 5 was signed by President General Silva on December 13, 1968, and offered "unlimited punitive powers to the military regime" (Fico, 2014, p. 119) as the closing of the National Congress, persecution of those opposed to the regime, disqualification of politicians' mandates and restrictions to the press and public demonstrations.htm.

5. Cangaço was a form of "social banditry" in the Northeast of Brazil in the late 19th and early 20th centuries. This region of Brazil is known for its aridness and hard way of life, and in a form of reaction against the domination of the land owners and the government, many men and women decided to become nomadic bandits, roaming the hinterlands seeking money, food and revenge. (Translator's Note)

6. According to Amaral and Bertolli (2015), the Atalla case refers to the businessman Jorge Wolney Atalla, one of the financiers of Operation Bandeirantes, who repressed students' movement and other manifestations of resistance, one of the most violent operations in the dictatorial period. The Luftalla case was about indications of favoring the Luftalla Group during the administration of São Paulo Governor, Paulo Maluf. Lume and Ludwig were accused of tax evasion in the 1970s in Brazil.

7. According to Amaral (2013), the journal "Ciência e Nudismo" (Science and Nudity), from Editora Lemar, featured some articles on sexuality, but it had a more pornographic editorial line. The journals "Gay Scope" and "Spartacus", both from Ki-bancas Editions, featured more pornographic essays and explicit sex scenes with almost no journalistic content.

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