For the Maori people of Aotearoa (New Zealand), the term haka is equivalent to the concepts of 'to dance' or 'song accompanying a dance'. Traditionally, the Maori have called all of their dances haka while recognizing many subdivisions. The purposes of performing haka vary: some were used for welcome guests, while others were meant to intimidate enemies before battle. Due to the characteristically masculine movements of haka, and stylized embellishments highlighting wide-open eyes and sticking out the tongue, many non-Maori audiences have reinterpreted haka as an intimidating or fearsome dance form. With energetic movements and striking facial expressions, haka is now performed as a male-dominant dance form in many popular culture and media although, traditionally, women played an equal role. Therefore, haka has in the past decade been appropriated for the purpose of representing and constructing different masculinities, whereby new settings provide the basis for recontextualization of the art form beyond its original cultural roots. In this paper, I discuss three exemplary representations of haka to show how it has become a vehicle for the construction of gender identities that can vary considerably depending on the socio-aesthetic context, as well as to demonstrate that concepts of masculinity are not fixed but rather socially constructed "fictions" that depend on the host culture. Therefore, I argue that haka has become not only a stereotypically gendered performance style but also a tool for the construction and creation of performers' - and by extension audience members' - gender roles, though performative contexts nonetheless continue to modulate the specific and multiple gender statements that are delivered. Moreover, the continuity of such representations reinforces how masculinity continues to play a central role in performative contexts, eventually creating an accepted "social reality" in the specific culture.