

From stage to literacy practices: through an analysis of rock discourse /

Do palco às práticas de letramento: por uma análise do discurso do rock

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ABSTRACT

This work aims to analyze, in the light of the postulate of Discourse Analysis, in its articulation with Literacy studies, the rock discourse *What country is this?*, released by the band Legião Urbana in 1987. This song, beyond its time, materializes statements of protest that are updated in the context of Brazilian politics. Because we understand that music has a leading role among protests that call on people to take a stand against oppression and different crises that afflict

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the world, rock is a practice of oralization and discourse that accompanies such events, translating them to people, awakening them to the fight against inhuman realities. Among the different musical styles, protest rock constitutes a significant genre for discussions involving political themes and moves across the most different fields of human activity. Specifically, it forges a type of enunciative regularity, singing positions in a given context of manifesto and ideological struggle. From the analysis we carried out, we observed how the reading activity in the classroom can give the rock statement possibilities for reflection on the place of the subject who enunciates and the other, the one who interprets it. It is a literacy practice that can translate reading skills to students and contextualize current national policy. In other words, there is a timelessness that runs through rock's statements and demands a look at the exercise of citizenship, rights and duties, as skills that relate to social practices.

KEYWORDS: Discourse; Rock of Protest; Literacy; Teaching.

RESUMO

Este trabalho objetiva analisar, à luz do postulado da Análise do Discurso, em sua articulação com os estudos dos Letramentos, o discurso do rock *Que país é esse?*, lançado pela banda Legião Urbana em 1987. Esta canção, para além do seu tempo, materializa enunciados de protesto que se reatualizam no contexto da política brasileira. Por entendermos que a música tem seu lugar de protagonismo entre os protestos que convocam o sujeito a se posicionar contra opressões e diferentes crises que afligem o mundo, o rock é uma prática de oralização e discurso que acompanha tais acontecimentos, traduzindo-os às pessoas, despertando-lhes para a luta contra realidades desumanas. Entre os diversos estilos musicais, o rock de protesto constitui um gênero significativo a discussões que envolvem temáticas políticas e transita pelos mais diferentes campos da atuação humana. Em específico, forja um tipo de regularidade enunciativa, cantando posicionamentos em um dado contexto de manifesto e luta ideológica. A partir da análise que realizamos, observamos como a atividade de leitura em sala de aula pode dar ao enunciado do rock possibilidades de reflexão sobre o lugar do sujeito que enuncia e do outro, aquele que o interpreta. É uma prática de letramento que pode traduzir ao sujeito escolar habilidades de leitura e contextualizar a política nacional na atualidade. Ou seja, há uma atemporalidade que atravessa os enunciados do rock e reivindica o olhar sobre o exercício da cidadania, de direitos e deveres, enquanto habilidades que se relacionam com as práticas sociais.

PALAVRAS-CHAVE: Discurso; Rock de Protesto; Letramento; Ensino.

There is no domination without resistance:
You have to dare to revolt.
You have to dare to think for yourself.
Michel Pêcheux (1997, p. 304)

1 Introduction

In liquid times, as Zygmunt Bauman (2008) calls it, and post-pandemic times, it is difficult to look at society and the issues that govern events in the political and social field. There is nothing that has not been directly or indirectly affected by some type of change. Social inequality has increased considerably and raises several uncertainties.

Among the protests that guide people to take a stand against wars, discrimination, oppression and different crises that afflict the world, music plays a leading role. After all, it is a

practice of language and oralization that accompanies such events, giving them meaning, translating them to the subjects, awakening them to the fight against inhuman realities. Among the different musical styles that exist, protest rock constitutes a socially significant genre for discussions involving social and political themes and moves across the most different fields of human activity.

In the words of Percília (2019, p. 01),

[...] it was from the 1960s onwards that music, as a form of protest, gained popularity, especially with the British bands Beatles and Rolling Stones, with the expressiveness of rock. Raising various issues such as, for example, discussions in favor of freedom of expression, the end of wars and nuclear disarmament, idealizing a world of “peace and love”, with songs such as; “Revolution” (Beatles) and ‘We Love You’ (Rolling Stones). During the Vietnam War, other bands joined the wave of protests. In 1964, in Brazil, the repression and censorship introduced by the military regime gave rise to musical movements that saw in music a way of criticizing the government and calling on the population to fight against the dictatorship. The big names of this period were Gilberto Gil, Caetano Veloso, Chico Buarque, Geraldo Vandré, among others. Using metaphors and ambiguities in the lyrics of their songs, titles such as: “É Proibido Proibir”, “Que as Crianças Cantem Livres” and “Para Não Dizer que Não Falei das Flores” were successful at the time and still are today.

These considerations partially summarize the contexts that supported the appearance of protest music and/or songs and, among these, protest rock, of an ideological nature, which has constituted a voice and manifesto for subjects situated in their social militancy. Lyrics and rhythm forge an enunciative regularity and sing subjective positions that are part of the social fabric of resistance to conditions of oppression and silencing.

In this sense, we understand that discussing protest rock songs in the classroom allows school subjects to critically read this genre, as a cultural object of analysis that problematizes sociopolitical issues. Therefore, we think that working on rock lyrics in Portuguese Language classes in Basic Education, especially in high school, can awaken reflection and a sense of criticality, leading the student to thought-provoking questions and positions in the political field.

If we consider, according to Bakhtin (2003, p. 265), that “language becomes part of life through concrete statements (which carry it out)” and “it is also through concrete statements that life enters language”, along the way From this research, we can question whether, when studied in the context of the classroom, protest rock enables free debate between language and social practices, in the construction of the sociopolitical knowledge of the school subject. Therefore, it is important to

know which events and/or conditions of production give existence to the statement and how the statements constitutive of rock *What country is this?* in their protest they re-update Brazilian politics.

We aim, therefore, to analyze, in the light of the postulate of Discourse studies, in its articulation with the studies of discursive genres and Literacies, the rock discourse *What country is this?* (Legião Urbana, 1987), observing how the statement is updated in its collective expression of protest and maintains a dialogue with current social problems in Brazil. Anchored in this purpose, this work also aims, specifically, to collect national rock songs that dialogue with political themes; analyze the lyrics of *What country is this?*, observing the enunciative regularities that dialogue with the sayings of the political order and their protest effect in dialogue with current affairs; suggest a didactic sequence that enables the work of reading and interpreting text in Portuguese Language classes.

In this way, we theoretically base the present study on Discourse theory, in its interface with discursive genres and the Literacies perspective. Foucault (2008), Fernandes (2008), Maingueneau (2008), among others, are authors who lead the discussion on discourse, statements and their consequences. Zanutto (2010) anchors observations about rock and its relationship with social practices of power and resistance; and Bakhtin (2003), Rojo (2009), Soares (2002), and other authors, support the reflection on Literacy and multiliteracies, among other issues.

Therefore, with the aim of observing enunciative regularities in music and its relationship with social and political events, 17 (seventeen) rock lyrics were collected, produced in Brazil, between 1970 and 2021. Among these, as we said, we chose for the analysis the lyrics *What country is this?*, recorded by the band Legião Urbana in 1987, on the album entitled *What country is this*. This song, although it was produced more than thirty years ago, is updated through an enunciative timelessness. His verses also sing meanings that permeate current Brazilian politics. As it is an empirical investigation, of a documentary and interpretative nature, whose discursive method seeks to construct meaning as the analysis is processed, we do not deal here with the data in an exhaustive way, but as a representative gesture of statements symbolically crossed by the political event.

We think it is possible to provoke the emergence of new knowledge and reflective debates about the content we seek to discuss. In this sense, bringing rock songs to the classroom provides the student with the instruction to listen to the lyrics in a reflective way, under a web of debates,

which will awaken the criticality that makes the teaching-learning process more pleasurable and productive. With this, we intertwine a discussion between the meanings of rock, politics and teaching.

The reflections in this work do not end with its theme. Firstly, we mobilize some concepts from Discourse theory, among them that of utterance. In the next part, we discuss some historical events that left their mark on rock songs, such as wars, government regimes, epidemics, etc. Finally, we analyzed a national rock lyric that inscribes in its statements effects of protest and resistance to a socially instituted order for the subjects.

2 In the web of discourses: the social relevance of rock

To think about the discourse, we initially have to observe the concepts with which we dialogue in this work. Foucault developed notions throughout his studies that supported a different meaning for the discourse, engendering a way of looking at it in its micro-relations of power.

For Foucault (2008, p. 132), discourse is “a set of statements, to the extent that they are based on the same discursive formation; it does not form a rhetorical or formal unity.” We see that discourse does not have just one meaning or just one truth, but it has a historical truth in its different appearances. We understand that it is made up of a limited number of statements from which we can define its conditions of existence.

For the author,

[...] discourse, understood in this way, is not an ideal and timeless form that would, moreover, have a history; the problem is not knowing how and why it could emerge and take shape at a certain point in time; is, from one side to the other, historical - a fragment of history, unity and discontinuity in history itself, which poses the problem of its own limits, its cuts, its transformations, the specific modes of its temporality, and not its abrupt emergence amidst the complicities of time. (Foucault, 2008, p. 133).

In the traditional sense, discourse is not characterized as a simple sequence of words, but is seen as a set of thoughts that oppose intuition. In Discourse Analysis, discourse is seen as a network of statements and relationships that make the existence of meanings or effect of meanings possible.

In support of this notion, Foucault (2008, p. 98) defines the utterance as a function that is exercised vertically through a given materiality. According to the author:

[...] the statement is not, therefore, a structure [...] It is a function of existence that belongs, exclusively, to the signs, from which one can then decide, through analysis or intuition, whether they “make sense” or not, depending on what rule they follow or juxtapose, what they are signs of, and what kind of act is carried out in their formulation (oral or written). (Foucault, 2008, p. 98).

In other words, the statement is a function, linked to the rules that give it conditions of existence. According to Foucault (2008, p. 132), “a statement belongs to a discursive formation, as a sentence belongs to a text, and a proposition to a deductive set”, with this, he defines, in part, discourse. This implies a process of correlations between discourses, as well as regularities of meanings that they establish among themselves.

Discursive formations, within its system of positivity, concern certain determinations in discursive events. Foucault (2008, p. 55, emphasis added) states that “discourses are certainly made of signs; but what they do is more than using these signs to designate things. It is this more that makes them irreducible to language and the speech act. It is this ‘more’ that needs to be made apparent and that needs to be described”. With this, it is understood that the concept of discourse, when understood as a set of statements that performs a verbal enunciative function, is presented when considering discursive practices. In this sense, statements are considered relatively stable, in Bakhtinian terms, and are recognized as an object of struggle.

From spoken or written discourses, used as objects of social and political struggles, interdiscourse arises, defined here as the constitution of a discourse that is related to another that already exists, according to Maingueneau (2008). Therefore, it is a set of ideas that were formed and organized, in a text, which appropriates ideas that have already been configured previously. According to Possenti (2005, p. 382, emphasis added), “this broad concept of interdiscourse perhaps accounts for the fact that a discourse is not born from a return to things themselves, but from work on other discourses”. Thus, the discourse or interdiscourse is not limited to the events of the same time, but can occur at different moments, in retakes of what has already been said. In this way, through

protest rock discourse, it is possible to revisit previous statements and appropriate the words of a time that can support current discourses.

When considering this process of revisiting previous discourses, which constitutes interdiscourse, Fernandes (2008, p. 36, emphasis added) states that:

[...] we can attest that every discursive formation presents, within it, the presence of different discourses, which, in Discourse Analysis, is called interdiscourse. It is, as we have pointed out, an interdiscursivity characterized by the intertwining of different discourses, coming from different moments in history and different social places.

From this understanding, we see that interdiscursivity is characterized by the intertwining of the various existing discourses. Throughout the history of humanity, discourses were constructed and consolidated from different places, contexts, and different social environments that tried to give meaning to positions and events of different natures. There is no direct or indirect relationship that is established between discourses, in an airtight manner, because interdiscursivity is fundamental to its existence, to the practices of any discursive activity. Since it accompanies history, it also transforms and changes in a dynamic that mobilizes its changes.

Interdiscourse can be understood as a set of retakes, of what has already been said that supports what is sayable, going far beyond a simple relationship between discourses. There is no discourse that is not affected by memory and historicity, there is no discourse without interdiscourses (Heine, 2010, p. 37). It is, therefore, an elementary condition for the existence of discourse, given its added value of meanings brought socially, culturally and historically from other discourses.

For Maingueneau (2008, p. 33), the relationship that one statement has with another can be called shown heterogeneity and constitutive heterogeneity. The first shows us your brand, that is, who wrote the text. The second is dominated by interdiscourse, in the relationship between the “Same and the Other”, in which we appropriate what was said, as, for example, when we mobilize the other's discourse in our discourses. In “Primacy of Interdiscourse”, Maingueneau (2008) establishes the interdiscourse relationship through a triad: discursive universe, discursive field and discursive space.

He defines the discursive universe as a set of discursive formations of all types that interact in a given conjuncture. This discursive universe necessarily represents a finite set, even if it cannot be grasped in its entirety. This set brings together their discourses through thematic regularities. It is of little use to the analyst and only defines a maximum extension, the horizon from which domains capable of being studied will be constructed, that is, the “discursive fields” (Maingueneau, 2008, p. 35). By “discursive field”, we understand a set of discursive formations that are in competition, reciprocally delimited in a determined region of the discursive universe, whether in open confrontation, in alliance, in the form of apparent neutrality, etc. In other words, it is a dialogue that is established between discourses that have the same social function and differ on the way in which it should be fulfilled. It can be in the political, philosophical, dramaturgical, grammatical field, etc.

This division into “fields” does not define island areas; it is just a necessary abstraction, which should allow opening multiple exchange networks. These are not obvious delimitations. For the author, it is within the discursive field that a discourse is constituted, and his hypothesis is that such a constitution can be described in terms of regular operations on already existing discursive formations. This does not mean, however, that discourses are all constituted in the same way in all discourses in this field; nor is it possible to determine a priori the modalities of relationships between the different discursive formations of a field.

Finally, Maingueneau (2008, p. 37) proposes to remove “discursive spaces, that is, subsets of discursive formations”, whose relationship the analyst deems pertinent for his purpose. Musicalized discourses, for example, have specific purposes, in the same way that we find protest rock, we also find romantic rock, melancholic rock, which mobilize specific purposes in their lyrics, in tones, rhythms and beats that are pertinent to them, justifying the functioning of discursive formations in their different practices and purposes.

3 Between war and peace: a dialogue between rock, discourse and politics

When discussing in her thesis about the discourse of resistance and identity formation of Brazilian rock in the 1980s, Flávia Zanutto (2010) produces an understanding of this musical genre, seeking to understand how society interprets the statements of national rock between the near past and its resignification today. Regarding the discourse of resistance, the first aspect presented refers to the “socio-historical conditions that constituted the epistemological soil for the emergence of a discourse of resistance in certain songs” (Zanutto, 2010, p. 23) of various groups that made up the national rock scene in 1980.

According to the author, this musical panorama emerged in the country during the period in which the Military Regime was part of the daily lives of the Brazilian people. In view of this, rock lyrics gained space in the media and in the lives of young people who were in search of freedom and power of expression, signs common to these songs that certainly met the desires of this public. According to Zanutto (2010, p. 35), the lyrics of singers from that period came to light when the dictatorial system was losing strength, and, therefore, they emerged in the midst of a society that no longer had the custom and freedom to denounce or question social and political problems, no matter how thirsty they were for answers to these questions.

Due to this context, the young man found rock as a form of expression. Through music, he was able to raise his voice, express his ideas and fight for what he believed in, in politically and historically marked scenarios. In their songs, the singers managed to reach young audiences, as they encouraged them to question what was wrong around them and to seek changes for the society in which they lived. As a result, several acts pro-political change were carried out to the sound of rock songs.

Another question presented by Zanutto (2010, p. 47) is about the discursive formation of the national rock listener's identity. That is, the young listener of these productions has a different enunciative character from those who listen to pop music which, for the author, is considered somewhat imperialist. By citing the formation of an identity for this specific group, the author discusses that memory also helps to define what is common and different for each group in society. Achard (2007, p. 17) suggests that we take “into account the fact that a given text works through its social circulation, and that it differentiates itself following a differentiation of memories and a

differentiation of the productions of meaning based on the restrictions of a unique form.” With this differentiation, it is possible to base and reinforce, in each community, their own feelings of belonging and sociocultural boundaries. In other words, “memory is an essential element for the construction and reaffirmation of identities” (Zanutto, 2010, p. 98). Thus, rock helped to reaffirm or build the identity of young people, based on memories built in the community in the 1980s.

[...] There is, therefore, a direct link between identity, resistance and discourse, since being a young person belonging to a rock band in the 1980s means talking about certain things, in a certain way, with a specific context and interlocutor in mind. The set of statements actually said by these subjects is what defines the discourse of national rock [...]. (Zanutto, 2010, p. 32).

We can observe that Zanutto (2010, p. 59) states that the discursive character that constituted the young rock listener in 1980 is different from listeners of other musical styles of the same time. This difference is characterized by the discourse that links identity, resistance and the discourses that they have, that is, these young people express in “their songs” specific subjects that aim to reach a determined point of view, in a context and with a specific interlocutor. Therefore, the combination of these statements is what allows the formation and definition of the national rock discourse, by the subjects who effectively constitute it.

The songs reveal a story and promote reflection on our particular time, on a memory that underpins them, elementary to their enunciation. Through this memory, brought by the songs, the meanings are resumed and given new meanings in the Brazilian experience. They, the senses and their effects, are like weapons of resistance to the minimal possibility of a return to times of oppression.

From this perspective, we understand that analyzing national rock songs has its relevance, as it tells a story of despotism and intolerance experienced by Brazilian society. These songs are straps that connect history, society, subject and discourse and portray in this set a dialogue with the identity of their enunciators and their interlocutors, subjects in search of freedom and a more just society.

Rock sings about events of both the world order and the national order. The Vietnam War, for example, gave life, in 1967, to rock. He was a boy who, like me, loved the Beatles and the Rolling

Stones. This is an example of an entire national and global mobilization that cried out against a war considered unjust. May 1968 in France, among its manifestos, also vehemently protested against the Vietnam War and had its echoes here in Brazil with the song *É proibido proibir*, by Caetano Veloso. This title referred to the phrase that spread over French walls, identifying the movement of 68. When the band Plebe Rude released, in 1985, the song

“As long as he waited”, he was also protesting against a whole social (dis)order of injustices, poor income distribution, plagued by insurgent capitalism that affected a large part of the population with hunger and unemployment. These are minimal examples in a numerous and diverse universe of songs.

Discourse, politics and society intertwine in these lyrics. According to Charaudeau (2008, p. 261), political discourse is where a game of masks between words takes place, where every word spoken has the power of persuasion, whether it is true or not. Charaudeau (2008, p. 263) emphasizes that it is through discourse that politicians resort to public lying, with the aim of “saving, despite the opinion or even the will of the citizens themselves, a sovereign good, or what constitutes the identity base of the people without which they would be lost”. From this perspective, the use of lies in politics has the infamous purpose of convincing that what is said is in everyone's interest.

For Charaudeau (2008, p. 264), the political man has to have some cynicism, because he has to exercise some type of power over his public that will dominate the group he addresses, that is, “the political man does not you have to tell the truth, but appear to tell the truth”, the important thing is to convince those who listen to you, showing yourself to be a great master of the ideas you preach. With this, we see how society manages and controls discourses under a given order. After all, “it is well known that one does not have the right to say everything, that one cannot speak about everything in any circumstance, that anyone, in short, cannot speak about anything” (Foucault, 2002, p. 21). Foucault (2002) observes this control as an overlapping of the relationship between knowledge and power that can be translated into a “game” between those who control and those who enunciate the discourse.

Rock has always had an avid ear for political discourse, to the point of enunciating it in the light of its protests and its recipients, the citizens, who are part of it. In this process, what stands out

is “those who control power marked by a subjectivation that ineluctably mixes affection and rationality, personal and collective histories, public and private space, religion, sex and power” (Charaudeau, loc. cit.). These are questions that permeate political discourse in its different instances, whether it is expressed by a politician, a common citizen, a housewife or a rock singer.

Everyday political practices, through their discourses, interfere in people's lives in different spheres. Music, which is an artistic and cultural production, is also mobilized to give meaning to the effects that politics produces in society. In an authorial and collective way, rock appropriates its enunciative place and plays a leading role when it forges in its songs a critique of political, economic and social contexts. This does not fail to identify these contexts as priorities for the promotion of democratic values and the exercise of citizenship. Hunger, poor income distribution, wars, conflicts, abuse of power are common themes that underpin rock as music of militancy and political resistance, which makes it a productive object to be “explored” in the classroom.

4 Brazilian rock of protest and social denunciation: a proposal for didactic reflection

Discussing politics in the classroom is essential to the construction of the school subject's social literacy. The school is the main agent of literacy and literacy in which actions for critical and civic education are made possible. So, taking music to the classroom, depending, obviously, on the statements they convey and the socio-discursive practices that are part of them, is more than instigating the act of reading, interpreting and writing, in addition, it is building literacy as an action of political and social relevance.

According to Rojo (2009), literacy is the plural and everyday practice that we experience every day with regard to reading and writing, which is why we can say that literacies are multiple and varied. Soares (2002) considers literacy as the state or condition of those who practice reading and writing together with the consequences and impacts of these practices on society. For Kleiman (1998), literacy would be the social practice of reading and writing as well as the events surrounding these practices.

Here, we seek to intertwine a discussion between the meanings of rock and the statements that re-update the political and social field in literacy practices. Thus, we start from principles very dear to the Brazilian Education scenario, provided for in the National Common Curricular Base (Brazil, 2018), to understand how rock discourse re-updates the political and social event in statements that dialogue with the Field of Action in Public Life.

According to the objectives that govern the Base (Brazil, 2018, p. 146), in this field it is:

[...] to expand and qualify the participation of young people in practices related to the debate of ideas and political and social action, through [...] understanding the interests that move the political sphere at its different levels and instances, the forms and channels of institutionalized participation, including digital ones, and non-institutionalized forms of participation, including artistic manifestations and urban interventions [...].

Guided by the aforementioned guidance, this work is concerned with the political and social actions of young students, bearing in mind the explicit need for us to get involved with issues of public and collective interest. Such involvement ratifies our experiences in a democratic state, in addition to cultivating sensitivity and responsibility towards others, based on the ethics of a life in which more duties than rights are shared.

Proposing a study for the classroom, specifically for reading and interpretation studies, with national rock lyrics, is a way of enabling reflection on the place of oneself and others in society. It is a literacy practice that can awaken the school subject's attention to a globalized and politicized world. After all, as Soares (2002, p. 36) confirms, literacy is what people do with their reading and writing skills, in a specific context. These skills relate to social needs, values and practices. Thus, it is a process that goes beyond the purpose of teaching how to read and write, its direction is at the service of a domain of reading and critical interpretation, for the construction of positions that deal with social demands.

For Lemke (2010, p. 01-02),

[...] literacies are legion. A set of interdependent social practices that connect people, media objects and meaning-making strategies. Literacies produce essential links between meanings and actions. Literacies are, in themselves, technologies and give us the keys to using broader technologies. They also

produce a key between self and society: the means through which we act, participate and become molded by broader ecosocial systems and networks.

Studying rock lyrics, especially protest rock, in the classroom, can configure a movement of interpretation of meanings remitting to practices that interconnect politics and society. In this sense, due to the structural limits of a scientific article, among the 17 rock lyrics collected to observe the regularities that enunciate protests, we analyzed only one rock song, entitled *What country is this?*, produced by Renato Russo in 1978 and recorded by Banda Legião Urbana in 1987. Due to the close relationship it establishes between the linguistic and the ideological, this song constitutes a protest in which a position regarding Brazilian politics is mobilized.

What country is this? (Legião Urbana, 1987)¹

In the favelas, in the Senate / Dirt everywhere / Nobody respects the Constitution / But everyone believes in the future of the nation / What country is this? / What country is this? / What country is this? / In Amazonas, in Araguaia / In Baixada Fluminense / Mato Grosso, Minas Gerais / And in the Northeast everything is in peace / In death I rest / But the blood is loose / Staining the papers, faithful documents / To the rest of the boss / What a country it is that? [...] / Third World if it's a joke abroad / But Brazil will be rich / We'll make a million / When we sell all the souls / Of our Indians at auction / What country is this? / What country is this? [...].

With regard to the subject who utters the song above, his voice constitutes the process of enunciation, through which he subjectifies himself. It is a knowledge that is mobilized in the gesture of singing in a continuous dialogue with other texts, an act taken at the symbolic level of discourse.

When we chose this song as the object of analysis, we first observed its relationship with specific production conditions. We understand that we cannot analyze speech limited to its textual materiality, as speech is not text, as it goes beyond its form to dialogue with the history that gives it existence. But the text also demands our attention, its format, its verses, its rhythmic relationship with the senses and its semantic coherence. Let us try, therefore, to “decipher” *What country is this?*, as a gesture and speech practice.

¹ Available in: <https://www.vagalume.com.br/legiao-urbana/que-pais-e-esse.html>. Access at: 20 april 2022.

According to Zanutto (2010, p. 60), when we reflect on the conditions of meaning production, what interests us is “understanding the conditions of possibility of emergence of certain statements in society, seeking to analyze the relationships established between statements and events of cultural, social and political order”. The songs inevitably establish a relationship with the context of production of the speeches they enunciate, as we observed in the statement of the song *What country is this?:* in the favelas, in the senate, dirt everywhere, no one respects the constitution, but everyone believes in the future of the nation. This refers to the “dirt” of the favelas, a place for the people, and its non-place, a senate that governs the people. The statement refers to a discourse of struggle against government impositions at that time, the 1980s, but it also establishes a pertinent dialogue with the country's current political situation. It is interesting to observe how the adversarial but portrays the irony and disenchantment about the belief in the future of the nation. A belief that is perhaps given by the feeling of impotence on the part of the people.

Territoriality is marked in the verses – No Amazonas, no Araguaia; In Baixada Fluminense; Mato Grosso, Minas Gerais; And in the Northeast everything is peaceful; In death I rest, and summarizes the country with a growing number of violence, especially between Amazonas, Rio de Janeiro and the Northeast, places on which the subject builds his saying. Discourse and subjectivity are articulated here, it places the saying in a daily life that does not change, everything is at peace, nor does it transform reality. His speech, although rebellious, remains ironic when he says that in death he rests.

Zanutto (2010, p. 104) observes that a retrospective analysis conceives national rock songs “as a historical document that can indicate traces of memorial elements from an archive on political, social and cultural aspects of a given moment in Brazilian history. It is memory at the service of historical writing that manifests itself in this type of media”. In other words, we understand that the way rock discourse positions itself, especially in the political and social scenario, produces subjects. The high tone, the scream, the intonational expression are ways of producing meanings and, based on them, positions.

The verses – but Brazil is going to get rich, we will make a million when we sell all the souls of our Indians at auction – can be given meaning based on the relationship they establish with the

regime of meanings given to them historically. The indigenous struggle for the right to land in Brazil is historic. Here, indigenous identity is revisited as a regularity of discourses linked to the struggle for the right to land. Thus, the verses are anchored, as they are produced, in the memory(s) that support them. In this process, differences are established regarding the production of identities that identify with the discourse, covering an entire topicality.

They can be taken up and given new meanings between the structure and the media event of journalistic news, as we see in some headlines, whatever they are: *Kayapós* say they have detained miners on indigenous land in PA, MPF sees 'serious risk of conflict' (G1, 2022)²; In the Guapoy massacre the victims are Guarani and Kaiowá (MST, 2022)³; Guajajara indigenous people are killed in MA; police investigate relationship with conflicts involving loggers (G1, 2022)⁴; 8 years old and 12 kilos, the child with malaria and malnutrition who symbolizes the neglect of the Yanomami in Brazil (El País, 2021)⁵; Illegal mining puts 13 thousand Munduruku and Kayapó indigenous people at risk (UOL, 2023)⁶. These are statements of denunciation, raised by the media, about indigenous subjects governed, until then, by a model of neoliberal interests that still overwhelm the indigenous people in Brazil.

Regarding the verses enunciated in the song and brought to the present day, we resort to Foucault's question: "according to what rules was a statement constructed and, consequently, according to what rules could other similar statements be constructed?" (Foucault, 2008, p. 30). For the author, the description of events in the speech calls into question the perspective on the statement, and calls us to understand it "in the narrowness and singularity of its situation; to determine the conditions of its existence, to set its limits in the fairest way, to establish its correlations with other statements to which it may be linked, to show what other forms of enunciation it excludes"

² Available in: <https://g1.globo.com/pa/para/noticia/2022/05/21/kayapos-detem-garimpeiros-invasores-dentro-da-terra-indigena-bau-no-para.ghtml>. Access at: 20 jul. 2022.

³ Available in: <https://mst.org.br/2022/06/25/no-massacre-de-guapoy-as-vitimas-sao-guarani-e-kaiowa/>. Access at: 20 jul. 2022.

⁴ Available in: <https://g1.globo.com/ma/maranhao/noticia/2022/09/05/indigenas-guajajara-sao-mortos-no-maranhao-policia-investiga-relacao-com-conflitos-envolvendo-madeireiros.ghtml>. Access at: 20 jul. 2022.

⁵ Available in: <https://brasil.elpais.com/brasil/2021-05-17/8-anos-e-12-quilos-a-crianca-com-malaria-e-desnutricao-que-simboliza-o-descaso-com-os-yanomami-no-brasil.html>. Access at: 21 jan. 2023.

⁶ Available in: <https://www.uol.com.br/>. Access at: 26 jan. 2023.

(Foucault, 2008, p. 31). In these verses, we see how the utterance occupies its place of timeless appearance and re-updates the discursive event when it is resumed.

Based on a memory that intertwines discourses and practices, there is a collective function that is exercised in a positive way in Which country is this?, as this memory guarantees social cohesion, that is, a subject adheres to a certain group, not because he is coerced, but because he identifies with their positions affectively. For Halbwachs (1990, p. 47), “we are then so well in tune with those around us, that we vibrate in unison, and we no longer know where the starting point of the vibrations is, in ourselves or in others”. The author, therefore, observes how we are collectively affected by the otherness of discourses and asks “how many times do we then express, with a conviction that seems completely personal, reflections taken from a newspaper, a book, or a conversation” (*loc. cit.*), as well as rock music that says what we want to say.

The song's statements present aspects of political, social and cultural militancy that the Brazilian people express, the voice and the stage mix and share a space of subjectivation. As such, it remains a gesture of historical recovery and an appeal for a way of existence.

The adversative conjunction, “but”, used at the beginning of the sentences in which it occurs, is inserted within the discursive sequence, constituted by the song in an intradiscursive context that maintains an antithetical dialogue with what precedes it, such as: Nobody respects the Constitution , But they believe in the future of the nation; In death I rest, But the blood is loose; Third World if it's a joke abroad, But Brazil will get rich – as an ironic response to the meanings it precedes. The lack of respect for the Magna Carta can be confirmed by the current value of the minimum wage. This, which should provide decent support for a family, as provided for in Article 7 of the Constitution, does not adequately meet its basic needs. Currently, according to data from Rede Penssan, we have more than thirty million Brazilians experiencing severe food insecurity. This is not new today, in this desolate practice, the Constitution is not respected. So, in the repetition and parallelism of the conjunction, we perceive its adversative recurrence within the discursive process of the song, as an element that ironically maintains a supposed solution and stability for the problems presented.

Finally, comes the image of the country: Third World if it's a joke abroad, But Brazil will get rich, We'll make a million – devoid of credibility, just as it is today and post-pandemic. On June 19,

2022, the headlines revolve around pessimistic projections of Brazil's image, especially due to the government's disregard for the Amazon: Brazil projects the worst image abroad (Focus Brasil, 2022). According to Bakhtin (2003, p. 86), the existing statement “cannot fail to touch the thousands of existing dialogical threads, woven by ideological consciousness around a given object of enunciation, cannot fail to be an active participant in social dialogue”. The country's image is a construction that always oscillates between past and present and is recalled in rock's statement about a Brazil, still third world, that seeks to be rich and recovered abroad.

Taking this discussion to the school floor requires some commitment. In this sense, we ask: what about the classroom, what can we do?

Generally, work with music in the classroom is carried out based on the topic that is intended to be studied. It is an artistic genre that usually addresses aspects of a social reality. Therefore, the teacher must recognize in his choices whether there are issues that can be discussed and that add thematic value to his class. In this sense, we suggest below a didactic sequence for the 9th year of Elementary School.

Following Teaching
Area of application: Portuguese Language and History Class: 9th Year Suggested time: 150 min (three classes)
Theme: Brazilian rock is a political and social protest
Content: Social inequalities and the song genre: characteristics, meanings and enunciative function.
Justification: It is valid for students to understand, based on the music worked on, how political and social issues can be identified in rock songs that produce verses protesting these issues, question the government and call on their listeners to reflect on contexts of social struggles. This in itself contributes to the construction of the sociopolitical knowledge of the school subject.
Objectives: Based on the interpretation of the information contained in the verses of the scientific song, we raised hypotheses with the class regarding corruption in politics and social inequalities that, since the arrival of the colonizers, between the past and the present, have plagued political contexts and Brazilian social.
Abilities: (EF69LP21) Position yourself in relation to content conveyed in non-institutionalized practices of social participation, especially those linked to artistic manifestations, cultural productions, urban interventions and practices typical of youth cultures that intend to denounce, expose a problem or “call” for reflection/action, relating this text/production with its production context and relating the parts and semiosis present for the construction of meanings. (EF67LP12) Produce critical reviews, vlogs, videos, various podcasts and productions and genres specific to youth cultures (some possibilities: fanzines, fanclips, e-zines, gameplay, walkthrough, etc.), which present/describe and/or evaluate cultural productions (book, film, series, game, song, album, music video, etc.)

or event (show, soiree, slam, etc.), taking into account the given production context, the characteristics of the genre, the resources of the media involved and the appropriate textualization of the texts and/or productions.
Methodology: Expository class, using texts projected on slides and a data show.
Assessment: The assessment will be continuous, considering the students' participation during the class and their written production on the theme mobilized in the song <i>What country is this?</i> .
Axes: Orality and Textual Production.
Class 1: Firstly, the topic of the class will be presented, with questions about whether students know what a protest is, illustrated with images referring to historical events that mobilized protests in different countries, and whether they know protest rock music. Afterwards, the music will be presented to them in a music video for the song <i>What country is this?</i> , considering a preliminary interpretation of the appropriate text about the figurative meanings that its poeticity mobilizes.
Class 2: Events that date back to issues of corruption in Brazilian politics and social inequality will be presented and contextualized, in different media genres, such as: news, reports and poetry, to encourage discussion on the due topic and the historical conditions in which the song was produced.
Class 3: A reading, interpretation and written production activity will be carried out about the rock <i>What country is this?</i> , in which the student will answer questions, such as: 1) In the verses in if that mobilize the conjunction <i>mas</i> , do you consider that it marks some effect of meaning? Justify your answer. 2) Choose a verse from the song that identifies a social and/or political problem faced by Brazilian society and discuss whether it is possible to contextualize it with a current event reported by the media. 3) Regarding this verse that you chose in the previous question, produce an argumentative paragraph about your topic and, at the end, present a possible solution to solve the problem.

Obviously, producing a didactic sequence is not a simple task. We cannot build a class proposal thinking only about the format of its implementation, but about the commitment we must have to Brazilian society. We need to position ourselves as partners of the school where we work, in the sense of being able to collaborate with the subjects who are there, with their social and territorial place.

The school would then be the intermediary, the link that gives us the opportunity, as educators that we are, to contribute with our actions, even under the dictates of a society with countless vulnerabilities. This can make a class meaningful to our students, individuals located in different social, political and cultural realities.

Furthermore, it is the statement that appears in a meaningful way, open and receptive to the already said that regularly circulate in society, which mobilizes a collective memory and also invites us to question: *what country is this?*.

Final considerations

In this work, we observe how protest rock establishes a dialogue with everyday struggles in their social and political dimensions. It is a gesture of saying and a way of thinking about life, from a cultural and ethical perspective. In the song studied, traces of everyday life, the social context and the relationships between politics, work and society emerge. In addition to a song, it is a movement that can be read in the classroom and that follows its course towards those who enjoy the fragments of reality in its lyrics.

It is a genre, therefore, that has divisions, one of which is the protest inscribed and materialized in its statements which, in a timeless way, presents and/or revisits contexts of social struggles. The problematization that governs this research called us to analyze the effects of rock meaning in discursive studies in dialogue with Literacy studies. In principle, protest rock enables a critical reading of the due genre in school as a cultural object of analysis, whose meanings raise the discursive political event that gives it existence today, marked by the possibilities of electronic, digital and hypermediatic saying.

When we analyze the song *What country is this?*, we observe how its lyrics bring a severe social criticism to the corruption and impunity of politicians in the country, as well as the social injustices arising from this. In line with Paulo Freire (1986, p. 24), we understand that it is not possible to “even think about education without paying attention to the issue of power”. Thus, one of the contributions that protest rock can bring to the school environment is the discussion of social and political themes. In the analytical practice of these songs, we can reach the relationship between education and politics. If knowledge and politics go together, we must discuss politics in the classroom, to build critical and politicized positions. In addition to the style of language and the compositional construction of protest rock, interpreting its content and historical conditions of production is work that can contextualize politics in the classroom.

We understand that when the school subject listens, studies and reflects on these protest productions, he reflects and reaffirms his position in the school context. Through the song *What country is this?*, meanings can be taken and given new meanings today, which encourages the

subject to be part of the school beyond its walls, awakening their perspective on the social relevance of the knowledge it builds.

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