

Slam: an analysis of discourse through ideological and discursive formations /

Slam: uma análise do discurso por meio das formações ideológicas e discursivas


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ABSTRACT

This study aims to mobilize a discursive analysis about the slam "The girl who was born without color", in order to bring to light prejudiced petrification resonances about blackness, but, above all, to show the important role of discursive resistance to these enduring senses, through the theoretical-methodological contributions of the French Line Discourse Analysis (hereinafter AD), supported by the writings of his forerunner Pêcheux and in Brazil by Orlandi. The corpus of this analysis is based on the slam "The girl who was born without color" of slammer Midria Silva, which can be viewed on YouTube (<https://youtu.be/o6zEzP7pudQ>), or in her book of the same title of the slam addressed; declaimed in a discursive event of poetry slam in which poets or rather slammers compete with each other in a battle with social themes that usually denounce something that concerns them, having as resources only the voice and the body. Therefore, for the analysis, the concept of discursive and, consequently, ideological formation is essential to understand the discursive functioning of the genre and through gestures of interpretation to understand why it is a discursive that not only reproduces, but resists and transforms perpetuated concepts, since it "screams" for a resignifying of senses crystallized by the dominant ideology, that is, it is born from the class struggle, constitutive to every discourse – resistance.

KEYWORDS: Analysis of the french discourse; Slam; Discursive and ideological formation.

RESUMO

Este estudo objetiva mobilizar uma análise discursiva acerca do slam "A menina que nasceu sem cor", com o intuito de trazer à tona ressonâncias de petrificação preconceituosas acerca da negritude, mas, sobretudo, de mostrar o importante papel de resistência discursiva a esses sentidos perenizados, por meio das contribuições teórico-metodológicas da Análise do Discurso de linha francesa (doravante AD), apoiadas nos escritos de seu precursor Pêcheux e no Brasil por Orlandi. O corpus desta análise se pauta no slam "A menina que nasceu sem cor" da slammer Midria Silva, que pode ser visualizado no YouTube (<https://youtu.be/o6zEzP7pudQ>), ou no seu livro de mesmo título da materialidade em estudo; declamado em um acontecimento discursivo do Poetry Slam no qual os poetas ou melhor, slammers, competem entre si em uma batalha com temáticas de cunho social que geralmente denunciam algo que os inquietam, tendo como recursos apenas a voz e o corpo. Logo, para a análise, o conceito de formação discursiva e, consequentemente ideológica, é imprescindível para compreensão do funcionamento discursivo do gênero e por meio de gestos de interpretação entender porque é um discurso que não só reproduz, mas resiste e transforma conceitos perenizados, uma vez que "grita" para um ressignificar de sentidos cristalizados pela ideologia dominante, ou seja, nasce da luta de classes, sendo constitutivo a todo discurso – a resistência.

PALAVRAS-CHAVE: Análise do discurso francesa; Slam; Formação discursiva e ideológica.

1 Introduction

Slam is a discursive oral poetry event (since there is a bifurcation between a memory and a new event) that grows in contemporary world as a new phenomenon. There is a need on socio-historical context for a discourse that "screams", denouncing and resisting social conflicts that have

endured and echoed for centuries. It refutes petrified meanings by oppression and social exclusion ideology.

Production conditions in Brazil today give rise to discourses of resistance in all knowledge areas. There is a reflections reconfiguration and echoes of other discourses, crystallized for a long time. In arts and literature field, for example, appears a genre that reflects this very well, slam. It is necessary to point out that each discursive genre arises from a social demand, since it invokes a specific conjuncture specifically given. Bakhtin ([1979] 2011, p. 262) points out that “each particular utterance is individual, but each field of language use develops relatively stable types of utterances, which we name discourse genres”.

Theoretical-methodological foundations that support this study are Pecheutian Discourse Analysis (AD). Then, it may analyze discursive functioning in each conjuncture of production process, which generates effects of meanings determined by ideological materiality. Then DA emphasizes meaning and proposition of a writing/speech proper to discourse and its materiality, which is linked to historicity, and cannot be tied to structure/abstraction of language, but to its functioning.

From this perspective, it is necessary to comprise discourses arise to meet certain production conditions to generate meaning effects. According to what ideological formation or “ideological conditions of production relations reproduction/transformation” (PÊCHEUX [1988] 2014, 168) determines for a given discursive formation. The Discursive Formation challenged by ideological formation will designate what should or should not be said.

Ideological formation challenges subject to reproduce or transform certain discursive formation in a movement that is not homogeneous, but heterogeneous. Since they are born out by class struggle. According to Pêcheux ([1988] 2014, p.130), “what contributes to production relations reproduction, and, on the other hand, what contributes to their transformation: class struggle cuts across production mode as a whole”. Ideological meanings can be reproduced, but also refuted, including within Discursive Formation (FD) itself.

Silence appears as a foundation in this circumstance of Discursive Formation porosity. Senses move around it, gain new directions and borders, because their role is to signify. According to Orlandi (2007, p.143), “every polysemic process is the basis of discursive functioning”. Emphasizing that all saying will always be heterogeneous, is essential for this theoretical-methodological field. All discursive materiality arises from conflicts, movement, agitations that are discourse constituents.

Ideological formation is those that determine discursive formation. They configure productions of discursive webs during discourse circumstances. Discursive subject goes over ideological captures until it identifies itself in one or some discursive formation. However, this process is not uniform. Subject goes about several others until it identifies itself in a Discursive Formation. It goes on counter-identifying itself until it dis-identifies and assumes a new position of identification (other Discursive Formation).

Slam arises to meet with its own characteristics (such as producing speeches that refute meanings naturalized by dominant ideology) issues of social denunciation such as genre and/or discursive event. It calls for a rupture of ideological echoes, which excel in prejudice plastering.

This study aims to mobilize a discursive analysis about slam “girl who was born without color” by slammer Midria Silva. There is an intention to clarify about prejudiced petrification resonances about black people, generated by structural racism¹, which composed organization of Brazilian society, especially to show important discursive resistance role to these perennial meanings. As also reflecting on how discourse arises and moves, emphasizing that it not only represents, but also fights and questions. These questions justify this work, as they emphasize discursive functioning to detriment of a finished product, closed.

This study is structured into following sequences to answer any question raised about slam discursive materiality: in the first part, it reports on slam, to obtain its production characteristics. In the second moment, it sides on getting about theoretical-methodological mechanism, which subsidizes the analysis of discursive materiality in question. In the third, it addresses concepts about ideological and discursive formation as defended by theory and methodology under study Discourse Analysis. The fourth section deals with silence important role for discursive formation construction, which is essential for any process of signification along with discourse. The last sequence presents the analysis of slam discursive materiality “The girl who was born without color”, emphasizing ideological and discursive formation.

This study intends to bring reflections to academy and society about importance to analyze discursive production conditions, which are determinant for every language process, because language is saw as materiality and not as abstract form. This article endorses contribution of

¹ According to Humberto Bersani (2018), it is a Brazilian society structure that has been an element of oppression and exclusion to black people since colonial era. Production modes practiced in Brazil, which crystallized oppression and marginalized black people in such an intense way that it was not only consolidated but reconfigured daily.

theoretical-methodological foundations. And how they can support a work that aims to understand meanings effects that materialities carry through discursive practices.

2 Slam

Slam is a discursive genre. Bakhtin ([1979] 2011, p.262) emphasizes the most varied contexts of human activity are interconnected to language functioning and, consequently, generates “relatively stable types”, which constitute speech genres. Every subject will attend to specificities of communicative sphere in each socio-historical situation. Slam arises to respond to “cry” of resistance from poets, usually peripheral, for something that interrogates, questions, resists. It is a discursive genre of orality, since for its performance only the voice and body can be used, only instruments that poets/slammers have, being a “cult of orality” (BALBINO, 2017, p. 172).

Slam is constituted as “a discursive event”. Pêcheux (2008, p. 17) highlights that an event takes place “at meeting point of a present and a memory”. In discursive event of Poetry Slam there is this connection between the new – poetic battles with a strong critical tone. They recall poetic orality origins, such as troubadour poetry and soirees, among others. Event refers to a memory structures discourse, which will be represented.

This discursive event type is a spoken poetry battle, conceived by a construction worker and poet named Marc Kelly Smith, “to name the Uptown Poetry Slam, a poetic event that emerged in Chicago in 1984” (NEVES, 2017, p. .93). Aim was to popularize poetry. This created spoken poetry competition. Only one winner was chosen by 5 judges, who were randomly nominated by audience. Each judge assigns a grade, the highest and lowest being discarded. Other 3 notes serve to compose an average. The highest score wins competition. Generally, the award is made with books.

According to Neves (2017), poetry must be authorial (those who compete cannot appropriate or read someone else's poetry), during 3 minutes average, and for each minute exceeded there is a punishment. Who controls entire event is the slammer master who has a certain “baggage” with slam.

In this event, orality is worshiped in a poetry celebration, in which poet/slammer has only voice and body for poetic performance. Microphone is open for slammer give “wings” to voice and, consequently, body goes along. According to slammer who brings sport and genre to Brazil:

We could define poetry slam, or simply slam, in different ways: a spoken poetry competition, a space for free poetic expression, an agora where current issues are debated or even another entertainment form. In fact, it is difficult to define it in such a simplified way, because, in its 25 years of existence, it has become, in addition to a poetic event, a social, cultural, artistic movement that expands progressively and is celebrated in communities all over the world (D'ALVA, 2014, p. 109).

However, movement in Brazil differs a little from that occurred in the United States about environment. Balbino (2017) points out that initially at headquarters of Núcleo Bartolomeu de Depoimentos and then it is gaining ground in new public spaces, namely, made to be enjoyed in any community. In Chicago slam was performed in bars. According to Neves (2017), "the first event is ZAP! (Zona Autônoma das Palavras) created by Roberta Estrela D'Alva, which resonates with genre among us in 2008 and later becomes popular among Brazilian communities". "Other well-known events are: Slam das Minas, by Guilhermina, among others, until reaching schools with intra-school and inter-school slam" (NEVES, 2017, p.106).

According to D'Alva (2014, p.105-106), slams in Brazil "have become spaces for dialogue, friction and conflict". What Moita-Lopes (2006) called giving voice to "voices of the South". Slam is a democratic and versatile space, diversified, in which everyone has right and duty not to be silenced and to give vent to exposure of social conflicts that affect them.

3 Discourse analysis - understanding its theoretical-methodological contribution

Discourse is a meaning resonated process by functioning of ideology and historical determination, so discourse represents specific ideology materiality (ORLANDI, 2009). According to Orlandi (2009, p.15), it reflects movement idea, as highlighted by "speech is the word in movement". According to Pêcheux ([1988] 2014), he analyzes discursive functioning from conditions of production, that is, through a given conjuncture that, in other words, would be language linked to exteriority.

Exteriority is linked to historicity. Meaning has history, discourse is not born out of nowhere, it is marked by interdiscourse, which is sustained in already-said, therefore, marked by ideology. According to Pêcheux ([1988] 2014, p.130) "reproduction of production relations" and its transformation that arises precisely from class struggle, falling back on ideological formation, determinant for discursive formation. Discourse should not be confused with language as a

system/category or simply speech, but as a way "to mean, considering meaning productions" (ORLANDI, 2009, p.16).

Discourse for Discourse analysis is comprehended as "meaning effect among interlocutors" (ORLANDI, 2009, p.21). It is language practice, getting language in its continuous path of making sense, that is, of signifying, about relationship between language and ideology. The Discourse analysis defends that discourse is a "socio-historical object" (ORLANDI, 2009, p.16). According to Orlandi (2009, p.17) "consequently, discourse is the place where this relationship between language and ideology can be observed, understanding how language produces meaning by/for subjects".

Discourse has its own condition of complexity, since there is a bifurcation with linguistic, historical, and ideological. "It does not present itself only as a place of reproduction, but resistance and transformation" (ORLANDI, 2007, p. 132). Motion character represents speech. It not only reproduces but resists and transforms itself into class struggle process. Pêcheux ([1988] 2014) highlights that it generates identification in Discursive Formation, which will never be homogeneous, but arise from porous agitation between them.

There is a preparation of notion and subject, an elementary concept for Discourse analysis, which would be subjected by ideology. It passes from individual to subject, once it is captured by it, in a comings and goings movement over heterogeneity of discursive/ideological formation, reflected in its subject-position. Subject belongs to the socio-historical production, representing a social position and no longer a biological body. Language notion, no longer belonging to a closed structure, but as a process of meaning/functioning. Language is materialistic/historical and not tied to empiricism.

Starting from the idea that specific ideology materiality is discourse and specific discourse materiality is language, it works on the language-discourse-ideology relationship. This relationship is complemented by fact, as M. Pêcheux (1975) says, there is no discourse without a subject and there is no subject without ideology: individual is called a subject by ideology and that is how language makes sense (ORLANDI, 2009, p. 17).

Relationship between language and exteriority (ORLANDI, 2009), or production conditions notion, is seen as inherent to any discursive elaboration. Subject's comprehension, and socio-historical and ideological production context are linked to meaning possible effects.

Discourse Analysis's emphasis is on meaning, on discourse according functioning to production conditions in each conjuration. And subject as position/social place, constituted about

imaginary formation, projected from ideological formation, from discursive ones. Resounded in interdiscourses, in an interchangeability movement among these conceptions.

4 Discursive and Ideological Formation

Discursive Formation concept is fundamental for Discourse Analysis, what is guided by understanding in which social place the discursive subject identifies, what position-subject occupies during discursive practices according to production conditions. To evoke certain meaning effects, guided by clash/resistance constitutive of discourse about class struggle.

[...] we will then call discursive formation that which, in each ideological formation, that is, from a given position in each conjuncture, determines by class struggle state, determines "what can and what must be said", articulating in an allocution form, a sermon, a pamphlet, an exhibition, a program, etc. (PÊCHEUX, [1988] 2014, p.147).

To analyze Discursive Formation, it is necessary to accept they do not arise out of nowhere, but from discursive beat in which the discursive formation themselves permeate. They live in constant transit, not being transparent, but porous. For a subject to identify with a Discursive Formation, it passes over others in a counter-identification and dis-identification process until its identification, in a continuous movement. Discourse and, consequently, Discursive Formation, undergo transformations, agitations, as discourse runs, namely, there is a displacement of subject in its positions, it "fails" (ORLANDI, 2007, p.152). Then, Discursive Formation are not born from a closed, homogeneous process, but through heterogeneity.

[...] a FD is not a closed structural space, as it is constitutively 'invaded' by elements that come from elsewhere (that is, from other FD) that repeat themselves in it, providing them with their fundamental discursive evidence (for example in the form of 'preconstructed' and 'transverse discourses') (PÊCHEUX, [1983] 1993, p.314).

Discursive Formation concept comes about discursive theory by philosopher Michel Foucault in his book Archeology of knowledge, exposed as a set of rules situated in a time and space that determine enunciative context conditions. There is a bifurcation around reflections on Discursive Formation between Foucault and Pêcheux², however, this re-signifies the concept, as it correlates with ideology and class struggle, and ideological formation conception emerges, thus generating an intersection between discursive and ideological formation.

² Conception seen before.

Discursive subject will position itself from its interpellation in a Discursive Formation that will be captured by ideological formation. A Discursive Formation is everything that, in each social position in face to a given conjuncture, determines what should be said in any discursive process (PÊCHEUX, [1988] 2014).

DF are intrinsically constituted by silence. This is how discourse works, as senses move to it. Meaning effects that a Discursive Formation resonates are produced about silence. Silence reflects “contradiction between discursive formation and self-relation of a discursive formation with itself” (ORLANDI, 2007, p.154).

[...] Because meaning is not one, it is many. This is said in the discourse analysis about sayable definition by set of different discursive formation that are put into play in each gesture of saying. As subject's relationship with discursive formation has silence as a component, subject goes to different limits of meaning (different discursive formation). In this game of always-already-there (pre-constructed effect) produced by relationship with set of discursive formation (interdiscourse, senses memory), subject elaborates “difference” [...] (ORLANDI, 2007), p. 153).

Meaning effects can be observed for announced/echoed Discursive Formation in discourse by unconscious and ideology. Position-subject is latent with discursive formation, what indicates a subject interpellation (it will be untransparent). Discursive Formation will determine what can be said in face to production conditions of a given conjuncture permeated by ideological formation.

5 Silence role in discursive formation

“Saying is always heterogeneous” (ORLANDI, 2007, p.145), so Discursive Formation are too. Constitutive silence is responsible for these sense displacements, what open a range to heterogeneity and not plastering of senses. Silence is present in discourse since its function is to signify. Both are part of signifying process. Meaning is already there, without having to speak, it is sayable, visible. “Silence is not available to visibility; it is not directly observable. It passes for words. It doesn't last. It is only possible to glimpse it in a fleeting way. It flows over plot of the lines” (ORLANDI, 2007, p.32).

Discursive movement is established by silence. “Meaning is a movement. Subject's wandering, sense wandering” (ORLANDI, 2007, p.33). DA focuses its theory and methodology on signification, once subject, discourse, silence and meaning intertwine to signify from production

conditions during discursive practices, in movement processes, agitation, contradictions and displacements.

We arrived at non-transparency idea to silence activated in Discursive Formation. In its porous and non-homogeneous character, even within same Discursive Formation, according to Pêcheux (1988 [2014]). Discourse resists homogeneity over silence. To control mediating relations among language, world and thought. "It resists control pressure exerted by language urgency and means in other and many ways" (ORLANDI, 2007, p.37).

Silence is configured as an inherent resource of meaning. It is about it that senses gain ground and strength to fulfill its essential role into discourse - displacements. Discourses arise from resistance, being a process and not a product, because in their path they not only reiterate, but refute within the Discursive Formation itself.

"Silence is condition for saying possibility it is becoming another" (ORLANDI, 2007, p.154). From it, it can be argued subjects can go for other senses, move in meanings. It is a process in constant movement, continuous, without ties, however, this does not mean that subject and meaning cancel each other out but are transited over different discourses.

[...] meaning is erratic, subject is itinerant: it passes and is permeated by difference, inhabits, and is inhabited by many discourses, many discursive formations. What keeps it in its "identity" are not, as we have said, different elements of its contents, its different meaning experiences, nor its configuration: it is its character in silence. Because before being a word, meaning was already silence (ORLANDI, 2007, p.154).

All Discursive Formation is made up of silence, as it is nourished by signification process to generate meanings. This highlights that every discourse is permeated by other discourses, in other words, by interdiscourses. It shows its metaphorical and polysemic character, inherent to any discursive formation, since plurality and incompleteness are elementary conditions of subject, of meaning, of language and of Discursive Formation brought about by silence.

6 Interpretation gestures - Analyzing slam "Girl who was born without color"

The analysis of discourse materiality was carried out through discursive sequences of slam "Girl who was born without color" in 2018, by slammer Midria Silva, using the theoretical-methodological contribution to Analysis of French Discourse (AD) by precursor Michel Pêcheux. In Brazil, by Orlandi, due to analytical contribution for object of study evokes.

This section is dedicated to slam analysis. Based on conceptual field of Analysis of French Discourse about Discursive Formation, in which subject enunciates conditions of discursive production, of its social place/position, in face to a specific conjuration.

For this study, all material collected and analyzed was taken from YouTube (<https://youtu.be/o6zEzP7pudQ>. Accessed on February 28, 2022): a video that represents the Poetry Slam das Minas discursive event. Slam thematizes racism and all interpellation of subject over Discourse Analysis, from materialized discourse. Discursive formation does not follow a uniform movement, but transit.

Meaning has history. This theoretical-analytical study proposes to indicate that language is a materialist system and not of abstract forms. We will get language effects meanings to exteriority, and not the other way around. It is role of Discourse Analysis to analyze discursive functioning materialized in different discursive practices.

In slam, racism is a recurring theme, a way to denounce remnants from an ideology that crystallized meanings about black people. In a secular and traditional way, it was seen as subaltern in a Eurocentric culture. White as a race superior to black, for being colonizer and not colonized. From there arises a discourse that is born from class struggle, which aims to resist acceptance of this white people overvaluation culture and structural racism. Pêcheux ([1988] 2014) defends resistance and discursive transformation, since for this author this conception is constitutive between subject and discourse. These repulsion discourses break with polarizing discourses, as the discourses are born from the opposition between them.

Silence is approached as a constituent part of whole language process. Before speech, silence is already there, configuring its character of meaning/meaning inherent to all speech. It shows displacements importance that senses can evoke and/or push away. "If when speaking we push away unwanted meanings, to understand a discourse we must systematically ask what it 'silences'" (ORLANDI, 2007, p.152).

Analyzed slam discourse subject identifies itself as black. It assumes a social position of identification with its blackness, breaking with the perennial discourse about racism, giving rise to the constitutive resistance of discourse:

SD1 – "Although I have always heard around mulatto is a paper color and my racial conscience when they call me mulatto is as shaky as the self-declaration of a pop artist like Anitta when she practices cultural appropriation" (THE GIRL THAT BORN..., 2018).

In discursive sequence above, we can see an interpellation in a Discursive Formation that ratifies the discursive subject in social position of black, echoed in practically all his speech. Valuing their race based on their identification in a Discursive Formation, which refutes black people devaluation over time, echoing other meanings. Silence in choice of Discursive Formation meant unwanted removal meanings about blacks by slam discursive subject.

SD2 - "I am a girl who was born without color because I was born in a country without memory, with amnesia, which erases from history all its symbols of black resistance, which whitens its population" (THE GIRL THAT BORN..., 2018).

Discursive sequence above critically reverberates subject-position that blacks occupied for a long time in our country. Echoed by dominant ideology that tried to erase from black people history importance to our society due to structural racism. As Bersani (2018) points out, an element of oppression that structured Brazilian society, based on slavery and social exclusion and that determined production modes practiced at country - colonial slavery, acting in petrification of excluding vision of black people, generating their social marginalization. It is perceived in speech, a subject who resists this, because it is challenged by a Discursive Formation that values blackness and repudiates dominant ideology (which aims to whiten population to determine whites' superiority over blacks). Pêcheux lists it as transformation into class struggle ([1988] 2014).

SD3 – "Colorism is a whitening policy State that for a long time made me hate the genetic traits inherited from my father, hate me, mutilate me, straighten my hair" (A MENINA QUE NASCEU..., 2018)

Non-transparency of a Discursive Formation becomes visible, showing its porosity and its interdiscursive relationship. Subject shows itself captured by a Discursive Formation that polarizes it. She did not accept herself as black, and she even mutilated herself for not accepting black genetic traits inherited from her father. An interpellation of an ideological formation that highly values white race is reflected in its Discursive Formation. A Eurocentric ideology of colonizers, of racism that acts as an oppression structure. Bersani (2018, p. 177) points out that "oppression perpetrated by racism in Brazil translates into a social exclusion identified in the most diverse spectrums under which we aim to understand obstacles that persist in Brazilian society structure".

Subject transits to other discursive formation until they identify themselves as black. This is also silence result, as it has the power to make subject and meaning move, transit in a continuum for Discursive Formation. Meaning can be multiple.

SD4 – “For a long time I was a girl who was born without color, but one day they shouted to me: BLACK. And I answered” (THE GIRL THAT BORN..., 2018).

Discursive subject identifies with Discursive Formation that values her race, assuming her blackness that went through a process of counter-identification and dis-identification until she identifies herself and assumes her subject-position as a black woman. She responds when she is called that, without a trace of prejudice. This identification arises from what Pêcheux ([1988] 2014) defends as a process of transformation. A Discursive Formation is not just a reproduction for it, but a resistance and transformation way. This is reflected in discursive resistance of a structural racism that generates a black's re-existence on society, as they are now protagonists of their own discourse. Ceasing to be object or as a “thing”, as shown by Bersani (2018, p.179). It is subject, and it is constituted by subjectivity. There was a discursive and, therefore, social transformation.

Pêcheux ([1988] 2014) states that resistance is constitutive of all discourse. It was born out of class struggle movement, and slam is a genre that fits this analytical configuration like a glove. Another important factor is present in studies by Orlandi (2007), about the silence that sees it as a structuring part of entire language process: all discursive materiality, Discursive Formation, subject and meaning. These are interchangeable in a continuum of meaning, an elementary proposal for Discourse Analysis. It is inherent in production conditions that we choose generic forms of discursive representation, as well as incompleteness. The displacement of language, subjects, and senses.

Final considerations

Slam discursive genre can be considered a resistance discursive production. It “shouts” against crystallized ideological issues that deserve to be re-signified as a process of re-existence, about discourses perpetuated by socio-ideological practices, as in structural racism.

This study proposed to analyze Discursive Formation (from French DA perspective) to recognize identification and social place that lyrical-self assumes. Starting from discursive event, Poetry Slam. Valuing their race and black color. Breaking with crystallized discourses of dominant ideology that oppresses and marginalizes black people.

Production conditions reverberate for meaning effects through the Discursive Formation present in analyzed slam. They will be propagated by ideological formation reproduction or by

transformation from class struggle (black versus white). How result reflection of Discursive Formation transit until their identification with black race and its defense, untransparent, but porous, a founding concept due to silence that is inherent to all Discursive Formation.

Discourse Analysis does not work with closed senses. It is up to analyst to get meaning resonated effects in each production condition. Discursive Formation are guided by ideological formation. Leaving visible subject-position that discursive subject assumes in each conjuration. Being able to transit, as there is a both production and resistance movement, caused by class struggle, according to Pêcheux [1988 [2014]]. According to interpretation analyst's gesture, other discussions can be raised about analyzed slam.]

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