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"*PRA VOCÊ ISSO É AMOR*": A CRITICAL DISCOURSE ANALYSIS OF REPRESENTATIONS OF SEX, LOVE AND RELATIONSHIPS IN BRAZILIAN POPULAR MUSIC (2018-2020)

FLORIANÓPOLIS
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RELATIONSHIPS IN BRAZILIAN POPULAR MUSIC (2018-2020)

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"Pra você isso é amor": a critical discourse analysis of representations of sex, love and relationships in Brazilian popular music (2018-2020)

O presente trabalho em nível de mestrado foi avaliado e aprovado por banca examinadora composta pelos seguintes membros:

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AGRADECIMENTOS

Ninguém me explicou na escola ou em casa o que era amor. Sentimentos avassaladores que vinham de repente e me deixavam por dias ouvindo Los Hermanos eram o que eu interpretava como amor. Os relacionamentos durante a adolescência foram breves, intensos e cheios de culpa, pois eu não sabia comunicar meus sentimentos, projetando expectativas de um amor perfeito que deveria apenar "acontecer". Também não queria ser uma "garota cruel" como *Ana Júlia*, que iria acabar *com um cara/um alguém sem carinho* por ter deixado passar oportunidades. Eu tinha medo de ficar só desde então, percebendo o mundo através de uma perspectiva afetiva que ameaçava: meu futuro dependia de um relacionamento nos moldes do casal monogâmico. Enquanto isso as amizades e diversas outras configurações de afeto ficavam em segundo plano, já que na hierarquia de relações estas não poderiam me "completar". Por isso agradeço meu amigo Eric Carvalho, por ser quem você é e sempre se mostrar presente na minha vida. Você se importou quando ninguém mais parecia se importar, escutou e aconselhou em tantos momentos de dúvida. Nos ajudamos mutuamente em nossas decepções, e por isso e muito mais sempre serei grata. O senhor estará sempre no coração desse pé-preto.

A educação sentimental que recebi das músicas do rádio e, posteriormente dos CDs que escutava – de graça – em lojas do shopping de Teresina ou comprados por minha mãe foi percebida por mim como um processo apenas recentemente, ao ter contato com a universidade. Durante muitos anos da infância e adolescência consumi músicas que falavam de amor, e escrevia poemas que muito se assemelhavam tanto em forma quanto em temas a essas músicas. Aos doze anos escrevi um poema inspirado em *Dia Branco* de Geraldo Azevedo. A parte rebelde da adolescência foi marcada por rock e metal. Ouvindo *I'm With You* imaginava o dia que meu amor chegaria pra "me tirar dali". Até a banda de *nu metal* Slipknot tinha canções como *Snuff* que me faziam chorar com um amor idealizado que nunca perdi. Agradeço então a minha mãe que cuidou de mim durante todos esses anos conturbados. Alcione, como a cantora. Uma mulher forte, que muito me ensinou sobre feminismo mesmo sem perceber. Nossa relação por muitos anos conturbada se transformou em cumplicidade e admiração mútua. Tenho orgulho de sua liberdade, criatividade, e por nunca parar de aprender. Você é minha rosa.

Ninguém me explicou na escola ou em casa o que era possível, e sim um caminho pré-determinado. A educação sexual na escola se resumia a aulas de biologia onde se falava de ISTs, e a repressão sexual no contexto familiar, entre outros mecanismos, me ensinaram que sexo era

tabu, algo sujo, que me tiraria o valor enquanto "mulher", que gravidez era um perigo constante, algo indesejável e assustador – como em *Billie Jean* e *Papa Don't Preach* –, entre tantas outras lições confusas que acabaram por me tirar boa parte da confiança – mas não a vontade – de explorar minha sexualidade. No fundo eu nunca desejei consituir o que se conhece como família; a monogamia e a convivência em núcleos familiares vinha se apresentando como o que hoje percebo como modelos falhos de relações humanas. De todos os relacionamentos que tive aprendi alguma coisa, mesmo que de forma conturbada. Por isso agradeço a todos. A dificuldade de comunicar deixou o caminho tortuoso, mas mesmo com tudo isso agradeço o afeto que trocamos. *Thank you, next!*

Descobri a não-monogamia em suas diversas formas enquanto uma possibilidade através de *A Cama na Varanda* de Regina Navarro Lins, quando comecei a perceber que muito do que vivi não era "coisa da minha cabeça", uma experiência isolada: era a cultura em que eu me inseria, que em suas formas de classificar, hierarquizar, e reprimir determinados comportamentos afetivo-sexuais me fazia sentir uma pessoa inadequada. Na minha adolescência surgia no meu contexto social a popularização do "ficar" com alguém, mas como esperado a dinâmica de poder era bem diferente para meninos e meninas. Eu me sustentava, passando pela culpa e *slut shaming* com pouco além da força do que eu sentia que era o certo pra mim. Por isso agradeço às putas, pela sua incrível força e resiliência. A todas as meninas que julguei, a todas as mulheres que sofreram e sofrem violências por serem promíscuas, por simplesmente exercerem sua liberdade: peço desculpas por ter contribuído com isso, por ter ferido com palavras. Devo essa consciência hoje principalmente aos ensinamentos de Monique Prada, uma puta feminista.

Hoje também percebo que muito do que aprendi sobre gênero, sexualidade e relacionamentos era errado. Não há outra forma de descrever os muitos processos de exclusão de possibilidades de expressão que foram impostos a mim e a milhões de outras pessoas, de formas distintas e com consequências distintas. O fato é que tive que me reeducar, ativamente buscando referências que validem meus sentimentos e experiências, visto que no meu contexto estas possibilidades me foram restritas desde cedo. As normatividades de gênero, de orientação sexual, de modelo de relacionamento não me cabem. Essas categorias me foram ensinadas como certas com a pior das pedagogias: do medo, da culpa, da punição. Então quero agradecer a quem fez e faz parte de minha vida, me aceitando e validando. Agradeço imensamente George Ayres, que me incentiva a ser cada vez mais livre e feliz. Agradeço por sua força nos momentos mais dolorosos, e por compartilhar incontáveis momentos de alegria e conversas mirabolantes. Contigo aprendi que não devo ter medo de amar e de ser quem sou. Cada dia contigo é uma aventura.

Ainda estou, enquanto escrevo essas palavras, em processo de "cura", entendendo de onde vêm esses sentimentos de inadequação e me cercando de referências positivas, nichos onde eu sinta segurança que não estou só. Boa parte disso veio através da Internet, em plataformas de podcasts e vídeos de *storytelling* sobre gênero, sexo, e relacionamentos. Também tenho aprendido com *posts* e *lives* de redes sociais, onde sigo discussões sobre não-monogamia política e afetos insurgentes. A conexão, mesmo que mediada, com grupos e indivíduos que exploram essas possibilidades me permite acessar um novo mundo, onde a linguagem é ao mesmo tempo mais direta e crua que leituras acadêmicas, e ainda assim poética e sentimental. Por isso agradeço a todas as pessoas que contribuíram, direta ou indireatamente, de forma mediada ou não, nesse processo. Agradeço pela coragem em falar e viver afetos de forma autêntica, e principalmente por alcançarem tantas pessoas. Mesmo não tendo contato próximo, quero deixar registrado meu agradecimento a Geni Núñez, com quem tanto aprendo diariamente através de uma telinha. Você alcança milhares de pessoas todos os dias com sua força decolonial.

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Agradeço es membros da banca que aceitaram esse convite e por participarem de um momento tão importante da minha vida. Suas contribuições são mais do que bem-vindas.

Agradeço ao CNPq pela bolsa de estudos, que me permitiu dedicar todo esse tempo à pesquisa.

ABSTRACT

Representations of sexual and/or love relationships in music lyrics can be critically analyzed in relation to their contexts of production and the power relations that are potentially modified or reinforced in such discourses. As media of easy access and consumed by many people, contemporary popular music has potential impact on the dissemination of ideological values associated with the representation of social actors and their relations. Based on these arguments, this research aims to observe representations of sexual/love relationships and gender roles in popular music lyrics from the perspective of Critical Analysis of Discourse (FAIRCLOUGH, 1992), Functional Systemic Linguistics (HALLIDAY, 1994; HALLIDAY and MATTHIESSEN, 2004, 2014) and Appraisal (MARTIN and WHITE, 2005), articulating linguistic investigation within a feminist perspective. The focus of the analysis is the representation of relationships between men and women in the lyrics of top ranked songs in Brazil from 2018 to 2020, available on the YouTube Charts website. Based on the hypothesis that in mass popular songs the representations of gender/sexual roles are based on distinct criteria and that the relationship models presented are rooted in the logic of the monogamous system, this research investigates what models of relationships are represented and what roles people have within them, while questioning the ideological functions of discourses on models of love, sex and relationships in this facet of mass popular culture.

Keywords: Critical Discourse Analysis. Popular Music. Relationships.

RESUMO

Representações de relacionamentos sexuais e/ou amorosos em letras de música podem ser analisadas criticamente em relação aos seus contextos de produção e às relações de poder que são potencialmente modificadas ou reforçadas em tais discursos. Como mídia de fácil acesso e consumida por muitas pessoas, a música popular contemporânea tem potencial impacto na disseminação de valores ideológicos associados à representação de atores sociais e das suas relações. Com base nestes argumentos, esta pesquisa visa observar representações de relações sexuais/amorosas e papéis de gênero em letras de músicas populares a partir da perspectiva da Análise Crítica do Discurso (FAIRCLOUGH, 1992), Sistemas de Transitividade (HALLIDAY, 1994; HALLIDAY e MATTHIESSEN, 2004, 2014) e Avaliatividade (MARTIN e WHITE, 2005), articulando a investigação linguística a uma perspectiva feminista. O foco da análise é a representação das relações entre homens e mulheres nas letras de canções classificadas no Brasil nos anos 2018 a 2020, disponíveis no site YouTube Charts. Com base nas premissas de que na cultura popular massiva as representações dos papéis de gênero/sexuais se baseiam em critérios distintos e que os modelos de relacionamentos apresentados estão enraizados numa lógica do sistema monogâmico, esta investigação observa quais os modelos de relação representados e quais os papéis de gênero apresentados dentro destas, enquanto questiona as funções ideológicas dos discursos que centram tais modelos de amor, sexo e relacionamentos nesta faceta da cultura popular de massa.

Palavras-chave: Análise Crítica do Discurso. Música Popular. Relacionamentos.

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1 INTRODUCTION

1.1 CONTEXT OF INVESTIGATION

Most mass media produced and consumed in contemporary society are either completely dedicated to the themes of love and sex or involve the portrayal of fictional relationships. Love stories are present in fairy tales, on television, books, films, magazines, music, and advertisements. Sex in its many manifestations is part of the promotion of products or is in itself promoted as a product or service. From magazine quizzes and "chick flicks" to pornographic films and dating apps, we are surrounded by representations of love and sex.

Whether directly or indirectly, these representations are frequently grounded on – and to a certain extent – delineate cultural expectations of gender and relationship models. However, gender roles, sexual roles and models of relationship are far from uniform, universal or immutable. Definitions of sex, gender, and the corollary – although not less important – sexuality also vary according to context. In this research, the concepts adopted are part of an ongoing discussion on what can be considered natural or cultural, also taking into consideration how seemingly anachronistic notions of sex can be a "sort of ghostly presence, haunting contemporary discussions which claim to have transcended them" (CAMERON and KULICK, 2003, p.2). In defining sex, gender, and sexuality as different but connected concepts, it is possible to observe their interplay in language while taking into account the complexity of such a task.

Discourse and practices associated with love and sex have changed throughout history and along with cultures and media representations of these subjects. Therefore, in the discussion of representations of love, sex and relationships in mass media, contemporary notions of these concepts need to be examined under the premise that social, historical, and cultural changes have taken place and informed their construction. Besides providing contextualization to how the notions of sex and love have been adapted to different times and places and associated with different values with time and across cultures, the investigation of such transformations consider facilitating a discussion that in which these notions are seen in conventionalized, generalized ways, especially the aspects regarding relationship models within a monogamous system (VASALLO, 2019). Nevertheless, the discussion on the relation between contemporary mass media and such representations is relatively new, given the fast technological developments of the last few decades and limited research on these particular subjects.

Representations of love and sex are part of diverse social practices and discourses. As social actors, we reproduce both representations of social practices and representations of the practice we are engaged with while doing so (CHIAPELLO & FAIRCLOUGH, 2002). Discourse and other

productions of social life in semiotic form enter into a dialectic relation with other elements of social practices, figuring as central aspects of social change. The opposite is also true, as discourse varies in relation to social practices and contexts. As Critical Discourse Analysis is concerned with the investigation of dialectical relationships between discourse and other aspects of social practices, language in use is a central element of the theoretical and methodological investigation of how ideas circulate. As a prevalent source of discourse about love, sex and relationships, mass popular music – here conceptualized as an in-between product of mass media and popular culture – is a fertile ground for analysis of representation of gender relations and models of relationships.

In this research, a Critical Discourse Analysis of Brazilian popular music lyrics is conducted, in an investigation of representations of social actors in relationships. In order to observe the construction of representations and attitudes on these themes in Brazilian popular music, the analysis is focused on the systems of transitivity (HALLIDAY, 1994; HALLIDAY and MATTHIESSEN, 2004, 2014) and evaluation (MARTIN and WHITE, 2005).

1.2 SIGNIFICANCE OF THE STUDY

In the chapter dedicated to the investigation of popular song myths in *Critical Thinking About Sex, Love and Romance in the Mass Media* (2007), Bader refers to the connection between popular songs and representations of love relationships, and comments on their social impact. As an example of how the lyrics of popular songs can contribute to shaping expectations on relationships, the author presents the story of a woman who traced the direct influence of love songs in her life:

> Prior to falling madly in love at 16, I vividly remember listening to songs that spoke of love and wanted desperately to have someone of my own to love me. Within 4 months of my 16th birthday, I started dating Matt, who I fell madly in love with. Music definitely reinforced my belief that our love would last forever. When *The Wedding Song* by Paul Stookey came out, I bought the "45" and listened to it endlessly, because this was what I wanted: marriage to Matt. The lyrics were so beautiful and spoke of a man and woman coming together and creating a new life because of their love. (I don't remember any verses with arguing about taking the trash out!) I was on the wife-and-mother career track at that point and was obsessed with getting married. I was 18 years old! Matt and I married when he was 21 years old and I was 19. Within 3 years, we had Melissa. Talk about unrealistic expectations; by 23 years of age, I was a wife and mother and was very discouraged with my life. One of my most vivid memories was an argument with Matt that actually centered on popular songs. I was growing increasingly irritated with Matt and his lack of attention toward me. I told him that the song, *You Don't Bring Me Flowers Anymore* was starting to remind me of our marriage. His retort was to sing, *I Never Promised You a Rose Garden*. That exchange exemplified our marriage, which ended after 8 years. (BADER, 2007, p.123)

By presenting and commenting on this case, the author highlights the ubiquitousness of popular song and the prevalence of the themes of love relationships, also addressing the lack of research on representations of romantic couples on different media, which includes traditional – analogic media – and more recent, digital ones. In the article "Out on the margins: Feminism and the study of popular music", Bayton (2014, p. 53) comments that "popular music is not seen as an academically respected area of research", and yet it "has spelt out the romantic hopes and fears of generations of young women. Our first date, our first romance, our first heartbreak, are all inevitably and intimately associated with hit records of the time" (*Ibidem*).

As mediatic language usually adopts hegemonic representations of the world, the discourse of media such as popular songs is particularly important as part of the investigation of embedded ideologies regarding gender relations and sex/love relationships. As a somewhat recent set of phenomena, the Internet and its possibilities for dissemination of content have a visible impact in contemporary society. From simple and relatively delayed electronic mail exchanges to livestreaming, the velocity of messages enabled by the Internet is never decreasing, but the complete opposite. As opposed to traditional media platforms, which can be limited in terms of range – as is the case of FM and AM radio waves – YouTube, for instance, is available worldwide to those who can access the Internet.

In spite of that, little research was found regarding the content of music lyrics in the platform. Research regarding representations of sex, love, and/or relationships in popular music tend to analyze lyrics as available on traditional media such as the Billboard Magazine (see DUKES *et al*, 2003; FLYNN *et al*, 2016; HALL *et al*, 2011; SMILER *et al*, 2017) or other sources that collect information from Billboard along with other music trade papers (see COOPER, 1985). Researches on expressions of feelings in popular music lyrics and feminist analysis of such texts were also found (see BAYTON, 1992; SCHEFF, 2011), as were feminist analyses of representations of women in such texts (see COOPER, 1999; VILJOEN, 2014) however the content analysis of these works does not follow a critical discourse perspective or apply a linguistic methodology, and at the time of the writing of this research no publications that selected the corpus from YouTube were found.

An analysis of Brazilian popular lyrics was conducted by Lima (2011) using the framework of Critical Discourse Analysis, Systemic Functional Grammar and Appraisal. However, the objective of the study was to analyze representations of work and workers in the texts. The research conducted by Macedo (2018) at PPGI-UFSC also made use of Transitivity and Evaluation systems, this time to analyze narratives of gender from Cape Verdean researchers. Both works illustrate the importance of investigating social issues with a linguistic methodology.

Given the importance of the investigation of popular songs and representations of love, sex, and relationships, this research aims at analyzing such themes from the perspective of CDA, transitivity and appraisal.

1.3 OBJECTIVES AND RESEARCH QUESTIONS

In the sections below the general and specific objectives of the research are stated, followed by the research questions.

1.3.1 General Objective

This research aims at investigating representations of love, sex and relationships in the selected lyrics. Representations of individuals and their relations in the texts are going to be considered in terms of gender roles and roles within the relationship as constructed through language choices, taking into consideration the matrix of heterosexual desire and monogamy as discussed in the Review of the Literature to develop a critical analysis.

1.3.2 Specific Objectives

The specific objectives of this research are to investigate the discursive construction of the represented participants and their relationships in the selected music lyrics. Such elements are going to be observed through the analysis of transitivity and evaluation. In the latter, within attitude meanings, only the subsystems of affect and judgement will be part of the analytical framework. The analysis of processes, participants and circumstances in clauses will demonstrate the construction of human experience in the lyrics in terms of experiential meanings, while the investigation of affect and judgement, along with possible gradations of these evaluations, will aid the comprehension of attitudes embedded in the representations of gender roles and relationships in the selected lyrics.

1.3.3 Research Questions

In order to reach the aforementioned objectives, this research is guided by research questions pertaining to macro and micro analysis, in which linguistic description of the data –

through the systems of transitivity and evaluation – is followed by interpretation of data through analysis of ideological/discursive context, based on CDA, gender and other social theories.

Micro analysis questions:

1. How are experiences articulated in terms of transitivity processes?
2. What process types are associated with the represented social actors in the lyrics?
3. How are social actors evaluated in terms of affect?
4. How are social actors evaluated in terms of judgement?

Macro analysis questions:

5. Are social actors gendered? If so, what power relations do gendered representations suggest?
6. What values are associated with sexual/love relationships?
7. What do these choices reveal about the sociocultural values, practices and power relations regarding gender and relationships as represented in these lyrics?

1.4 METHOD

According to Fairclough (2006, p. 87), "people's experience is now a complex mixture of unmediated and mediated experience", and part of the mediation of social experiences occurs via the consumption of mass media products such as music. As mass media products that have an impact on social life – because they are easily accessed, especially with the popularization of personal computers, smartphones, the Internet and YouTube –, music lyrics are potential sources of values, beliefs, and stereotypes. To analyze representations of gender, sexual roles and relationship configurations in Brazilian popular music, twenty four music lyrics from the top music videos in Brazil – as available on the YouTube Charts website – were selected, composing a timeframe of approximately two years of top one ranked music videos.

1.4.1 The data

The data for analysis consists of twenty four selected songs, as presented in Table 1:

Table 1 – selected songs for analysis

Song name	Artist(s)	Views[1]	YouTube URL
Terremoto	Anitta & Mc Kevinho	271.078.822	https://www.youtube.com/watch?v=O65FBF9RamQ
Surtada	Dadá Boladão & Tati Zaqui feat. OIK	203.025.058	https://www.youtube.com/watch?v=vhPhZbO7OXE
Atrasadinha	Felipe Araújo & Ferrugem	405.839.922	https://www.youtube.com/watch?v=M76qUQTt_Sw
Jenifer	Gabriel Diniz	312.644.068	https://www.youtube.com/watch?v=D2rG7pXd2LY
Liberdade Provisória	Henrique & Juliano	190.700.316	https://www.youtube.com/watch?v=ff3r10rCKFs
Não Fala Não Pra Mim	Humberto & Ronaldo feat. Jerry Smith	351.515.758	https://www.youtube.com/watch?v=kpEQ3ReRQfg
Cobaia	Lauana Prado, Maiara & Maraísa	78.261.513	https://www.youtube.com/watch?v=X7TKxphukD0
Contatinho	Léo Santana & Anitta	191.438.222	https://www.youtube.com/watch?v=yyY6z02GqTQ
Braba	Luísa Sonza	45.699.844	https://www.youtube.com/watch?v=ogxUGtlAq18
Quem Me Dera	Márcia Fellipe & Jerry Smith	391.980.305	https://www.youtube.com/watch?v=BRw8e5OGnrI
Ciumeira	Marília Mendonça	374.965.703	https://www.youtube.com/watch?v=KbRtA_brCQ0
Todo Mundo Vai Sofrer	Marília Mendonça	323.407.103	https://www.youtube.com/watch?v=ILADw1aretk
Supera	Marília Mendonça	234.247.661	https://www.youtube.com/watch?v=7fMttPxpcmg
Bye Bye	MC Don Juan & Mc Davi	75.619.232	https://www.youtube.com/watch?v=iDDKDZEjbfM
Amor de Verdade	MC Kekel & MC Rita	645.057.023	https://www.youtube.com/watch?v=8_oE-iQeFeE
Ela É Do Tipo	Kevin o Chris	22.966.075	https://www.youtube.com/watch?v=B_GrvIc0dak
O Bebê	Mc Kevinho & MC Kekel	384.382.994	https://www.youtube.com/watch?v=Btyfrd-UtSw
Hoje Eu Vou Parar Na Gaiola	MC Livinho feat. Rennan da Penha	251.900.381	https://www.youtube.com/watch?v=1ppPuobqt-g
Só quer vrau	MC MM feat. DJ RD do NH	331.119.124	https://www.youtube.com/watch?v=sbXg6CWUXuo

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[1] as of April 16th, 2020

Sentadão	Pedro Sampaio, Felipe Original & JS o Mão de Ouro	170.478.243	https://www.youtube.com/watch?v=xHhQ9nVKra0
Tudo OK	Thiaguinho MT feat. Mila & JS o Mão de Ouro	152.050.102	https://www.youtube.com/watch?v=n_Pf1BgHS7c
Amor Falso	Wesley Safadão & Aldair Playboy feat. Mc Kevinho	377.242.575	https://www.youtube.com/watch?v=fOrPSLkuI54
Largado Às Traças	Zé Neto e Cristiano	719.537.160	https://www.youtube.com/watch?v=WcTRQXtXJPs
Notificação Preferida	Zé Neto e Cristiano	582.364.807	https://www.youtube.com/watch?v=rYKOuKaWEjg

Source: YouTube

1.4.2 Procedures for data collection

The data was collected from the YouTube charts website[2], which provides weekly ranks of the most watched music videos in the platform. By having a website dedicated to music charts, one can assume YouTube is recognized and/or is marketed at least to some extent as a platform that many people can access to listen to music and/or watch music videos. The organization of the website allows the user to have access to lists of music videos in several countries, ranked based on different criteria. The main categories are songs, artists and top music videos. The last category is subdivided into trending and top music videos. The trending list is composed by music videos that became immediately popular upon release[3], while the top music videos list ranks the most played music videos during a week. The top music videos charts are released weekly since April 27th 2018, listing 100 music videos at a time. The information contained in the chart includes, along with the number representing the rank in the chart, the artist and song names – in the form of a hyperlink so it can be easily accessed –, the number of weeks each music video has been in the charts, the percentage representing change in popularity through the week and the total number of views of each music video.

In order to grasp a representative number of song lyrics for the corpus, the 'top music videos in Brazil' charts from April 27th of 2018 to April 16th of 2020 were downloaded from the

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[2] Available at https://charts.youtube.com
[3] This information is also available on the website

YouTube Charts website, composing a timeframe of approximately two years of ranked music videos. From the 10300 music videos – a number that includes repeated songs – which compose the lists available in this timeframe, only those ranked number one of each weekly rank were selected. These songs were chosen because they are the ones most likely to be widely known by the public and, therefore, their lyrics potentially reach more people. Also, as the objective of this research is to provide a detailed analysis of the lyrics, the number two top music videos – which would add eleven more lyrics to the corpus – were considered, but ultimately not included for practical reasons, as it was necessary to limit the data given the time constraints of the research process. As some songs repeatedly made the top one of the weekly lists, through this step of selection a list of twenty eight different music videos was produced. All songs in this procedural step were authored by Brazilian artists, a characteristic that was evident since the first procedures of data selection, as all lists in this subcategory feature almost exclusively Brazilian singers/composers.

The next selection step excluded music videos from the list based on the content of the lyrics. As the objective of the investigation is the analysis of discourses around the subjects of sexual and/or romantic relationships, lyrics that did not contain said themes – whether directly or indirectly – were not included. Two songs were excluded during this step, one for not having such themes and another – that contained the themes of love and sex – for its long and compound lyrics – of 1478 words – which features eight different composers/singers and revolve around many other themes beyond those of interest for this analysis. Finally, two songs which contained lyrics in languages other than Brazilian Portuguese[4] were also excluded from the list, taking into consideration that this is the only language most Brazilians use daily and also in order to obtain consistent data for the linguistic analysis. The final list consists of twenty four songs, a number that corroborates, in this research, two claims of previous studies: first, that "national" songs are the most consumed in Brazil (DE CAMARGO, 1985) and secondly that love and sex are prevalent themes in popular songs (BADER, 2007).

Only the lyrics were taken into consideration as data in this research, mainly for two reasons: firstly, as the music videos are diverse in terms of visual content – some are recorded live performances of the artists, and some integrate music with a short film, a familiar characteristic of music videos –, the data would be inconsistent for a meaningful visual analysis. Secondly, as the investigation is focused on detailed verbal analysis of a relatively large corpus, the incorporation of musical discourse analysis as proposed by van Leeuwen (2018) was considered – as it would

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[4] Even though the excluded songs' lyrics are written in languages other than Portuguese, both are authored by Brazilian artist Anitta and involve the themes proposed in this study.

complement the analysis of the music lyrics –, yet because of time constraints in the development of this research it was also not incorporated.

1.4.3 Procedures for data analysis

The analysis of the data comprised micro and macro analysis. The first is the linguistic investigation of the songs' lyrics, and the second a contextualized observation of the meanings constructed, with the aid of CDA and other social theories.

The selected song lyrics were organized in groups according to the main topics identified in the texts. After a preliminary observation of the data, the main themes in the lyrics are: end of relationship; non-monogamous relationships?[5]; women as sexual beings; drugs and sex; "true love; and beginning of relationship. The lyrics were organized according to the aforementioned thematic groups, numbered one to six, respectively.

After the categorization in groups, the lyrics were analyzed applying the system of transitivity in order to observe the experiential meanings from the texts, focusing on the analysis of processes, participants and circumstances in clauses to demonstrate the construction of human experiences and the roles attributed to represented people therein. Therefore, only clauses that refer to the social actors in the lyrics were selected in order to answer the micro analysis questions of this investigation. Each process type present in the lyrics of the six thematic groups was then exemplified and discussed in relation to the research questions proposed.

The same groups were then be observed in terms of affect and judgement, complementing the representational aspect of the analysis with the evaluation of social actors. The discussion of the data is informed by the theoretical concepts articulated in the Review of the Literature.

1.5 ORGANIZATION OF THE THESIS

This research is organized into four chapters. The first chapter states the objectives and central concepts, along with the procedures for data collection and data analysis. In the second chapter, a brief historical account of the development of mass popular music in Brazil is followed by the presentation of the theoretical and analytical backgrounds of Critical Discourse Analysis,

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[5] The question mark in the title of this group indicates a permanent question over the assumption that when a relationship involves more than two people, it is automatically non-monogamous.

Systemic Functional Grammar and Appraisal, as well the discussion of concepts articulated by feminist and gender theorists, among others, in relation to gender, sex and relationships. In addition, a contextualization of love, sex and monogamy is discussed. The third chapter presents the data analysis along with discussions that gather the concepts articulated in the Review of the Literature, followed by the fourth chapter which comprises conclusions and limitations of this study.

2 REVIEW OF THE LITERATURE

The discussion of issues involving representations of people and their relationships mobilize different concepts articulated by authors in distinct areas. To engage with that discussion, a brief contextualization of contemporary Brazilian popular music is provided, including technological changes associated with popular mass music. Then, the methodological approaches of Critical Discourse Analysis, Systemic Functional Grammar – with a focus on transitivity – and appraisal are detailed. Furthermore, a review of the concepts of sex, gender and sexuality is provided, along with a discussion on the contemporary works on constructions of love, sex and monogamy. Finally, a review of representations of sex, love and relationships in popular music connects these discussions before the analysis chapter.

2.1 POPULAR MUSIC IN BRAZIL

Zan (2001) suggests that research on popular music should take into consideration the relation between the conditions of phonographic production and the cultural industry. However, the cultural industry should also be considered as part of a historical and social context, even though most structures of cultural production are intrinsically linked to a capitalist mode of production and consumption which tends to standardize product and public taste[6] (ZAN, 2001). This perspective allows for a critical observation of the ideological character of what is produced in this industry, without generalizing and reducing to a closed system what is actually a process full of contradictions. Therefore, the analysis of popular music in this research takes into consideration that music can be a form of social mediation, which both mirrors society and offers models of social behavior (*Ibidem*).

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[6] It is important to highlight that all songs' lyrics selected for this research either belong to the *sertanejo* or *funk* genres, a feature that could be further discussed in relation to themes of representation of gender, sex, love and relationships.

The idea of mediation of experiences is also discussed by Fairclough (2006) in relation to media entities which contribute to this process, as different "codes, conventions, formats, genres and so forth" (p. 5) are used to communicate from a distance. Therefore, mediation is "socially important in the sense that, wherever people live and whatever they do in life, their experience is now a complex mixture of direct unmediated experience (e.g. in face-to-face interactions with others) and mediated experience (e.g. through watching television)" (*Ibidem*). The experience of listening to music can be mediated or unmediated; the difference between watching a music video which is a recording of a live performance and the experience of actually going to that concert is an example. This is the case of some music videos selected in this research: seven out of twenty four selected music videos are recordings, and therefore mediated experiences of live performances, which for those present in that particular time and place was an unmediated experience.

Changes in music in Brazil through the centuries, as in other cultural manifestations such as architecture, visual arts and literature, are related to wider historical transformations. It is necessary to observe such transformations as a step towards the contextualization of music in Brazil today.

From the popularization of the radio in the 1930s to television festivals in the 1950s (DE CAMARGO, 1985) to present streaming services or tube sites on the Internet, Brazilians have been listening to music for a long time, whether classical, popular, foreign, or national. The national "product" consistently constituted the majority of the top popular songs in Brazil in the 1970s and 1980s, (DE CAMARGO, 1985; DUNN and PERRONE, 2006), a trend that is pervasive to the whole recorded history of music charts in Brazil[7] , even with the promotion of foreign music on the radio and television that had been occurring since the twentieth century (DE CAMARGO, 1985).

The issue of what constitutes "national" in music, however, is complex. As pointed by Gerald Martin in *A Cultural History of Latin America,* "The relation of Latin American culture to European models has always involved the complexity of response to be found in any colonial or neo-colonial relationship with the metropolitan centres" (MARTIN, 1998, p.48). Similarly, as pointed out by Dennison and Shaw (2005), the theory of "misplaced ideas" argues that European ideas have always undergone transformations and negotiations in Brazil. (SCHWARZ apud DENNISON and SHAW, 2005, p.5). This perspective is part of the theory of transculturation, a term that is described by the authors as a positive alternative to the notion of acculturation, which

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[7] The website https://playback.fm/charts/brasil provides lists of the 40 top songs in Brazil from the years 1901 to 2015, in which the majority of artists are Brazilian.

denotes submission of a culture to another. Instead, transculturation suggests mutual influence in a complex process similar to cultural hybridity or *mestiçagem,* a term frequently used by Latin America cinema scholars (DENNISON and SHAW, 2005). Therefore, even "popular culture" or "popular music" are not easily defined terms. Still according to Dennison and Shaw (2005, p.1), popular culture is often used to refer to products "experienced by numbers of people, chiefly but not necessarily those on the lower rungs of the social hierarchy", also alluding to what are considered less sophisticated cultures. Other definitions would refer to popular culture as part of preindustrial cultural traditions, linked to folk and peasant culture in Latin American contexts. The first definition cited by Dennison and Shaw (2005) is the one adopted in this research, because it encompasses the three characteristics that form the corpus, as the selected songs are 1. mass media products 2. that are experienced by many people and 3. are mostly associated with less sophisticated cultures, as is frequently the case of Brazilian *funk* (ULHÔA, 2001). In order to contextualize popular music in Brazil, a brief historical account of the technological changes that have impacted the development of mass popular music will be part of this subsection.

According to Zan (2001) from the thirties to the fifties in Brazil communication media did not present a systemic organization that would characterize a cultural industry, and paired with the incipient urban and industrial development, the existence of a mass culture could not be identified as such at the time. Therefore, mass communication served mainly as a mediation element between the State and urban masses, in a populist model of mass culture (ULHÔA, 2001; ZAN, 2001). From the thirties onwards, radio stations became the main disseminator of popular music, attracting both the public to its auditoriums for live performances and foreign companies interested in the expanding phonographic industry (ZAN, 2001). From the 1950s onward, the fast industrialization promoted by the economic policy of "developmentalism" resulted in the expansion of telecommunications and the development of cultural industries (DE MARCHI, 2015, p. 175). The late fifties in Brazil saw the migration of the urban public from the radio to television, especially because of the popularity of song festivals broadcasted in real time (*Ibidem*).

Given its close association with commercial aspects of media production, mass popular songs are then characterized as the "convergence between popular culture and media products", (JÚNIOR, 2006, p. 35). With the first song recordings, the need of lyric repetition, the centrality of the chorus – a basic element of mass popular song – and certain recurring themes were created in order to facilitate memorization by the audience. Even with the changes that expanded storage capacity from Vinyl to CDs to MP3s and other digital formats, the three minute standard became reference for the duration of most mass popular music (JÚNIOR, 2006, p.36), thus disclosing the focus on reaching as many consumers/listeners as possible.

From the eighties onwards, the insertion of Brazil in the global market is marked by the proliferation of new segments such as romantic *sertanejo*, which combines elements of traditional *sertanejo*, *Jovem Guarda* and country music (ZAN, 2001). In the nineties Brazilian *funk*, especially Rio de Janeiro *funk* "invaded" radio and television studios (FILHO and HERSCHMANN, 2003). Although the present investigation does not take into consideration the musical genres in the analysis, it is important to highlight that most of the songs selected could be classified as either *sertanejo* or *Brazilian funk*. According to Ulhôa (2001), a research about the controversial definitions of MPB (*Música Popular* Brasileira) with the public demonstrated that *funk* and *sertanejo,* in its romantic version, are cited among the most rejected musical genres in Brazil, a finding that contradicts the popularity of these songs in the YouTube platform and in the time period considered in the present study. However, as the same author points out, these genres are mostly associated with less sophisticated cultures, and therefore this rejection can be informed by a biased perspective.

In order to analyze popular songs from a critical perspective, a review of the theoretical and analytical approaches of Critical Discourse Analysis, Systemic Functional Grammar and appraisal is provided in the following subsections.

2.2 CRITICAL DISCOURSE ANALYSIS

Critical Discourse Analysis was established as an interdisciplinary theoretical and methodological approach to investigate contemporary society, following the principle of multifunctionality of language (HALLIDAY, 1994; FAIRCLOUGH, 2001), in which discourse is part of and also constructs social practices.

Fairclough (1992) proposes a three-dimensional analytical model comprising text, discursive practice and social practice. Language is then observed by Critical Discourse Analysis – or CDA – as a social practice in which relations of domination are discursively constructed. CDA aims at analyzing language and its adjacent systems, such as social, historical and cultural contexts of use, to comprehend the mechanisms of construction of such relations. As an approach that centers on the "social, ideological and political dimension of discourse" (CAMERON and PANOVIC, 2014, p.17), Critical Discourse Analysis regards discourse as an integral aspect of human interaction, through which ideas, modes of thinking, ways of perceiving reality are transmitted. Therefore, CDA observes discourse structures as part of social practices and investigates attitudes and beliefs of those who produce texts, whether they are consciously expressed or not.

Cameron and Panovic (2014, p.5) define discourse as language in use, and assert that in the social sciences discourse is regarded as a "source of information about people's attitudes, beliefs, experiences and practices". The linguistic characteristics of discourse are of interest for researchers as a means of observing social phenomena, and language can be considered, in this context, a set of resources which can be applied to create and negotiate meaning. This does not imply, however, that in the investigation of discourse, the linguistic choices people make when producing texts are secondary; lexical and grammatical choices used in texts can be analyzed in order to understand the social implications of linguistic patterns and arrangements.

CDA is focused on the analysis of changes in late modernity and the role of discourse in reproducing power relations and/or producing social change, in which social processes are taken as constitutive of social entities and discourse as a central aspect of these processes. Therefore, discourse has an important role in the construction of social entities (CHIAPELLO & FAIRCLOUGH 2002). In the analysis of dialectic relations between semiosis and other elements of social practices, the latter are regarded as relatively stable forms of social activities which comprise subjects and their social relations in the activity, located in space and time, with values and discourse. (*Ibidem).* Because semiosis integrates almost every social practice, discourse, as part of social activities, constitutes different ways of acting upon and representing social life. In social practices, discourse also determines, at least partially, the roles of social actors involved (*Ibidem).*

Teun van Dijk (2001, p. 96) asserts that Critical Discourse Analysis and "its multidisciplinary theories must account for the complexities of the relationships between discourse structures and social structures", while Norman Fairclough (2003, p. 9) points to the possibility of identifying ideological representations in texts that can "contribute to establishing, maintaining and changing social relations of power, domination and exploitation". The political engagement of CDA with the analysis of discourse as a central aspect to the construction, maintenance and change in power relations though language has suffered criticism in relation to objectivity and questions around its academic legitimacy as a framework of analysis.

According to Cameron and Panovic (2014), the debate on objectivity in the humanities and social sciences CDA favors the argument of objectivity as an illusion, as analysts are part of the social world they study and it is impossible for them to approach their data without any preconceptions at all. In this perspective there is no unbiased description of reality, therefore there is no possibility of a neutral analysis. This approach asserts that it is preferable and more honest to declare a standpoint rather than to proclaim disinterest. Therefore, as a feminist researcher interested in gender issues informed by an anarchist, political non-monogamous perspective I do

not claim disinterest or neutrality in the investigation of the representations of gender, sex and relationships. However, as far as possible these perspectives are stated in the Review of the Literature in order to inform the reader of the premises of this investigation.

For CDA, ideology is a central aspect in the maintenance and changes of relations, as language in use wields power through symbolic meaning that, in social historical contexts, establish and maintain relations of domination (THOMPSON, 1991). Similarly, Fairclough (1992) sees ideologies as constructions of reality, with its social relations and identities, which contribute to the (re)production or transformation of relations of domination.

In the three-dimensional framework of discourse analysis proposed by Fairclough (1992), the connection between social practices and discursive practices facilitates the location of discourse and power relations within a matrix – which has ideological dimensions – and allows the critical observation of the ideological investment of discourse practices, their reproduction or transformation. Representations of gender, sex and love in texts such as music lyrics can be observed and analyzed in terms of their social contexts of production and the power relations they potentially maintain, reinforce or challenge. According to Fairclough (2006, p. 87), "people's experience is now a complex mixture of unmediated and mediated experience", and part of the mediation of social experiences occurs via the consumption of mass media products such as music. As mass media products that have impact on social life – because they are easily accessed, especially with the popularization of personal computers, the Internet and YouTube –, music lyrics are potential sources of values, beliefs, and stereotypes regarding gender and relationships.

In the next subsection, the approach of Systemic Functional Linguistics is elaborated, as it is central to the verbal analysis or the selected lyrics. The systems of transitivity (HALLIDAY, 1994; HALLIDAY and MATTHIESSEN, 2004, 2014) and evaluation or appraisal (MARTIN and WHITE, 2005) are reviewed in the two following subsubsections.

2.3 SYSTEMIC FUNCTIONAL LINGUISTICS

According to Eggins (2004), Systemic Functional Linguistics – or SFL – as proposed by Halliday (1994) focuses on analyzing meaning in language in use, and language is perceived as an open semiotic system affected by social change. SFL is both a theory and method of analyzing language as a set of limited resources that can be organized in order to express meaning. Whether consciously or not, language users select and organize messages according to the options available given the context, making sense of experiences and acting out social relationships (HALLIDAY

and MATTHIESSEN, 2004). As the name suggests, SFL is based on the premise of functionality as an intrinsic feature of language, which is regarded as a means to articulate human experience, to interact and influence behavior, and to express opinions, organizing messages in relation to other messages and to context (THOMPSON, 2004).

In systemic theory clauses are composed of three functional components or metafunctions: ideational, interpersonal and textual. The ideational metafunction concerns the clause as representation, the interpersonal as exchange and the textual as message. The three metafunctions of language occur simultaneously, being separated just for analytical/pedagogical purposes. The ideational metafunction is referred to by Halliday (2014, p.30) as "language as reflection", since it concerns the construction of human experience, and it can be subdivided into logical and experiential dimensions. The interpersonal metafunction is called by the author "language as action" as it pertains to ways in which we use language to "inform or question, give an order or make an offer, and express our appraisal of and attitude towards whoever we are addressing and what we are talking about" (*Ibidem*). The textual metafunction involves the way we are able to "build up sequences of discourse, organizing the discursive flow, and creating cohesion and continuity" in the construction of texts (HALLIDAY, 2014, p.31)

The other levels of linguistic realization are context of culture and context of situation, both related to extralinguistic elements that shape language in use. Discourse semantics, lexicogrammar and phonology/graphology compose the realization of these strata (EGGINS, 2004). The figure below illustrates the model of language strata:

Figure 1- Stratified model of language.
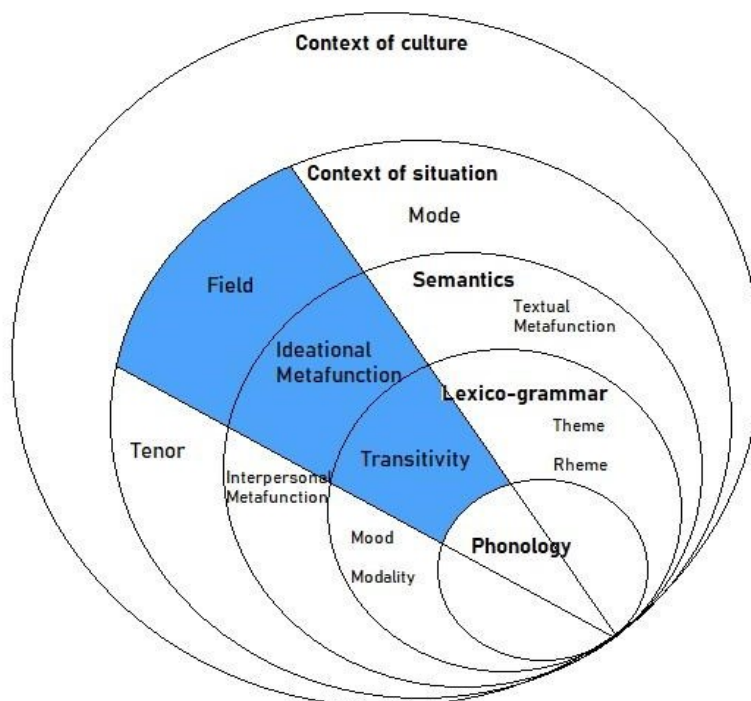
Source: adapted from Halliday and Matthiessen (2004).

Context of culture concerns all the meanings that can take shape within a certain culture (BUTT *et al*, 2003), meanings which are arranged in relation to communicative purpose and situation of use. Taking into consideration the impact of how different cultures institutionalize interactions "as ways of achieving goals" (EGGINS, 2004, p.9) is central to the analysis of meaning. As the concept of genre – that is, context of culture in text – has more than a single definition, it is possible to provide a broad perspective on the subject by stating that "genres are how things get done, when language is used to accomplish them" (MARTIN, 1985, p.250). By following such a definition it is possible to infer that genres are the use of language shaped to human activities, or vice-versa.

Halliday (2014, p.43) defines the context of situation in relation to how a text is linked to the social processes around it: at the same time it has an internal organization, a text is also "organized externally as a unit operating in context: the structure of the context of situation that a text operates in is, as it were, projected onto the text". The author suggests that there are three significant components within any communicative situation which have linguistic consequences. Technically, these are referred to as the field, the tenor and the mode, named register variables.

The contextual dimensions of Field, Tenor and Mode are realized through the ideational, interpersonal and textual metafunctions (EGGINS, 2004). While the ideational metafunction

focuses on the relation between elements of a message, interpersonal meanings concern interaction and relationships between participants in the construction of human experience, including the projection of the relationship between sign producer, represented object and its reception. Finally, the textual metafunction refers to the organization of language in relation to purpose and context of the clause (*Ibidem*) and other messages around it (THOMPSON, 2004).

The ideational metafunction is central to the investigation of experiential meanings, which are expressed through transitivity structures. Clauses in the transitivity system are composed of a process, participants and circumstances, which together encode and express human experiences. (EGGINS, 2004). As this investigation is centered on representations of events, actions, participants and circumstances, the following subsection details the transitivity system, followed by the appraisal system.

2.3.1 Transitivity system

This study relies on an analysis grounded by the transitivity system, which is part of the expression of ideational meanings (EGGINS, 2004). This system is concerned with representations in texts at the clause level, observing events in the form of processes. In his systemic-functional view of language, Halliday (1994) argues that the semantic meanings represented in a clause have three components: the process, which is the verb in the clause; the participant or participants involved in the process – by either inducing the process or being affected by it –, and the circumstances in which the process occurs. Processes are categorized into types, each related to a domain of experience that can be expressed through language (HALLIDAY, 2014).

In transitivity, processes are analyzed and classified by their role in a sentence. There are six process types: material, referring to actions or events which have a concrete outcome on the material world; mental, construed by "internal" operations, such as feelings and thoughts, inner experience of consciousness; relational, rendering existence through identification or classification; behavioral, representing inner experiences which are manifested in the outer world; verbal, related to social interactions which make use of verbal language, either representing or reporting expression of verbal language; and existential, which are processes concerned with the existence of something or someone. Table 1 contains an example of each process type, taken from the lyrics of songs in the corpus. The translation and source of each excerpt is identified on their respective footnotes.

Table 2 - Process types and examples.

Process type	What it refers to	Example from corpus
Material	Actions or events	Hoje eu te **beijo** e pronto![8]
Mental	Inner experiences of consciousness	É que agora só **penso** em você.[9]
Relational	Classifying or identifying	Ela **é** uma diaba.[10]
Behavioral	Inner experiences manifested in the outer world	Eu **tô chorando**, mas vou superar.[11]
Verbal	Verbal interactions	**Fala** que ainda sou o seu amor.[12]
Existential	Existence	**Tô** em casa em pleno feriado[13]

Source: adapted from Eggins (2004), examples from corpus.

In the transitivity system, the construction of experiential meanings takes place through clauses that comprise participants, processes and circumstances. These elements receive different names, according to the type of process. In material processes the most frequent participants are Actor and Goal. The Actor is the one who performs an action, while the Goal can occur as that participant at whom the process is directed. Other participants of a material process can figure as Beneficiary or Range: for whom something is done or to whom something is given and as part of the expression of process itself or representing the extent/range of the process, respectively (EGGINS, 2004). It is also possible for some clauses to be causative, that is, clauses in which there is someone causing an Actor to carry out an action. In this case this participant called an Agent (*Ibidem*).

The participant is an obligatory element, as all processes have at least one to perform or undergo an action (HALLIDAY and MATTHIESSEN, 2004), except in cases of meteorological

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[8] Translation: Today I will kiss you and that's it! Source: "Atrasadinha", Felipe Araújo.
[9] Translation: The thing is, now I only thing about you. Source: "Quem Me Dera", Márcia Fellipe.
[10] Translation: She is a demon. Source: "Surtada", Tati Zaqui.
[11] Translation: I'm crying, but I'll get over it. Source: "Bye Bye", MC Don Juan.
[12] Translation: Tell me I'm still your love. Source: "Não Fala Não Pra Mim", Humberto & Ronaldo.
[13] Translation: I'm home during the holidays. Source: "Quem Me Dera", Márcia Fellipe

processes that can have no Actor, Goal, Range or Beneficiary. It is possible to have processes with elliptical participants, which are omitted in the clause but can be inferred from the process.

In mental processes there is only one conscious participant: the Senser, the one who "feels, thinks or perceives, [and] must either be human or an anthropomorphized non-human" (EGGINS, 2004, p. 227). The other participant is the Phenomenon, which is "thought, felt or perceived by the conscious Senser" (*Ibidem*). Mental processes can have projected clauses, that is, clauses that can relate to one another in a relationship in which one "shoots" the other (EGGINS, 2004, p. 227), forming a clause complex. However, they remain as separate clauses, as there is no "embedding or rank shift" (*Ibidem*); the relationship is one of logical dependency, where there is some kind of reporting or quoting. Clauses are normally projected from mental and verbal clauses.

Verbal processes are those in which there is verbal action, whether reported or not. The Sayer is the one responsible for the verbal process, and does not need to be a conscious participant. A Receiver can occur as the one who receives the message, while the Verbiage is the nominalized statement of the verbal process (EGGINS, 2004). When there is a quotation or reported speech, it is divided into a new clause; it is a projected clause which can be of any process type.

Behavioral processes involve a conscious being in physiological or psychological behavior. They are considered "half-way mixes both semantically and grammatically between mental and material processes" (EGGINS, 2004, p. 235), as they express both action and experience. The Behaver is the participant responsible for the Behavior, which is the act performed by the Behaver. Similarly to material processes, they can take present continuous tense, and there can be a continuation of the action or a restatement thereof; however, instead of Range this continuation or restatement is called a Behavior. Similarly to mental processes, a Phenomenon can be a participant in behavioral clauses, standing for something that is experienced. In these cases, the Phenomenon is that which is not a restatement of the process, as is the case of Behavior. Differently from mental processes, however, there is no possibility of clause projection from behavioral processes. Further distinction from mental processes are illustrated by the examples given by Eggins (2004), in which action – rather than cognition – is the core of meaning in behavioral processes: *"to look at* is behavioural but *see* is mental, *listen to* is behavioural but *hear* is mental" (p. 233, author's emphasis).

Existential processes indicate the existence of someone or something, and the only obligatory participant in this type of process is the Existent. The Existent can be conscious or not, such as an event or phenomenon (EGGINS, 2004). In English, existential processes normally involve "the use of the word *there"* (EGGINS, 2004, p. 238, my emphasis). However, as this research is dealing exclusively with texts in Portuguese, the identification of existential processes

follows a different path; existential processes are differentiated from relational processes when there is no possibility of relation between participants.

Relational processes generally involve "establishing a relationship between two terms" (EGGINS, 2004, p. 239). There are two sub-types of relational processes: attributive and identifying. In an attributive relational process, the participants are the Carrier and Attribute. The Attribute is a "quality, classification or descriptive epithet" (*Ibidem*) which is ascribed to the Carrier. Attributive processes cannot be reversed, that is, they cannot form passives. In identifying relational processes there is no description or classification but definition, and the participants in this sub-type are Token and Value. A Value is a label or identity ascribed to the Token, the participant that "stands for what is being defined" (EGGINS, 2004, p. 242). All identifying clauses are reversible. These two sub-types of relational process can also establish a relation of possession between the participants, either as Attribute/Carrier or Token/Value. The possession can be expressed either in the process or participants. In both sub-types of possessive relational processes either the Attribute or Carrier can be possessor or possessed, depending on the verb/process. Finally, relational processes can also express causation, in which an Agent – or Attributor, when they ascribe an Attribute to a Carrier – makes or causes something (EGGINS, 2004). Causative relational processes can be of both sub-types, either Attributive or Identifying. The figure below summarizes process types and their corresponding participants:

Figure 2 - Process types and respective participants.
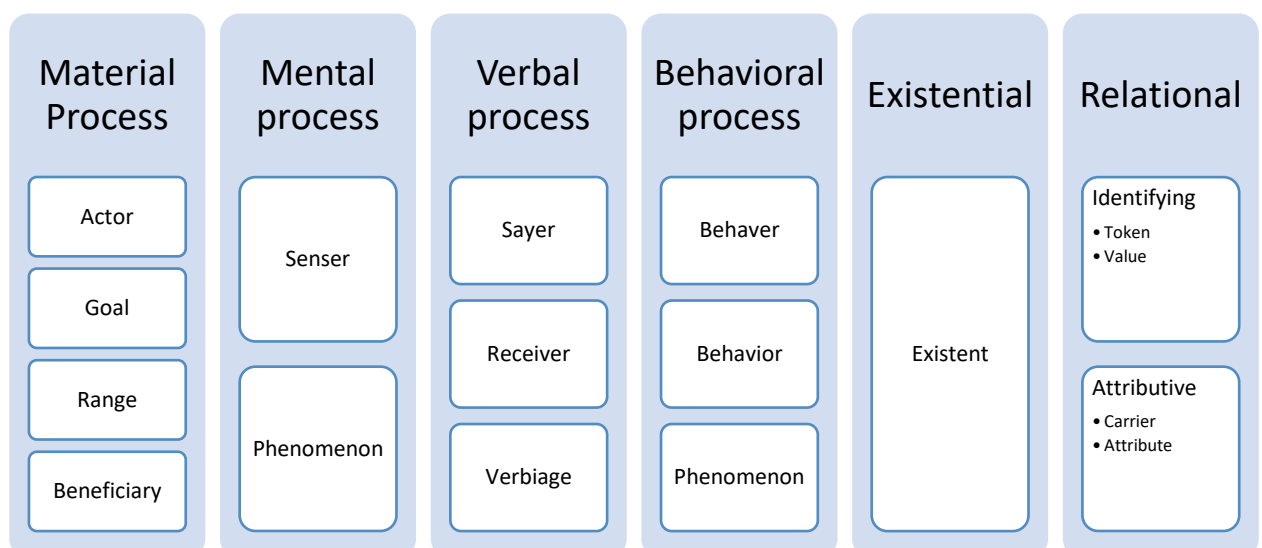
Source: Adapted from Eggins (2004).

The examples below, taken from the corpus of this research, illustrate the structure of clause analysis and the elements of transitivity discussed so far; that is, processes and their

participants. The participants are identified as "Pt", the processes as "Pr" and circumstances as "Circ.", while the grey shaded boxes, when present, indicate clause projection.

Material process: action, doing something

Eu	encontrei	ela	no Tinder[14]
Pt: Actor	Pr: Material	Pt: Goal	Circ.: Location (spatial)

Example 2.1 – Jenifer

Mental process: affection, cognition, perception

Sempre	que	eu	quero		não tá	disponível[15]
Circ.:Extent		Pt: Senser	Pr: Mental		Pr: Relational	Pt: Attribute Elliptical Carrier

Example 2.2 – Contatinho

Relational processes: identifying, attributing, and possessing

Pra	você	isso	é	amor[16]
		Pt: Token	Pr: Relational	Pt: Value

Example 2.3 – Supera

Deve	tá	ocupadinho[17]
	Pr: Relational Elliptical Carrier	Pt: Attribute

Example 2.4 – Contatinho

O nome dela	é	Jenifer[18]
Pt:Value/possessed	Pr: Relational (possessive)	Pt: Token/possessor

Example 2.5 –Jenifer

Behavioral process: physiological reactions and bodily postures

Tu	foi sentar	em outro lugar[19]
Pt: Behaver	Pr: Behavioral	Circ.: Location

Example 2.6 – Contatinho

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[14] Translation: I found her on Tinder

[15] Translation: Every time I want [it] [you] are not available

[16] Translation: For you this is love

[17] Translation: [You] must be busy

[18] Translation: Her name is Jenifer

[19] Translation: You went to sit in another place

Verbal process: reported or direct speech

Fala		que	ainda	sou	o seu amor[20]
Pr:Verbal			Circ.: Extent	Pr: Relational Elliptical Token/possessed	Pt: Value Elliptical possessor

Example 2.7 - Não Fala Não Pra Mim.

Existential process: existence

não tinha	amor[21]
Pr: Existential	Pt: Existent

Example 2.8 – Ciumeira.

Circumstances are optional elements which provide complementary information to the clause. Circumstances and are expressed by adverbial groups or prepositional phrases and can be classified into seven types according to the information provided to the process in a clause: extent, cause, location, matter, manner, role and accompaniment. Eggins (2004) presents questions that elicit the identification of circumstance types:

Figure 3 – Circumstance types.

Extent	Location	Manner	Cause
•How long? (duration) •How far? (distance)	•When? (temporal) •Where? (spatial)	•How? With what? (means) •How? How ...ly? (quality) •What... like? (comparison)	•Why? (cause) •What for? (reason) •Who? Who for? (behalf)

Accompaniment	Matter	Role
•With whom?	•What about?	•What as?
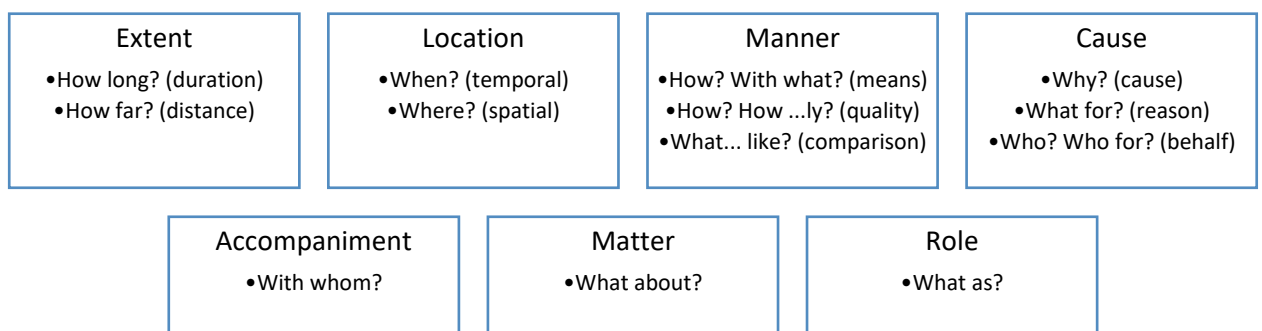
Source: Adapted from Eggins (2004).

The study of transitivity provides language users with tools to evaluate an infinite variety of occurrences and to categorize them into a finite set of process types. Through the use of process types in the analysis of transitivity the selected song lyrics, it is possible to categorize and further evaluate the meanings embedded in their lexico-grammatical choices. In the following subsection, the system of appraisal is detailed.

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[20] Translation: Say that I'm still your love
[21] Translation: There was no love

2.3.2   Appraisal system

Appraisal is a "framework for mapping feelings" (MARTIN and WHITE, 2005, p.42) within interpersonal meanings, and is concerned with how evaluation is negotiated in texts (MARTIN and ROSE, 2007). The resources of discourse that relate to attitudes towards social relationships, that is, towards someone or something, are part of the language of evaluation. In the investigation of how a text is constructed in terms of informing its readers how the writer positions themselves in relation to people and things, whether negatively or positively, there is also an opportunity to observe, through linguistic choices, the intensity and range of such evaluations. As one of the possibilities of Critical Discourse Analysis within functional systemic linguistics, the System of Evaluation or appraisal provides tools for the analysis of how individuals articulate feelings, express values, and construe identities.

Three main subsystems comprise the system of evaluation: attitude, engagement and graduation. The first refers to feelings in general: emotional reactions to people, objects, and judgements of behavior. Engagement relates to the way the author of a text positions themselves and engages with other textual voices. Graduation can be part of both attitude and engagement as a resource of graduation of feelings expressed. As the focus of analysis in this research is the expression of feelings and judgments of behavior, the attitude and graduation subsystems will be detailed.

The attitude subsystem is composed of three regions: affect, judgement and appreciation. They correspond to emotional reactions, to appreciation and to evaluation of things, respectively. Graduation is part of the attitude subsystem as a resource of calibration, providing nuance to the intensity of feelings expressed (MARTIN and WHITE, 2005). Because meaning resources to express evaluation are composed of a range of different expressions and can be construed explicitly or indirectly, analyzing evaluation resources can be a complex and detailed task which demands attention to contextualized meaning. As the corpus of this research is composed of music lyrics, which frequently rely on implicit attitudinal meanings, guidelines such as the ones provided by Martin and White (2005) can aid in the distinction between and within categories of attitude. In the first case, affect, judgement and appreciation can be discriminated from the source or target of evaluation: in affect, the source is a conscious participant; the target of judgement is human behavior, while the target of appreciation are concrete or abstract things.

2.3.2.1 Affect

Attitude is observed from the perspective of a "discourse semantic system" (MARTIN and WHITE, 2005, p.45) and has Systemic Functional Grammar (HALLIDAY, 1994) as a frame of reference, which includes the adoption of terms from SFG. In the investigation of how people express attitude in discourse, feelings and emotions are part of the affect subsystem of meanings, and can be generally categorized as positive or negative. The expression of feelings can be direct or indirect, and in the latter case expressions related to behavior such as reactions can give the reader clues to the interpretation of meaning. It is important to note that there is wide a range of possibilities for the expression of affect in terms of grammatical structures, as is the case of nominalizations of processes or qualities, for example.

The resources of expression of affect can range grammatically and are categorized mainly in three realizations, based on generalizations and terms of SFG as proposed by Halliday (2004): as quality, process or comment. In the case of affect as quality, a participant can be described or given an attribute. Adjectives, for example, can be used as epithets – as terms that describe or assign quality to a participant – or as attributes, describing a condition of a participant. Affect can also be expressed as a circumstance, that is, a manner of process (MARTIN and WHITE, 2005). When affect is manifested through processes, it is expressed mainly through mental, behavioral or relational affective processes. An affective mental process describes an "internal" sensation, rather than "external", mostly physiological expressions of emotion such as crying or smiling. Finally, affect can also be conveyed through a modal adjunct, in the form of a comment. The figure below contains examples of realizations of affect.

Figure 4 – Examples of realizations of affect.

Affect as quality
- The **happy** boy (Epithet)
- The boy **was happy** (Attribute)
- He played **happily** (Circumstance)

Affect as process
- The boy **felt sad** (Mental)
- The boy **was crying** (Behavioral)

Affect as comment
- **Sadly**, he had to go (Modal adjunct)

Source: adapted from Martin and White (2005).

Positive or negative feelings can be conveyed in a direct or indirect manner. As culturally dependent constructs, the interpretation of what can be considered negative or positive sensations requires attention, especially when sensations are expressed through metaphors and other figures of speech. Other details can be considered in the categorization of affect, such as the lexical choices that imply different degrees of intensity of feeling or if the sensation is externalized through behavior or as a mental, "internal" sensation. Martin and White (2005) provide a list of questions that aim at guiding the categorization of affect groups in relation to whether feelings are: positive

or negative; sudden or an ongoing mental state; directed at something/someone or not; more or less intense; intended or desiderative; and categorized into the oppositions un/happiness, in/security or dis/satisfaction. The authors name the participants and phenomena of affect as Emoter and Trigger. Emoter is the conscious participant in these emotions, and the Trigger is the stimulus that caused the emotion (MARTIN and WHITE, 2005). The figure below lists the questions posed by the authors and the corresponding types of affect elucidated by each question.

Figure 5 – Classification of affect.

| How are sentations popularly constructed in that culture? •positive •negative | Are sensations manifested externally? •behavioral •mental | Are feelings directed? •reaction •undirected mood |
| How are feelings graded in terms of intensity? •low •median •high | Do feelings involve intention or reaction? •realis •irrealis | Internal sensation, eco-social well-being or pursuit of goals? •un/happiness •in/security •dis/satisfaction |

Source: adapted from Martin and White (2005).

2.3.2.2 Judgement

Judgement is the subsystem of Attitude that concerns ethics, institutionalized feelings or sensations in relation to human behavior. Similarly to affect, judgement can convey negative or positive evaluations of behavior according to normative principles, whether these are made explicit or not. Linguistic choices that comprise judgement can be classified as positive or negative according to context, and are categorized into judgements of social esteem or of social sanction in regards to their realization. The range of judgment can be more personal or moral in the form of admiration, criticism, praise or condemnation.

Social sanction judgements are oriented by cultural expectations in terms of rules and regulations, while social esteem judgments relate to shared values that dictate social expectations. Social sanction can be realized negatively or positively in terms of judgements of perceptions of how truthful or ethical someone is, categorized into judgements of veracity or propriety, respectively. Negative social sanction judgements are condemnations, while positive judgements are praises.

Social esteem judgments are categorized into those pertaining to aspects of normality, capacity and tenacity. They refer, in general terms, to varying degrees of positive or negative evaluations of how normal/peculiar, capable/incompetent or dependable/unreliable someone is perceived to be, respectively. Positive social esteem judgements are admiration and negative social esteem judgments are criticism. Martin and White (2005, p.53) illustrate the difference between social esteem and social sanction through the hypothetical consequences of extreme negative judgement in practical terms: "too much negative esteem, and we may need to visit a therapist; too much negative sanction, and a lawyer may need to be called in". The figure below contains examples of negative/positive social sanction and social esteem judgements.

Figure 6 – Examples of categories of judgement.

Social sanction	Social esteem
She is dis/honest (veracity) He is im/moral (propriety)	She is un/lucky (normality) He is im/mature (capacity) They are im/patient (tenacity)

Source: adapted from Martin and White (2005).

The distinction between affect and judgement is normally delineated by observing the source and target of evaluation, as in both the source should be conscious participants while the behavior or conscious participants is the target of judgement evaluations. It is possible, however, for affect and judgement to be construed at the same time, as some lexical items can express "an emotional reaction to behaviour we approve or disapprove of" (MARTIN and WHITE, 2005, p. 60).

2.3.2.3 Graduation

A central part of the appraisal system, graduation is a feature shared by all attitudinal meanings – that is, affect, judgement and appreciation. In Systemic Functional Linguistics, language graduation means that when expressing emotion or passing judgement, one can intensify or soften said feelings. Some lexical choices amplify, intensify, sharpen or soften emotional expressions.

Lexical items that intensify or soften the meaning of an expression are named force, while words that gradate an expression that by itself would not have a "scale" of intensity are focus. The amplification of the force of attitudes can be realized through the addition of words known as

intensifiers to "content words" (MARTIN and WHITE, 2005). They are items such as better, best, very, or really, which depend on their combination with content words in order to express meaning. Degrees of intensity can also be expressed through attitudinal lexis, lexical items – or lexis – that already include gradable meaning, such as pessimistic, heartbroken, or depressed to express different degrees of unhappiness. Other resources of force are words that involve gradable quantity – all, none, many, few – and modals such as could, would, should. Metaphors, curse words and interjections can also be used as resources of graduation of force (*Ibidem*).

If on the one hand force is a set of "resources for adjusting the volume of gradable items" (MARTIN and ROSE, 2007, p.46), focus is the set of resources for sharpening and softening experiential categories, which are not inherently gradable. Instead of raising or lowering the intensity of an expression, focus can sharpen or soften categories, thus highlighting or blurring barriers between people, characteristics, or situations. Words such as real and true sharpen the focus, differentiating that item in its category – as in a "true hero" –, while softening takes the opposite direction, as in defining someone as "kind of a hero", for example.

In order to guide the macro analysis of the corpus, the subsections below consider theories on the social and historical concepts of sex, gender and sexuality, followed by a contextualization of constructions of love and monogamy, and finally a brief contextualization of sex, love and relationships as represented in popular music.

2.4 SEX, GENDER, SEXUALITY

According to Joan Scott (1986), American feminists began to use gender as "a way of referring to the social organization of the relationship between the sexes" (1053), which guides what is characterized the "social quality of distinctions based on sex" (1054) while rejecting the biological determinism implied. The duality man/woman ensues role models of *femininity* and *masculinity*, a set of cultural and social practices associated with what a woman and a man are expected to be in terms of behavior, personal and physical attributes, as well as their roles in society. In the words of Simone de Beauvoir:

> […] to go for a walk with one's eyes open is enough to demonstrate that humanity is divided into two classes of individuals whose clothes, faces, bodies, smiles, gaits, interests, and occupations are manifestly different. Perhaps these differences are superficial, perhaps they are destined to disappear. What is certain is that they do most obviously exist (BEAUVOIR, 1989 p. 14).

This perspective is shared by Judith Butler (1999), to whom gender is a process of embodiment in which performance – that is, the repetition of gender acts –, is "the mechanism of the cultural reproduction of identities" (p.42). If on the one hand gender can be seen as a social or cultural construction based on sex, on the other hand the foundation of sex itself also proves unstable. The relation between the sex binary female/male and corresponding gender binary woman/man is not as simple. This perspective follows Beauvoir's famous words "one is not born a woman, but, rather, becomes one" (BEAUVOIR apud BUTLER, 1999), with the addition that

> There is nothing in her [Beauvoir's] account that guarantees that the "one" who becomes a woman is necessarily female. If "the body is a situation," as she claims, there is no recourse to a body that has not always already been interpreted by cultural meanings; hence, sex could not qualify as a prediscursive anatomical facticity. (p.12)

Therefore, the idea of a gender binary is based on the presumption of a duplicate of binary sex; if theorized as a construction that is dependent on sex as a biological truth, gender then becomes a "free-floating artifice" (BUTLER, 1999, p.10) with no intrinsic relation between body and gender identity. According to Butler (1999) "sex, by definition, will be shown to have been gender all along" (p.12). But is sex even a stable concept? And "how is a feminist critic to assess the scientific discourses which purport to establish such "facts" [of sex] for us?" (*Ibidem*).

The question of binary sex is discussed by Janet Bing and Victoria Bergvall (1996) in the opening chapter to *Rethinking Language and Gender Research*. It aims at questioning gender dichotomy, especially whrere linguists are concerned. The authors begin by challenging the biological categorization of sex – into the male/female binary – as this divide does not correspond with the lived experiences and even biological possibilities of humans. For the authors, a "continuum with indistinct boundaries" would make more sense rather than a polarization of gender – as it is also the case with sex. Ignoring the existence of intersex people, sexual dichotomy was reinforced through medical discourse. Contrary to popular belief, biological sex is a complex matter, which results from variations in hormones, gonad structure, and secondary sexual characteristics, among other factors.

Instead of a premise for scientific questions, the belief that there are separate ways of speaking for women and men reinforces the social myth that "males" and "females" are fundamentally and categorically different, thus becoming a social convention rather than a disputable fact. Research on brain differences between the categories female/male, for example, have resulted in over interpretation of differences and omission of evidence of similarities. Intragroup differences and intergroup similarities are also frequently unreported (BING and BERGVALL, 1996). In language research, questions that follow then premise of difference also

reinforce rather than challenge female-male dichotomy. Therefore, this research considers the binary gender system, which classifies humans and their experiences into two categories as a construction whose function is organizing social roles which range from those in work relations to sexual behavior. However, the focus is on how particular language practices in the selected lyrics can contribute – or not – to the production of people as 'women and men', instead of presuming this difference is already established.

If gender is related to the organization of sexual behavior, it also follows that a matrix of desire exists: those deemed female must be women and feel attracted to men, and vice-versa. This gender polarization, that is, the belief that these two genders ensue mutually exclusive behavior and interests (BING and BERGVALL, 1996) is also part of the discussion of sexuality, as the scripts defined by these so-called differences are used to produce hierarchies and limit sexual expression.

Adrienne Rich (1983) interrogated compulsory heterosexuality as "a network or system of social beliefs, customs, and practices that compel women into intimate relationships with men" (SCHIPPERS, 2016, p.5), and as an institution that erases lesbian existence as sexual, emotional and political bonds. As a binary construct, heterosexuality presents a model of opposition in which gender roles and sexual expression are juxtaposed as active, for men, and passive for women (COLLINS, 2000). Intersecting with racialization, these gendered definitions of normality mark "deviant" female sexualities – in contrast with white heterosexuality –, especially those of Black women (*Ibidem*). This is true for all forms of non-normative sexualities, either within the categories of heterosexuality or not, as according to Gayle Rubin (1984),

> the charmed circle of sexual normalcy is not only a discursive construction; it is an organizing rationale for institutionalized structures of privilege and disadvantage. Legal definitions of family, educational goals and curricula, criminal law, and access to and protections against discrimination in employment, housing, and health care, for instance, systematically confer benefits on those who fall or are perceived to fall within the charmed circle of sexual normalcy while denying those benefits to people who do not. (RUBIN, 1984 apud SCHIPPERS, 2016, p.7)

In favor for for radical perspectives on the analysis of sexuality, Rubin (1984, p. 293) calls for a view of sex as a vector of oppression which "cuts across other modes of social inequality, sorting out individuals and groups according to its own intrinsic dynamics". The author points out that violence and persecution can be a result of sexual hierarchies which categorize "good" and "bad" sexual activities: the criminalization of homosexuality, pornography and prostitution, and the AIDS and child porn moral panics. Vasallo (2019, p. 7) tackles the issue by highlighting the centrality of the heterosexual couple "as the model to follow and the persecution of all non-

reproductive sexual forms and practices […] as well as the persecution of all practices that do not occur within the context of the amorous nucleus". Therefore, it is necessary to analyze monogamy as a system that reinforces the binary sex-gender system and hierarchies of sexual expression.

In that line, sexist – and I argue, mononormative – language can be seen as "a culture's way of fixing what will count as reality in a universe pregnant with a multitude of possible realities" (CAMERON, 1990 p. 9), therefore it is important to examine gendered and hierarchical representations of the world through language, not limiting the discussion to "sexist representations exclusively in terms of a set of expressions that are always and everywhere objectionable" (p.12), but opening it to the complex ways language can be organized to reflect and construct sexism. One of the reasons for the analysis of media discourses such as song lyrics is their potential role in the construction and/or maintenance of hierarchies of gender, sex and sexuality, and relationship models.

Hierarchies between relationship models are discussed in the next subsection, as these are complementary and constitutive of hetero and mononormativity. The concepts of love and (non)monogamies are also discussed, with a brief historical contextualization of some its different facets developed through time in Western cultures.

2.5 LOVE, SEX AND (NON)MONOGAMIES

Although complicated and socially constructed, gender is in fact a useful category of historical analysis, as cited by Scott (1989). Quoting Natalie Davis (1975), the author highlights the importance of understanding and discovering "the range in sex roles and in sexual symbolism in different societies and periods, to find out what meaning they had and how they functioned to maintain the social order or to promote its change". Similarly, Fairclough (2003, p. 9) points to the possibility of identifying ideological representations in texts that can "contribute to establishing, maintaining and changing social relations of power, domination and exploitation". Thus, considering gender in the analysis of the data in this research is, although complex, a necessary task. Therefore, this study is mainly focused on the potential of the discourse of popular songs in challenging or maintaining hierarchies, especially when it concerns the representations of gender relations, models of relationships and expressions of affection/desire.

In the field of anthropology, the question over the multiplicity of institutions and configurations of human relations – as an answer to the theory[22] that culture responds to "natural" conditions – is discussed by Roberto DaMatta (1997) in relation to the social significance of rituals in the Brazilian culture. According to the author, the social exists as a separate plan, which should not be reduced to "an individual, psychological reality, nor to a geographical or ecological reality, nor to an economic or theological reality" (DAMATTA, 1997, p. 35, my translation). Therefore, human conditions and necessities are not directly and automatically translated into culture, which explains why institutions and values vary diachronic and synchronically in different societies (*Ibidem*). This is the case of love and institutionalized relationships – such as marriage and monogamy – in their different configurations.

As pointed out by María Lugones (2014, p. 935, my translation), the "categorical, dichotomous and hierarchical logic is central to modern capitalist and colonial thinking on race, gender and sexuality". Expanding on this assertion, Jaeger *et al* (2019, p.7, my translation) affirm that Western culture imposes "a way of being in the world focused on mono themes, mono affection, mono god, mono sexualities, mono gamies". To understand love and (non)monogamies today, it is important to trace a historical account of these concepts in order to contextualize their origins and changes throughout time.

In the European Middle Ages, troubadours sang of courtly love, in "verses that celebrate sexual continence, although maintaining a carnal flare that pleases the aristocracy" (DEL PRIORE, 2005, p. 70, my translation). Love was then a translation of feudal relations of servitude, in which the man put the woman in a metaphorical pedestal, in an effort to make himself worthy of her attention. The sexual act, however, was not the objective of such ritual, as this love was chaste and impossible: it was "love from afar" (DEL PRIORE, 2005, p. 71, my translation), in which longing and maintaining sexual tension was both the process and the end goal. Del Priore (2005) cites the investigation of Western love conducted by historian Denis Rougemont, in which he sees suffering and longing as synonymous with passion, so much so that in Romanesque prose "when lovers get married the romance is over" (p. 71, my translation), as there is no longer any obstacle to the fulfillment of erotic desire.

The laws of marriage were elaborated in the 1215 Fourth Council of the Lateran and later, through the 1439 Council of Florence, the institution of marriage became sacred. Before that, polygamous European kings could flaunt political power and wealth though their capacity to

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[22] For more information on the Scientific Theory of Culture, see Malinowski, B. A Scientific Theory of Culture and Others Essays Chapel Hill, N. Carolina: The University of North Carolina Press, 1944.

support many wives (DEL PRIORE, 2005). Not only monogamy in marriage but also clerical celibacy was instituted through the Gregorian reforms, both regulations aiming at controlling the distribution of power and inheritance transmission in Western Christianity. Traditional marriage rituals were then substituted by official ceremonies conducted by a priest at an altar (*Ibidem*).

However, love was not the center of marriage then, and love was not one entity: there was carnal and platonic love, profane and sacred, or desire and love, as we would differentiate today (DEL PRIORE, 2005). Informed by stoicism, the Church claimed that the purpose of marriage was solely family and reproduction, and even love between husband and wife was considered sinful, as sexuality would become more than mere procreation. In contrast, today the Catholic Church accepts and even endorses love as moral and necessary in wedlock (*Ibidem*).

Love in marriage and passion outside of marriage was the distinction proposed by Jerome[23], in order to contain excessive desire. As Del Priore (2005, p. 75) declares, "the old and trivial blueprint of 'controlled love' in marriage and 'passionate love' outside of marriage, first conceived by stoicism, not as practice but as the rule of a moral code, was then reworked". Love out of wedlock was considered fornication and therefore different from *debitum*, the reciprocal obligation of sexual availability of the couple *(Ibidem)*. According to Paul[24], love could exist between husband and wife in the form of *diligite* and *subditae,* respectively; diligence and submission were prescribed as the foundations of love, which could be built with time. Contrasted with the woman in courtly love, objects of admiration and desire, from this perspective women were seen as inferior to their husbands.

In the Modern Age, the state became an increasingly intrusive presence in the private sphere, especially in terms of the regulation of sexuality and relationships: persecution of celibates, reinforced prescription of the authority of husbands and the submission of wives, criminalization of sexual acts – such as sodomy, homosexuality and sex positions deemed sinful – are examples of the pervasive power of regulation (DEL PRIORE, 2005). At the same time, Renaissance erotic literature flourished, and in it carnal pleasure was celebrated. In the words of Del Priore (2005, p.81, my translation), "both regulation and deregulation cohabited in practices and representations" at the time.

In the eighteenth-century Europe, Rousseau's values of innocence and virtue, and Goethe's representations, inspired by medieval and courtly mythologies, linked sexuality to suffering and punishment (DEL PRIORE, 2005). Similarly, medical discourses considered lust a physiological dysfunction, in which the heart – to this day an organ associated with love – would produce too

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[23] Priest and theologian known for his teachings on Christian moral life (DEL PRIORE, 2005).
[24] In the Epistle of Paul to the Colossians, Holy Bible.

much heat. The eyes were also seen as susceptible, as through them fascination could penetrate the body and infect the blood (*Ibidem*).

Values associated with sex, love and marriage as discussed so far varied and shifted over time, as did practices, discourses and regulations in relation to these issues. However, some of these values still inform discourses on love, desire, sexuality and relationships in contemporary societies. Therefore in the next paragraphs more recent events and perspectives regarding such subjects are presented, especially in relation to criticism of and alternatives to monogamy.

In the second half of the twentieth century, the sexual revolution (1960-1970) is characterized by a period of sexual experimentation and freedom, especially for women as a consequence of the popularization of the contraceptive pill (DEL PRIORE, 2005). Sex, drugs and rock n' roll were the motto of a young generation that included free love in their practices and belief system.

The contemporary imagination of the traditional family in the twenty-first century United States of America is discussed by Patricia Hill-Collins (2000). That idealized traditional family "should consist of heterosexual, racially homogeneous couples who produce their own biological children. Such families should have a specific authority structure, namely, a father-head earning an adequate family wage, a stay-at-home wife and mother, and children" (p. 47). This family is a private sphere, separated and differentiated from the "outside", public sphere. It is assumed that there is a division between work and family, and a fixed sexual division of labor: women work at home and men work in the public sphere. However, as previously discussed, there are no "natural" or human conditions and necessities which are directly and automatically translated into culture (DAMATTA, 1997). The institution of family "is organized not around a biological core, but a state sanctioned, heterosexual marriage that confers legitimacy not only on the family structure itself but on children born in this family" (COLLINS, 2000). It is important to highlight that the main discussion in Collins's text is the configuration of African-American family, which in general does not correspond to the imagined traditional family in that context. Likewise, we could argue that the idealized traditional family excludes all other living arrangements, configurations of affection and bonding that do not conform to the nuclear, heterosexual and cisgender, monogamous, hierarchical family based upon blood ties.

In a discussion of contemporary discourses on Brazilian sexuality, Souza (2020) observes that in recent years evangelical individuals have engaged with the themes of "family, marriage, fidelity, opposition to homosexuality, sex and pregnancy during adolescence" (p. 353, my translation) in the political arena. Such discussions frequently dispute scientific knowledge, relying instead on Judeo-Christian morality to provide arguments for the presentation of regulatory

measures (*Ibidem*). Fidelity, for example, is discursively linked to health, as "the woman should renounce sexual freedom and integrate the order of discourse which prescribes her as a subject destined to marriage with a man, and only with him should she have sexual relations" (SOUSA, 2020, p. 348, my translation). In the bill PL nº 6.583/2013 proposed by Anderson Ferreira (PL party, Pernambuco) in 2013, family is defined as follows: "for the purposes of this Law, a family entity is defined as the social nucleus formed from the union between **a man** and **a woman**, by means of marriage or stable union, or even by a community formed by any of the parents and their descendants"." (SOUZA, 2020, p. 1, emphasis from the author, my translation). Family is here presented in accordance to categories of religious discourse – from which same sex relations are excluded –, illustrating the incursion of religious values in a supposedly secular civil and political sphere (Sousa, 2020).

Although strongly connected and usually used as synonyms, marriage and monogamy are separate concepts. The first refers to either the ritual or celebration of a union between two or more people, the second refers to the regulation of marriage as exclusively dyadic, that is, the obligation of being married to one person at a time. The concept of infidelity then is a consequence of the expectation of sexual exclusivity in monogamous relationships, which generally encompasses, as previously discussed, marriage as an institution regulated by the state. This is what Schippers (2016) calls mononormativity: institutionalized dyadic coupling, which is "a central feature of sexual normalcy in terms of heteronormativity, homonormativity, and the politics of respectability" (p. 10). However, the expectation of sexual exclusivity is not unique to marriage: in relationships such as dating, which are less regulated by laws, there is the presumption of such an arrangement. Compulsory monogamy is then the "normalization and strict enforcement of dyadic sex as the only legitimate kind of sexual interaction (SCHIPPERS, 2016, p. 34), which renders all other sexual interactions and relationship arrangements as invalid, immoral or immature:

> The discursive conflation of monogamy with a "real" or "serious" relationship and finding "the one and only" as the brass ring of relationship satisfaction situate monogamy as romantic (Barker 2013; Robinson 1997), psychologically healthy and satisfying (Conley *et al*. 2013), and something worth "working" for and toward (Kipnis 2003). For most people, there is an assumption that their relationships are or will eventually become monogamous without ever having a discussion with prospective or existing partners about monogamy. […] The idea that "hook up" culture is a phase from which young people mature and that all adults eventually "settle down" into "real" relationships dismisses non-monogamy as immature and transitional (SCHIPPERS, 2016, p. 13).

The regulations that concern models of relationships are not limited to discursive, prescriptive morality. Laws and policies prohibit polygamy and render other non-monogamous arrangements unintelligible, which "have huge consequences in terms of child custody, insurance, participation in health care decisions, hospital or prison visitation, inheritance" (SCHIPPERS, 2016, p. 13), among other disadvantages. The privileges of mononormativity are not exclusive to heterosexual couples, as monogamous homosexual couples also benefit from it when such relationships are valid before the state (*Ibidem*).

Criticism of and alternatives to monogamy have been discussed by anarchists such as Emma Goldman (1969), Diana Sibaja (2008), and Diana Neri Arriaga (2009). Goldman (1969) wrote extensively on marriage and love, criticizing the conflation of the terms and highlighting the impact of marriage for women, especially as an institution that restricts their sexual freedom and implicates unpaid domestic labor. Following the concept of free love as discussed by Goldman, Sibaja (2008) focuses on the critique of monogamy and marriage as backbones of capitalism, as this model restricts creativity and pleasure in favor of state control. Arriaga (2009) reflects on polyamory as a reformulation of human relations which resists mere reproduction of oppressive systems, such as gender binary, romantic love and compulsory heterosexuality. From an intersectional perspective, Mimi Schippers (2016, p.4) sees poly sexualities as "an opportunity to reorient not just relationships, but also gender and race relations".

In Brazil, different authors such as Rodrigues *et al.* (2017), although approaching the subject from distinct political perspectives, criticize compulsory monogamy and present arguments in favor of consensual non-monogamies. More recently, the term political non-monogamy[25] was coined by Bispo *et al* (2020). It refers to a political stance on affect that is critical of any hierarchy between relationships, which includes friendships. Similarly to some anarchist perspectives, political non-monogamy sees hierarchies as limiting and detrimental to all other relationships, as they are

> indispensable constituents for the protection of the core, the couple. They exist to legitimize and officialize, as well as to classify the importance and powers that these relationships have. At the top we have the family nucleus, the couple and their children. Orbiting this relationship, on a level below, we have the close family members and also the friendly relationships. The distribution of power in this dynamic of hierarchies can be exemplified as the power to veto a friendship, a trip, a purchase. All in the idea of protection of that nucleus-couple (BISPO *et al,* 2020, my translation).

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[25] The term is originally in Portuguese as *não-monogamia política.* The translation to English was done by the author of this study.

Political non-monogamy is an intersectional perspective informed, among others, by decolonial feminist Maria Lugones (2014), who discusses hierarchical logic as "central to modern capitalist and colonial thought on race, gender and sexuality". Therefore, monogamy can be observed as a structure that organizes social and relational hierarchies from a colonial, capitalist racist, sexual and gender normative perspective. As pointed out by Vasallo (2019), monogamy is more than a practice: it is a compulsory system and a way of thinking which is characterized by the hierarchy of the nucleus – normally the couple –, the rules of inclusion and exclusion from that nucleus, and confrontation over its membership and exclusion. The author defines the nucleus of the couple as an identity which excludes the possibility of "having a relationship" (VASALLO, 2019, p.7). It is important to highlight, however, that in the monogamous system "the existence of a mistress does not mean the end of monogamy, it is rather that the person involved commits an offence against the legitimate relationship, which continues to be monogamous" (*Ibidem*). Therefore, not all relationships that involve more that the couple constitute non-monogamy. As pointed out by Bispo *et al* (2020)*,* even consensual arrangements such as open relationships and closed polyamorous relationships still maintain a hierarchical logic that aims at protecting the nucleus, independently of the number of people involved.

Finally, it is important to differentiate compulsory monogamy from monogamy as a system. The first is the "normalization and strict enforcement of dyadic sex as the only legitimate kind of sexual interaction" which ensues mononormativity (SCHIPPERS, 2016, p. 34), while the monogamous system categorizes, organizes and prioritizes relationships according to a reproductive nucleus that aims at guaranteeing filiation, as it is associated with a heterocentric sex-gender system (VASSALLO, 2019). Both concepts are related as they have to do with the maintenance of a hierarchy of identities which excludes "those elements considered exogenous to that privileged nucleus" (*ibid* p.7) and renders non-monogamous arrangements unintelligible.

3 DATA ANALYSIS

In the previous chapters, the information about the data and the description of the procedures for data gathering, and the tools for analysis – the approach of Critical Discourse Analysis and the theoretical framework of linguistic analysis of Systemic Functional Linguistics and Appraisal – were presented, as well as a review of the concepts of sex, gender and sexuality, along with a discussion on constructions of love, sex and monogamy. In this chapter I report the results of the textual analysis of the selected songs' lyrics, presenting the main findings based on the analysis of transitivity (HALLIDAY, 1994; HALLIDAY and MATTHIESSEN, 2004, 2014)

, as well as those produced by the appraisal system (Martin and White, 2005), with focus on Affect and Judgement meanings in the data.

Since this study follows a Systemic-functional view of language, the textual analysis was done clause by clause in order to understand how language was used to convey experiential meanings and interpersonal meanings of evaluation of social actors and relationships. For organizational purposes, this chapter is divided into two main sections: (3.1.) Transitivity Analysis and (3.2.) Appraisal Analysis. The first section presents the main findings and discussions on the data analyzed in terms of transitivity, followed by the analysis of the same data through the appraisal system, focused on affect and judgement in the second section. A final chapter presents the conclusions of the analysis of transitivity, affect and judgement, along with reflections on the limitations of the study.

3.1 TRANSITIVITY ANALYSIS

Although the analysis of transitivity in this study relies only on written text – that is, the lyrics rather than other musical elements – it is important to note that the lyrics become oral text when sung. In order to observe verse organization, as in song lyrics there is virtually no punctuation and rules about how words or other elements of sentence structure are normally combined to form grammatical sentences, the most probable syntactic structure was inferred from the written lyrics together with the performed song, which in some cases incurred in breaking down or uniting separate verses in order to form coherent clauses for analysis. Intonation was also taken into consideration in order to separate clauses. Repeated clauses were not considered in the transitivity analysis, except when sung by a different performer, which would change the perspective and possibly the meaning of said clause in that context.

The twenty four lyrics that comprise the selected data are organized into six groups according to their central thematic elements. This organization means to facilitate both the analysis and reading by sorting the data into orderly, reduced thematic sets. Such an organization does not mean that lyrics in different groups do not share themes or do not have similar narrative structure, for example; only that there was a central, more prevalent theme in each that fit into one category more than another. Therefore, there will be no distinction in the micro or macro analysis of the lyrics in these groups. As stated in the Introduction of this thesis, the same groups will then be observed in terms of affect and judgement, complementing the representational aspect of the analysis with the evaluation of represented people and their relationships in the texts.

Given the focus on certain thematic elements that were shared by the song lyrics, groups one to seven were established as shown in table 3:

Table 3 – Organization of data into thematic groups

Group - central theme	Song name(s)
1 - end of relationship	Largado Às Traças, Notificação Preferida, Amor Falso, Tudo OK, Bye Bye, Não Fala Não Pra Mim, Liberdade Provisória
2 - non-monogamous relationships	Ciumeira, Contatinho, Todo Mundo Vai Sofrer, Supera, Jenifer
3 - women as sexual beings	Sentadão, Só quer vrau, Ela É Do Tipo, Braba, Terremoto
4 - drugs and sex	Hoje Eu Vou Parar Na Gaiola, Surtada
5 - "true love"	O Bebê, Amor de Verdade
6 - beginning of relationship	Quem Me Dera, Atrasadinha, Cobaia

Source: the data of this study

In order to guide the micro analysis in terms of representation of social actors, the identification of represented human – or personified non-human – participants in the lyrics determined the selection of clauses for transitivity analysis. Therefore, clauses pertaining or referring to the social actors in the lyrics – such as those containing personal pronouns – were selected to comprise participants, processes and circumstances that are relevant to the objectives of this investigation. Each process type present in the lyrics of the six thematic groups is then exemplified and discussed in relation to the research questions proposed in Objectives and Research Questions.

The following graphic represents the percentage of each process type in the total data:

Figure 7 – Percentage of process types in total data.

Process types in data
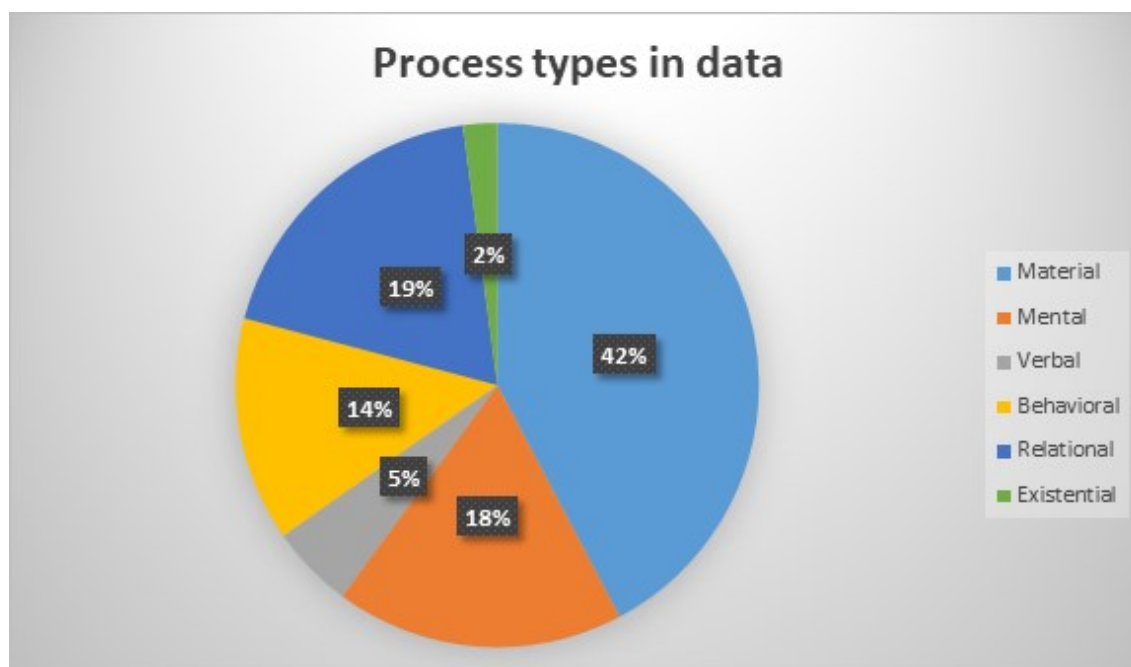
Material processes represent the majority of process types in the lyrics analyzed. They also figure as the most frequent type of process in each of the six thematic groups. This result implies that, in general, experiences are construed in these lyrics as processes of doing and happening (HALLIDAY and MATTHIESSEN, 2014), actions or events which have a concrete outcome on the material world. Material processes can serve as contextualization of events and actions, in which participants can play more active or passive roles – as Actor or Goal, for example. Relational and mental processes are the second and third most frequent process types across the total data, respectively. Relational processes mainly classify and identify participants in clauses, and are therefore important as they provide description, classification and establish relations between participants. Mental clauses are also central to answer the research questions of this study, as they represent thoughts, feelings, and perceptions attributed to participants and therefore can construe experiential meanings in relation to love, sex, and relationships. The higher frequency of material, relational and mental processes is expected, as according to both Eggins (2004) and Halliday and Matthiessen (2004), if compared to other types of process, these are usually the most predominant ones, especially in narratives. These quantitative results are also similar to those found by Macedo (2018) when she analyzed the narratives on gender of Cape Verdean researchers, which suggests that the lyrics in the present study can also be interpreted as narratives.

More detailed results and the discussion of each process type in relation to the research questions are presented in the next subsections, in which the findings are organized according to the six thematic groups discussed in the Introduction of this thesis.

3.1.1 Group 1 - end of relationship

Lyrics in group 1 deal with the description of events or expressions of feelings related to the end of romantic and/or sexual relationships, either before, during or after the break-up. They comprise themes such as overcoming the ex, provoking jealousy, drinking alcohol as a coping mechanism for sadness, and pleading for reconciliation. The chart below represents the number of occurrences of each process type in the lyrics in group 1:

Figure 8 – Percentage of process types in group 1.
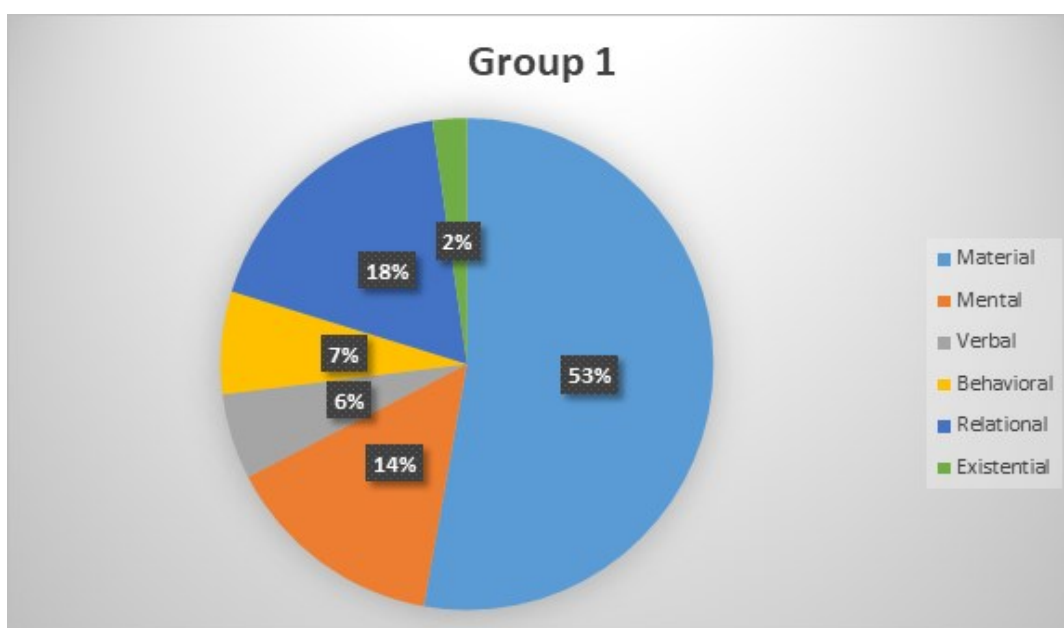
As mentioned previously, there is a prevalence of material, relational and mental processes in narratives, and the clauses analyzed in group 1 follow this pattern. Therefore, these process types are discussed first, and then followed by the other, least frequent ones.

The material processes in the lyrics of *Largado Às Traças* represent actions of happening and doing, in which they mostly concern feelings expressed as actions, as exemplified below:

Afogando	a saudade	num querosene[26]
Pr: Material	Pt: Goal	Circ.: Location

Example 3.1. *Largado Às Traças*

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[26] Translation: drowning this longing in some kerosene.

A falta de você	bebida	não ameniza[27]
Pt: Goal	Pt: Actor	Pr: Material

Example 3.2. *Largado Às Traças*

The first person in this narrative describes their feelings as nominalized Goals (*longing/absence*) which are affected by material processes (*drowning/relieve*), with alcoholic beverages as the Actor in both clauses. In the first clause, *kerosene* is an euphemism that presumably stands for strong alcoholic beverages. By using the term *relieve,* the absence of a partner is represented implicitly as pain or discomfort, which. Similarly, in *Não Fala Não Pra Mim,* an euphemism for alcohol is presented and its consumption implicated as a tentative solution to feelings of longing:

Beber	uns danones	pra ver se a vontade de te ver some de uma vez da minha cabeça[28]
Pr: Material Elliptical Actor	Pt: Goal	Circ.: Cause

Example 3.3. *Não Fala Não Pra Mim*

The (elliptical) Actor refers to alcoholic drinks as *danone*, a brand name that stands for yogurt, which is in turn an euphemism for alcohol. A circumstance of cause is presented, adding information as to the reason for such action. Like in *Largado Às Traças,* alcohol is presented as a possible solution to heartbreak. The following two clauses from *Não Fala Não Pra Mim* are sequential in the lyrics, and link a verbal process and a material process:

Não fala		não	pra	mim,	bebê[29]
Pr: Verbal		Pt: Verbiage		Pt: Receiver	

Example 3.4. *Não Fala Não Pra Mim*

se não	eu	morro	de beber[30]
	Pt: Actor	Pr: Material	Circ.:Cause

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[27] Translation: Your absence drinks do not relieve.

[28] Translation: [I] Drinking some danones to see if the urge to see you vanishes completely from my head

[29] Translation: Don't say no to me, baby

[30] Translation: or else I'll die from drinking

Example 3.5. *Não Fala Não Pra Mim*

In the two clauses above, a verbal process is followed by a material process. The verbal process (to say no) is presented as a condition for the material process (*die*) to happen. The title of the song itself could be translated to English as *Don't Say No To Me*, which emphasizes the importance or impact of this verbal process, as it can cause someone to – metaphorically or literally – die, according to the lyrical subject[31]/Actor in the second clause. The addition of the circumstance of cause (*from drinking*) to the process (*die*) is important, especially in the context of the lyrics in this group, which repeatedly allude to the consumption of alcohol as a coping mechanism for situations of heartbreak[32]. It is important to highlight, however, that the statement of examples 3.4 and 3.5 address the ex-partner and can be characterized as coercion, given the manipulative tactics used to regain control over the relationship.

Similarly to the clauses from *Largado às Traças,* a description of feelings as a noun is conveyed in *Notificação Preferida*, and *Liberdade Provisória* as the following examples demonstrate:

O nosso amor	calejou[33]
Pt: Goal	Pr: Material

Example 3.6. *Notificação Preferida*

O ciúme	não tava batendo, tava dando porrada[34]
Pt: Actor	Pr: Material

Example 3.7. *Liberdade Provisória*

In the first example, there is no Actor and the process refers to an event rather than an action performed. Love here is a nominalized feeling – described as mutual, not individual – that undergoes a process of hardening, commonly used to describe the consequence of repeated damage to living tissue. This can be interpreted as a metaphor for a relationship that "hardens" through repeated adversity, as opposed to receiving nourishment or repair. In the second clause, from

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[31] This is a term used to describe the voice (or the "I") in lyrical works such as poems or music lyrics; the lyrical subject can be associated or not with the author of a text.

[32] It is important to highlight that in Brazil expressions such as *beber pra esquecer* (drink to forget) and *dor de cotovelo* (elbow pain) are usually descriptions that associate drinking with suffering, mostly attributed to troublesome love relationships.

[33] Translation: Our love got calloused.

[34] Translation: Jealousy was not hitting, [it] was thrashing [me].

Liberdade Provisória, the ex-partner narrates the aftermath of the relationship, in which he sees the woman get more beautiful every day after the breakup. Jealousy is an Actor, a nominalized feeling that "punches" the man. The material processes *hitting* and *thrashing* produce polysemic meaning and lexical graduation of action. The polysemy of the verb *to hit* allows for its interpretation as referring to jealousy affecting the lyrical subject both physically and psychologically, even though the Goal of such an action is not present. These lexical items also metaphorically construct graduation of feeling through the resource of force, a detail that is further discussed in the subsection of Affect.

In *Notificação Preferida,* the heart is an Actor that represents, through a material process, the feeling of falling out of love as a consequence of prolonged, intense longing or absence of the loved one in bed. This absence is also constructed as a material process in which a second person, presumably a lover, is the Actor:

Na minha cama	cê	fez	tanta falta[35]
Circ: Location	Pt: Actor	Pr: Material	Pt: Range

Example 3.8. *Notificação Preferida*

que	o meu coração	te	expulsou[36]
	Pt: Actor	Pt: Goal	Pr: Material

Example 3.9. *Notificação Preferida*

In the clauses above, the feeling a conscious participant could express directly through a mental or relational process – as in *I feel sad* or *I am sad*, for example – is expressed indirectly, transformed into a metaphor and attributed to a non-conscious participant (*heart*), an organ that typically stands for love, a site of feeling – thus *heartbreak* and *heartache* among other similar expressions. This is a case of metonymy, a figure of speech in which a body part represents a related concept. The material action of the second clause (*expelled*) is indirectly attributed as a consequence of lack of sex, also referred to indirectly as a Circumstance of location (*bed*) that is linked to sexual relations. The reference to the lack of sex in the relationship is discussed by Del

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[35] Translation: In my bed you were so absent. In this translation the process becomes a relational one, as there is no direct translation to English that corresponds to the same idea of absence as the material process *fazer falta* in Portuguese.

[36] Translation: that my heart expelled you.

Priore (2005) as *debitum*, the reciprocal obligation of sexual availability of the couple which still informs the expectations of contemporary monogamous relationships.

Another example of the heart as metaphor for love is in the examples below, from the lyrics of *Amor Falso:*

entreguei	meu coração[37]
Pr: Material Elliptical Actor	Pt: Goal

Example 3.10. *Amor Falso*

e	você	machucou[38]
	Pt: Actor	Pr: Material

Example 3.11. *Amor Falso*

In the examples from *Amor Falso,* the Elliptical Actor in the first clause (*I*) hands out their heart – implicitly meaning trusting someone with their feelings – and as a consequence attribute their hurt feelings to an Actor, who is addressed in the second person (*you*). Similarly, in the example below, the same Actor is represented as performing an action that also refers to a nominalized feeling as a Goal:

Obrigado	por	demonstrar	esse amor falso[39]
		Pr: Material Elliptical Actor	Pt: Goal

Example 3.12. *Amor Falso*

In this clause, "fake love" is a Goal that stands for the actions performed by the elliptical Actor. Throughout the lyrics the expression "fake love" is repeatedly mentioned, but no details are provided in order to characterize this love as fake, nor what would characterize true love. What can be inferred from the term, however, is that there is an expectation of a duality true/false, which are good and bad categories of love, respectively. It is important to highlight that there is no gender identification of either represented partner or lyrical subject in the lyrics of *Amor Falso.*

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[37] Translation: [I] gave [you] my heart.
[38] Translation: and you hurt [it].
[39] Translation: Thank you for demonstrating this fake love.

In all of the examples presented so far, feelings are expressed as events and actions, which construes them as "facts" instead of perceptions, sensations or Attributes, for example, in mental or relational processes, respectively. They also represent feelings through nominalizations (*your absence, urge to see you, our love*) and/or through material processes (*gave*, *hurt*, *expelled*). In the clause below, from *Tudo OK,* feelings are presented as a circumstance of a material process realized by an Elliptical Actor, who is addressed in the imperative:

Brota	no bailão	pro desespero do seu ex[40]
Pr: Material Elliptical Actor	Circ.: Location (spatial)	Circ.: Cause

Example 3.13. *Tudo OK*

The unidentified voice in this clause advises a second person, the Actor, to go to a party in order to cause a strong negative reaction (*despair*) in their ex, who is presumably in that space. Similarly, a material process in the clause below, from *Bye Bye*, refers to a second person as an Actor that impacts negatively on their partner:

Cê	tá brincando	com	quem só quis te amar[41]
Pt: Actor	Pr: Material		Pt: Goal

Example 3.14. *Bye Bye*

This clause construes negative continuous actions (playing) indirectly, as the verb *to play* is context-dependent and not necessarily associated with cruelty – as opposed to *hurt* in example 3.11. The negative meaning in this clause comes from the Goal, which is represented as a morally superior participant, as *playing* is contrasted with the implicitly serious nature of the Goal, who *just wanted to love*. This clause is further discussed in the appraisal subsection, as it expresses judgement.

By attributing material processes to Actors, clauses such as *you're playing with who just wanted to love you*, *you hurt [my heart]* and *brota no bailão pro desespero do seu ex* construe negative impactful actions performed by Actors in the context of breakups. This finding is

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[40] Translation: Show up in the party to your ex's despair. Here the term party is used in general, when in Portuguese *bailão* is an informal word that normally refers to Brazilian *funk* parties.
[41] Translation: You're playing with who just wanted to love you.

significant to analyze how representations of experiences of breaking up have common characteristics. As the research questions of this study concern values associated with sexual/love relationships, the representation of mostly negative experiences through material processes, that is, as concrete actions and events is relevant to the discussion of such values.

If material clauses construct experiential meanings as concrete actions and events, identifying and attributive relational processes contribute to the classification, identification and establishment of relationships between participants in the clauses. Most relational processes in the lyrics of group 1 refer to either a first person that describes the events or a second person who is or was part of the affective relationship represented in each song's lyrics. In the two examples below, from *Largado Às Traças,* a material clause is followed by a relational attributive clause, the latter expressing an ongoing negative experience as an Attribute:

Enquanto	cê	não volta
Circ: Location (temporal)	Pt: Actor	Pr: Material

Example 3.15. *Largado Às Traças*

Eu	tô	largado às traças[42]
Pt: Carrier	Pr: Relational	Pt: Attribute

Example 3.16. *Largado Às Traças*

In this example the Attribute construes a characteristic of the Carrier, who expresses the experience of being/feeling abandoned as a negative ongoing state ('tossed to the bookworms') that has no doer in the clause itself, differently from most material processes discussed so far. In the example below, from *Notificação Preferida,* a relational process identifies the former partner in relation to communication technologies:

Foi, mas não é mais	a minha notificação preferida[43]
Pr: Relational	Pt: Value Elliptical Token

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[42] Translation: I am tossed aside. The Portuguese expression *largado às traças* literally translates to *ditched* or *abandoned to the silverfish*, meaning someone that is neglected like an old book that is being eaten by bookworms.

[43] Translation: [You] were, but [you] are not my favorite notification anymore.

Example 3.17. *Notificação Preferida*

The ex-partner (Elliptical Token) is identified and their Value associated with the experience of receiving a notification – presumably from an application on a smartphone – able to cause a positive response. In the example, this response is hierarchically represented, as an indication of contact from a specific person which is labeled as *favorite,* and therefore more important or anticipated in relation to other notifications. Such hierarchies are part of what Bispo *et al* (2020), Vasallo (2019) and Schippers (2016) discuss in relation to the monogamous system, in which there is a centrality of couple/nucleus in relation to other affective relationships. In this clause, the verb *to be* in the simple past (*were*) and simple present (*[you] are not*) indicate a contrast between the identities assigned to a person before and after that relationship is over, as a hierarchical configuration that changes within the monogamous system.

Differently from the dismissive tone of the previous example from *Notificação Preferida,* in the relational clause below, from *Liberdade Provisória,* the lyrical subject identifies himself in relation to the ex-partner:

Sou	preso da sua vida[44]
Pr: Relational Elliptical Token	Pt: Value

Example 3.18. *Liberdade Provisória*

By using a metaphor from the penal system – the title of the song itself is another penal metaphor[45] – the lyrics from *Liberdade Provisória*, as exemplified by the relational clause above, refer to a relationship as an institution in which a participant defines himself as a prisoner. Besides the institutionalized aspect of relationships, the monogamous system centralizes couples as a nucleus and outside of it "we are incomplete; the rupture of that nucleus is a failure" (VASALLO, 2019, p. 7). If on the one hand not being in a relationship means freedom, on the other hand being in a relationship can also be considered a trap; in Western culture examples of this seemingly paradoxical logic abound[46]. The cultural expectations of couple formation, especially

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[44] Translation: I am captive to your life.

[45] *Liberdade provisória* refers to the right of an accusee to freely transit while responding to charges, as prescribed in the Brazilian Penal Code. Source available at https://presrepublica.jusbrasil.com.br/legislacao/91614/codigo-penal-decreto-lei-2848-40

[46] The idiom "the old ball and chain", for example, used to refer to someone's – usually woman-identified – partner, and wedding cake toppers of questionable taste that represent a groom being dragged by their bride are common allusions to being forced into situations of restricted freedom.

heteronormative monogamous coupledom, metaphorically come apart at the seams and expose its contradictions and discontents through discourse.

Another example of a relational clause that refers to the aftermath of a breakup is presented below. The clause is from the lyrics of *Tudo OK,* in which a first person addresses a woman in relation to her ex-partner. All the other lyrics in this group have a first person "narrator" who addresses a second person directly. It is then important to highlight that the lyrical subject in the lyrics of *Tudo OK* is not identifiable as either people in the represented relationship.

Uma bebê dessas,	nunca mais	ele	vai ter[47]
Pt:Attribute	Circ.:Location (temporal)	Pt: Carrier	Pr: Relational

Example 3.19. *Tudo OK*

In the example above, the relational process indicates a relation of possession between a woman and a man, in which the first is an Attribute and the latter a Carrier, in this case by demonstrating her superior "value" as a partner. This clause seems to indirectly elicit regret from the the end of the relationship, as it indicates the woman/Attribute is someone incomparable that the man/Carrier will never have again. Given the narrative context of the lyrics, in which, as exemplified with the clause "Show up at the party to your ex's despair", the lyrics of this song are focused on negative reactions the woman can get from the man, as demonstrated by the material and relational clauses discussed in these two examples. This can be interpreted as an attempt at developing a connection with the listener, who might relate to this situation in their own affective life.

A different perspective is presented in the lyrics of *Bye Bye,* in which a breakup is imminent and a partner is negatively identified through a relational process:

Você	não tá valendo	um real[48]
Pt: Token	Pr: Relational	Pt: Value

Example 3.20. *Bye Bye*

In this example the Token corresponds to the parner, who is identified through a Value that relates to currency, the Brazilian *real.* Here the metaphorical value of a person is compared to a

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[47] Translation: A baby like this, he'll never have again.
[48] Translation: You're not worth one *real*.

financial value, and a low one at that, as one *real* was the lowest value denomination banknote until it was discontinued. Here a direct influence of the capitalist logic over affective hierarchies can be observed, as pointed out by Lugones (2014) and expanded by Jaeger *et al* in relation to the monogamous logic, as this metaphor is only possible within a system that is organized according to a colonial logic that includes oppressive forces of capitalist exploitation and heterosexuality over the lives of women[49]. Such an identification goes beyond the locus of the couple, as the sources of such values are linked to other complex spheres of human social life.

The next two examples are sequential clauses also from *Bye Bye,* in which the lyrical subject describes his behavior and feelings in relation to the conflicts in the relationship:

Eu	tô chorando[50]
Pt: Behaver	Pr: Behavioral

Example 3.21. *Bye Bye*

mas	vou superar[51]
	Pr: Material Elliptical Actor

Example 3.22. *Bye Bye*

In these clauses a behavioral and mental process establish a present behavior and a future action that contrasts that behavior. Differently from most processes in this thematic group, in *Bye Bye* feelings are not nominalized. However, as exemplified in the behavioral process above, a feeling of unhappiness in relation to the breakup is expressed indirectly. The behavioral clause is followed by a material clause that indicates action (to get over it[52]) and which contains an assertion of a different, future – although also implicitly established – attitude towards the present situation. In the context of the lyrics in this group, the representation of a breakup in *Bye Bye* is also different as it forecasts the future, instead of being limited to the present. This can be considered a departure from representations such as those in *Largado Às Traças* and *Não Fala Não Pra Mim,* in which

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[49] Lugones (2014)

[50] Translation: [I] am crying

[51] Translation: but [I] will get over [it]

[52] The material process *superar* (get over it) is used in similar contexts in *Notificação Preferida, Bye Bye* and *Supera,* in group 2. In these lyrics the end of the relationship and/or the feeling of love are as things one should overcome.

the verbs are mostly in the present tense and the lyrical subject expresses helplessness and the expectation of reconciliation.

In *Liberdade Provisória,* instead of a plea – as presented in *Largado Às Traças* and *Não Fala Não Pra Mim* –, an imperative is posed to the ex-partner:

Vai ter	que	me	aceitar	de volta[53]
		Pt: Phenomenon	Pr: Mental Elliptical Senser	Circ.: Manner

Example 3.23. *Liberdade Provisória*

The clause above contains a mental process in which an elliptical Senser – the ex-partner, a woman –, is pressed into accepting her ex back. In the context of the song's lyrics, the lyrical subject himself states that he was the one who ended the relationship, and only wanted to get back because the woman had moved on[54] and started having contact with other people. In this context, the hierarchical nature of the relationship is reiterated within the monogamous system, as the woman only started having other affective relationships once the couple/nucleus was dissolved, and the man only wanted her back after seeing she was able to establish or maintain other affective relationships. By choosing a mental process that pertains to a participant other than himself, the lyrical subject organizes the experience as a psychological demand in which he is the Phenomenon that should be accepted. Such an invasive and coercive statement can be linked to violent discourses and practices in Brazil, particularly to cases of violence against women committed by ex-partners[55]. In *Liberdade Provisória,* it is implied in the discursive perspective of the lyrical subject that the dissolution of the relationship is not necessarily a choice that both partners have. From the perspective of the lyrical subject the maintenance of power over this relationship and his partner takes precedence not only within the monogamous system – as it is represented as more important than all other affective relationships the woman has –, but also within this particular

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[53] Translation: [You] will have to take me back. In Portuguese, the verb *aceitar* means *to accept*, which is a mental process.

[54] The lyrical subject states: *eu segui a minha vida/até ela começar a seguir a dela,* which means *I moved on/ until she started to move on.*

[55] An infamous example is the femicide of Eloá Pimentel. Globo reported the case as follows: "*Lindemberg Alves Fernandes, de 22 anos, inconformado com o fim do relacionamento, invadiu o apartamento da ex-namorada Eloá Cristina Pimentel, onde a jovem estudava na companhia de três amigos*". Available at https://memoriaglobo.globo.com/jornalismo/coberturas/caso-eloa/.

relationship as the man/lyrical subject decides whether he wants to break up or make up, in detriment of the other party's autonomy.

3.1.2 Group 2 - non-monogamous relationships?

The lyrics in this group have to do with descriptions of relationships that involve more people than the dyadic couple or nucleus, whether such arrangements are consensual or not. They are stories of infidelity, "booty calls", and online dating. The figure below organizes the percentage of each process type in the lyrics in group 2:

Figure 9 - Percentage of process types in group 2.
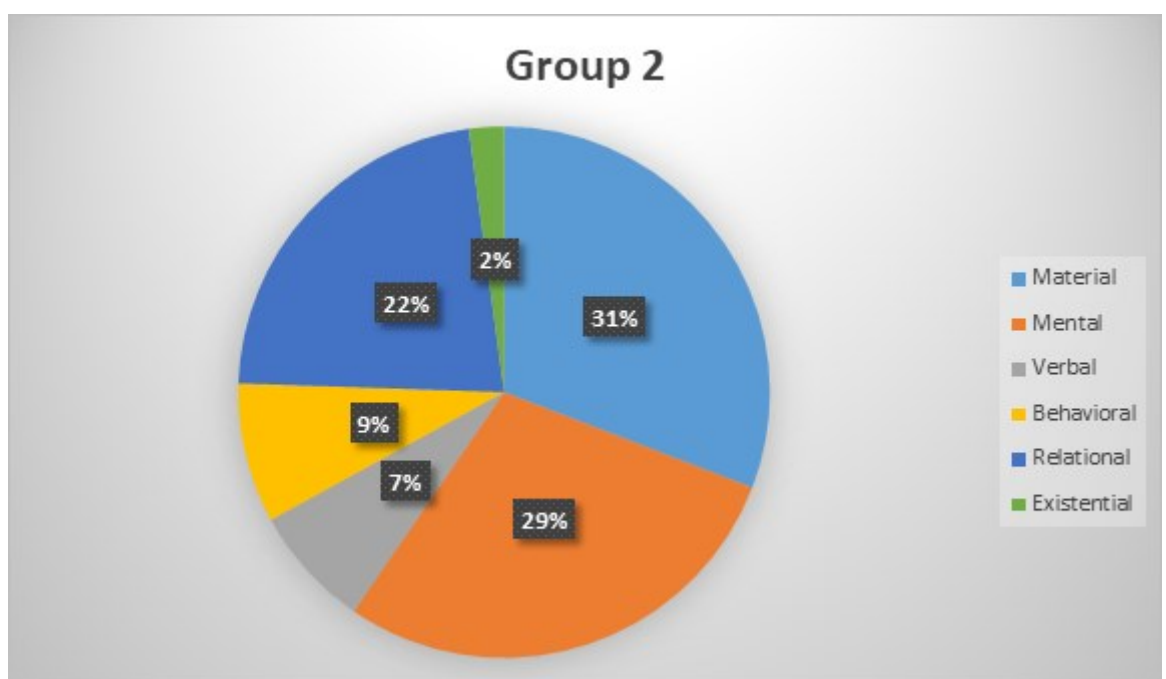
The percentages of material and mental clauses in this group's lyrics are similar: 31 and 29 percent, respectively. This proportion is unique to the data in this group, as in all others material processes range from 40 to 50 percent of process types. This group also contains the highest percentage of mental and relational processes of the six thematic groups. This finding indicates that in general in these lyrics, there is a higher frequency of descriptions, classifications, identifications, and expressions of emotion, thought and other internal experiences.

The lyrics of *Todo Mundo Vai Sofrer* contain mostly mental processes – 12 out of a total of 14 processes – that express feelings in relation to an unrequited love. In the two consecutive mental clauses below, from *Todo Mundo Vai Sofrer,* the lyrical subject compares their need for beer to their need for a person:

E	eu	preciso	da cerveja[56]
	Pt: Senser	Pr: Mental	Pt: Phenomenon

Example 3.24. *Todo Mundo Vai Sofrer*

Igual	eu	preciso	dele	na minha vida[57]
	Pt: Senser	Pr: Mental	Pt: Phenomenon	Circ.: Location

Example 3.25. *Todo Mundo Vai Sofrer*

      The choice of beer and a lover (*him*) as Phenomena in these clauses represent internal experiences which connect drinking and longing. When compared to references to alcohol in *Não Fala Não Pra Mim* and *Largado às Traças,* in which drinking is represented as a material process, the difference here is between the action of drinking and the need for alcohol. The verb *to need*, a mental process, is used to convey the idea of both *beer* and *him* as requirements for the Senser in these clauses. In this sense, such discursive references to alcohol consumption can be considered more unambiguous as they imply that alcohol can be seen as a necessity; that a lover can be a necessity; and that in the absence of the lover in the life of the lyrical subject, drinking is available. Taking into consideration that so far the experiential choices to depict alcohol consumption do it in association with negative feelings and situations, specifically those regarding affective relationships, it is important, on the one hand, to recognize the potential influence of such discourses in social life; on the other hand, the discourses themselves can be a source from which to critically examine certain values from our society as demonstrated in these popular songs's lyrics.

      The three consecutive mental clauses below, also from *Todo Mundo Vai Sofrer,* communicate the intentions of the lyrical subject in relation to potential future partners:

Se	por ele	eu	sofro	sem pausa[58]
	Circ.: Cause	Pt: Senser	Pr: Mental	Circ.:Manner

Example 3.26. *Todo Mundo Vai Sofrer*

quem	quiser		me	amar[59]

---

[56] Translation: And I need beer
[57] Translation: Like I need him in my life.
[58] Translation: If for him I suffer nonstop
[59] Translation: Whomever wants to love me

Pt: Senser	Pr: Mental		Pt: Phenomenon	Pr: Mental

Example 3.27. *Todo Mundo Vai Sofrer*

também	vai sofrer	nessa bagaça[60]
	Pr: Mental	Circ.: Location

Example 3.28. *Todo Mundo Vai Sofrer*

The lyrical subject implicitly represents themselves as emotionally unavailable to other potential partners and takes their present suffering as a motive to cause suffering to others, deliberately contemplating a cycle of adverse affective relations. The title of the song itself means *everybody is going to suffer,* a clear statement of the main message of the song, which centers on negative feelings that conflate love with suffering. If the reason for suffering in *Todo Mundo Vai Sofrer* is unreciprocated love, in *Ciumeira* jealousy is the central theme, as the lyrics narrate a story of infidelity from the perspective of the "mistress":

Coração	não tá mais aceitando	só metade do seu: te amo[61]
Pt: Senser	Pr: Mental	Pt: Phenomenon

Example 3.29. *Ciumeira*

In the mental clause above, the lyrical subject makes use of a metonymy – in this case the heart representing the whole person – to describe an internal sensation in relation to their position in the relationship. The mental process indicates a refusal of the current arrangement, expressed through the Phenomenon *only half of your 'I love you'.* By representing the verbalized expression of love as an experience that can be divided in half and not shared, the lyrical subject reinforces a mononormative view of love and values of the monogamous system which, although seemingly shaken by the "mistress", remains intact. As pointed by Vasallo (2019, p.7), "the existence of a mistress does not mean the end of monogamy, it is rather that the person involved commits an offence against the legitimate relationship, which continues to be monogamous". Therefore, and even more interestingly because the lyrical subject is the "mistress", the feeling of jealousy and a desire for reaching the "legitimate" relationship status – that is, the inclusion in the monogamous

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[60] Translation: will also suffer in this mess. In Portuguese the word *bagaça* is a slang that refers to something that has no name, similar to *thingy* in English. Depending on the context, it can be used as an expletive and euphemism for a thing or situation that is perceived negatively.

[61] Translation: [My] heart is not accepting only half of your 'I love you' anymore

nucleus – are represented. This hierarchy is more explicit in the relational clause below, also from
Ciumeira:

A verdade	é	que	amante não quer ser amante[62]
Token	Pr: Relational		Value

Example 3.30. *Ciumeira*

In the example above, *the truth* is identified as the Value *mistresses don't want to be
mistresses*, in a clause that defines the role of a mistress/lover as undesirable. By stating that this
is the truth, and generalizing it as true to any lover, the lyrical subject reinforces the prestige of a
supposedly legitimate nucleus and denies the possibility of enjoying one's condition as a lover. A
contextual justification for the change in the lyrical subject's acceptance of this position is
provided in the two sequential clauses below:

Mas	era	só cama[63],
	Pr: Relational Elliptical Token	Pt: Value

Example 3.31. *Ciumeira*

não tinha	amor[64]
Pr: Existential	Pt: Existent

Example 3.32. *Ciumeira*

In the first clause a relational process identifies the relationship through the Value *only sex*,
followed by an existential clause that denies the existence of love in the beginning of that
relationship. The verbs in both clauses are in the past, indicating that such a condition has changed.
It is possible to observe that in the relational clause, *only sex* is complemented by the existential
clause *there was no love*, thus representing love and sex as separate spheres of life. As love
becomes part of the equation, however, the relationship acquires a new meaning for the lyrical
subject, who now rejects the inferior status of a mistress, which is implied as a position for those
who provide "only sex". Therefore, what the discourse in these lyrics suggest is that jealousy

---

[62] Translation: The truth is that lovers don't want to be lovers
[63] Translation: But [it] was only sex. In the Portuguese lyrics the word *cama* (bed) is used as an euphemism
for sex.
[64] Translation: there was no love

comes not from the lack of sexual exclusivity – an inherently condition for someone to take the role of a lover –, but from the feeling of love, which in this case is associated with the wish for sexual exclusivity. The dichotomies which enable the hyerarchies legitimate/illegitimate relationship are associated to the values of sex/love in the monogamous system, which, as previously discussed, allows for the existence of mistresses, but not for the dissolution of the nucleus or for the inclusion of other lovers in it. Furthermore, love is associated with sexual exclusivity, while loveless sex does not ensue repudiation of other sexual relationships. The separation of love into dichotomous entities, carnal and platonic, profane and sacred, or desire and love (DEL PRIORE, 2005) can be recognized in the discourse of *Ciumeira.*

In the lyrics to *Contatinho*[65]*, a "booty call" is the setting of a sexual relationship, in which two lyrical subjects – a man and a woman – reflect and address each other in turns. The two sequential clauses below are from the man:

Deve	tá	ocupadinha[66]
	Pr: Relational Elliptical Carrier	Pt: Attribute

Example 3.33. *Contatinho*

Tudo bem,	tá	com outro contatinho[67]
	Pr: Relational Elliptical Carrier	Pt: Attribute

Example 3.34. *Contatinho*

The first clause contains an attributive relational process, in which the man infers that his contact did not accept his call because she is busy, and in the second clause an attributive possessive process associates this unavailability to another sexual encounter that is taking place, with the "other booty call" as an Attribute. Given this context, it is possible to critically analyze the choices in constructing this clause as an assertion that gives no way to other possibilities. The logic of this discourse is that if a sexual contact/booty call is not available, they must be with

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[65] The term *contatinho* is a noun that refers to a contact one has for casual sexual encounters, very similar to the definition of booty call.

[66] Translation: [She] must be busy. In Portuguese adjectives are gendered, so the word *ocupadinha,* which means *busy,* is marked as relating to people identified as women. Also the term *ocupadinha* is diminutive, which in this context can express a certain tone of provocation or mockery given the reason why she is unavailable.

[67] Translation: It's okay, [she] is with another booty call.

another sexual partner. This reductive perspective indirectly dehumanizes the contact as it characterizes them exclusively as a sexual being, who is not perceived as someone that might have different reasons for not being sexually available. Besides reducing the partner to their sexual role, this reasoning centralizes affective-sexual interactions, prioritizing such relations over other relationships and activities. An idea of control is also implicit, as the lyrical subjects state their consciousness of what the partner is doing at all times.

As previously stated, the lyrical subjects take turns in addressing each other in the second person and/or describe the situation by referring to the partner as a third person (*he/she*). When the woman refers to the same situation – when she calls and the man doesn't answer – a different meaning is expressed:

Deve	tá	ocupadinho[68]
	Pr: Relational Elliptical Carrier	Pt: Attribute

Example 3.35. *Contatinho*

Tudo bem,	tô	com outro contatinho[69]
	Pr: Relational Elliptical Carrier	Pt: Attribute

Example 3.36. *Contatinho*

The lyrical subject here repeats the same message structure from the previous two examples, but with different information conveyed in the main verb/process: instead of assuming what the contact is doing by referring to him through a relational process (*is*), she presents her own condition at the moment (*am*). A dispute for power is then established, in which she seems to hold bargaining power in the relationship. It can be inferred that by stating that she has another sexual contact available, she does not need him and is not troubled by his unavailability. This dispute is further indicated in the two examples below, the first from the man and the second from the woman, when they refer to their respective list of contacts:

Tô	com mina	De A a Z[70]

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[68] Translation: [He] must be busy.

[69] Translation: It's okay, I am with another booty call.

[70] Translation: I have girls from A to Z

Pr: Relational Elliptical Carrier	Pt: Attribute	Circ.: Extent

Example 3.37. *Contatinho*

Eu	tô	com boy	de A a Z[71]
Pt: Carrier	Pr: Relational	Pt: Attribute	Circ.: Extent

Example 3.38. *Contatinho*

These attributive possessive relational processes have similar structures, as in the previous examples (3.35 and 3.36), and express a relation between Carrier/possessor and Attribute/possessed, in which the Attributes are differentiated only by their gender (*girls/boys*). Besides stating seemingly heterosexual preferences, these clauses express a competition in the field of "casual"sexual relations, in which both adhere to similar rules of no expectations of sexual exclusivity, but at the same time express their discontent in relation to their partner's unavailability by stating that they are replaceable. Discursively, these messages indicate a reaffirmation of the emotional detachment of both lyrical subjects, as if competing to check who is least vulnerable in this relationship. The sexual and casual nature of the relationship is once more asserted in the clauses below, also from the man and woman, respectively:

Tu	foi sentar	em outro lugar[72]
Pt: Behaver	Pr: Behavioral	Circ.: Location

Example 3.39. *Contatinho*

Eu	vou sentar	em outro lugar[73]
Pt: Behaver	Pr: Behavioral	Circ.: Location

Example 3.40. *Contatinho*

By assuming similar stances from the previous clauses, in which one lyrical subject states and the other confirms, the man and the woman represent the sexual act through an euphemized behavioral process (to sit). In these clauses the man addresses the woman in the second person and

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[71] Translation: I have boys from A to Z

[72] Translation: [You] went to sit in another place. This translation does not express the meaning of *sentar*, which is an euphemism frequently used in *funk* to refer to penetrative, more specifically PIV (penis-in-vagina) sexual acts in which the one being penetrated performs the "sitting".

[73] Translation: I went to sit in another place.

the woman refers to herself in first person, which indicates an acknowledgment of consent for the sexual non-exclusivity of the relationship. However, given the context provided in the lyrics, compliance is not incompatible with jealousy and competition, which is implied by the dispute over the number and variety of other contacts each partner has. Similarly to the discourse in *Ciumeira,* the acceptance of a relationship that is not considered steady within the monogamous system – as there is no established nucleus – in *Contatinho* is also represented as contentious.

A "casual" relationship is also the central theme in the lyrics of *Supera*, in which the lyrical subject addresses an interlocutor – both identified as women – and refers to the interlocutor's contact as a man. In the two material clauses below, the lyrical subject refers to the actions of the man:

Se	não pegar	ninguém	da lista[74]
	Pr: Material Elliptical Actor	Pt: Goal	Circ.: Location

Example 3.41. *Supera*

liga	pra você[75]
Pr: Material Elliptical Actor	Pt: Goal

Example 3.42. *Supera*

The lyrical subject addresses the interlocutor in order to highlight the actions performed by the man/Actor in relation to two different Goals: *anyone* and *you*. The first clause introduces a situation or condition that must exist before something else happens, which is the material process in the second clause. Therefore, by describing the inability to perform the action in the first clause (*hook up*) as a condition for the action of the second clause (*call*) to happen, the lyrical subject suggests the woman/Goal in the second clause is undervalued in relation to the other contacts the man has. Similarly to what was discussed in relation to *Contatinho*, the list of contacts in *Supera* is mentioned as a threat even in a casual relationship, in an insinuation of competition between potential partners for a "stable", monogamous relationship. This representation also suggests a passive role for the woman, as it is implied that the man is the one who takes the lead to contact her.

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[74] Translation: If [he] can't hook up with anyone from the list
[75] Translation: [He] calls you

The clauses below, also from *Supera,* contain relational processes which identify the different definitions of what this relationship means for each partner, also according to the lyrical subject:

Pra	você	isso	é	amor[76]
		Pt: Token	Pr: Relational	Pt: Value

Example 3.43. *Supera*

Mas pra	ele	isso	não passa de	um plano B[77]
		Pt: Token	Pr: Relational	Pt: Value

Example 3.44. *Supera*

By stating that for the woman the relationship (*it*) is defined by the Value *love* and for the man *it* is "nothing more than a plan B", the lyrical subject denotes a hierarchy that correlates love with predilection, and being someone's "plan B" an exclusion from a privileged status. Similarly to what was pointed out in *Notificação Preferida* in relation to the favored position of the nucleus within the monogamous system, in *Supera* being underrated is also represented as a negative position. However, in the latter case, the "contenders" are an "A-Z list" of other contacts, who will not necessarily achieve the status of member of a monogamous nucleus. Therefore, by declaring that for the man the Value of the relationship with the interlocutor is a "plan B", the lyrical subject is further demonstrating how low in the relationship hierarchy the woman is. In the next example, the lyrical subject asks for the woman's word that she is going to refuse the man's next solicitation:

Promete	pra mim		que	dessa vez	você	vai falar	não[78]
Pr: Verbal	Pt: Receiver			Circ.: Location (temporal)	Pt: Sayer	Pr: Verbal	Pt: Verbiage

Example 3.45. *Supera*

In this example, a verbal process (*promise*) projects another verbal project (*say*), both from the same Sayer. In this clause the lyrical subject demands two verbal expressions from the Sayer: one directed at her as a Receiver, and the other not necessarily directed at someone, as there is no

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[76] Translation: For you this is love
[77] Translation: But for him this is nothing more than a plan B.
[78] Translation: Promise me that this time you will say no.

Receiver in the projected clause. However, from the context of the lyrics it is possible to imply that the second verbal process (*say no*) is directed at the man, as a response to a call as previously established in the material process of example 3.42. Therefore, in the lyrics to *Supera* the relationship is represented as one in which the man has the active role, performing material actions, and the woman a more passive role, performing verbal actions in return. Similar to example 3.4 from *Não Fala Não Pra Mim,* the role of the woman is that of someone who has to verbalize their acceptance or refusal, while the man is the one who calls and, in general, pursues the desired woman.

The examples below are from *Jenifer,* in which the "competition" for the status of a monogamous couple is depicted as a triangle between a man and two women. The first woman is implied as the man's ex-partner, and the second his new contact, homonymous with the song's title. In the material clause below, the man/lyrical voice addresses his ex and describes Jenifer:

Eu	encontrei	ela	no Tinder[79]
Pt: Actor	Pr: Material	Pt: Goal	Circ.: Location (spatial)

Example 3.46. *Jenifer*

The lyrical subject is also the Actor in this clause, in which a material process represents his action of meeting the new partner/Goal. A circumstance of location (*on Tinder*) is added to provide additional information to this action. This circumstance is important as it denotes the sexual nature of this relation, in that Tinder is normally associated with hook-up culture[80]. A competition is implied in the comparison between the "liberated" woman from Tinder and the "normal" woman in the following material clauses:

Mas	ela	faz	umas paradas[81]
	Pt: Actor	Pr: Material	Pt: Range

Example 3.47. *Jenifer*

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[79] Translation: I found her on Tinder. *Tinder* is a dating application. The official website promotes the app as follows: "Single people, listen up: If you're looking for love, want to start dating, or just keep it casual, you need to be on Tinder". The choice of representing its target users as "single" already promotes a mononormative view on who is available for love, dating and "casual" relationships. Quote available at https://tinder.com.

[80] Tomas Chamorro-Premuzic, professor of business psychology, states in his article about the psychology of dating in the "technosexual" era that "if you are a romantic, you are probably not on Tinder, the latest big addition to the online dating world". The article is available at https://www.theguardian.com/media-network/media-network-blog/2014/jan/17/tinder-dating-psychology-technosexual.

[81] Translation: But she does some things

que	eu	não faço	com você[82]
	Pt: Actor	Pr: Material	Circ: Accompaniment

Example 3.48. *Jenifer*

In the first clause, the Actor is the new partner. The material process is extended into a Range that suggestts the sexual acts Jenifer (*she*) performs. This performance is compared to the material process in the second clause, in which the man/lyrical subject is the Actor. Therefore these two clauses center around sexual "things" Jenifer does, which are not the same the man does with his other partner who is being addressed directly (*you*). This representation insinuates a competition in relation to sexual performance, in which one partner is seemingly more permissive. However, as in the second clause in which the man is the Actor, the choice of restriction seems to stem from an implicit judgment of what is adequate to do sexually with one partner and not the other. This polarization is reminiscent of what Del Priore (2005, p. 75) describes as the "blueprint of 'controlled love' in marriage and 'passionate love' outside of marriage". Although the relationship described in *Jenifer* is not identified as marriage, its internal logic follows what is assigned by this prescriptive organization, in which mutually exclusive roles are assigned to women based on their perceived sexual availability. Finally, in the two following relational clauses the identification of Jenifer in relation to the man is stated:

Não é	minha namorada[83]
Pr: Relational Elliptical Token	Pt: Value

Example 3.49. *Jenifer*

mas	poderia	ser[84]
		Pr: Relational Elliptical Value

Example 3.50. *Jenifer*

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[82] Translation: that I don't do with you
[83] Translation: [She] is not my girlfriend
[84] Translation: but [she] could be.

By stating that Jenifer is not his girlfriend, the lyrical subject stresses the casual nature of their relationship, as it has not achieved the status of a monogamous nucleus/couple. However, by adding that she could become his girlfriend and taking into consideration that the lyrical subject addresses his current sexual partner – as implied in example 3.48 –, a competition for the position of *girlfriend* is suggested. Therefore, the sexual nature of the current relationship with Jenifer and her sexual availability are not represented as negative aspects, but rather the contrary, as they are implicit threats to the current partner.

3.1.3 Group 3 - women as sexual beings

The lyrics in this group revolve around themes of women's sexuality, through descriptions – of and by themselves or by others – of their bodies, actions, or projections of their desires. The chart below represents the percentage of each process type in the lyrics in this group:

Figure 10 – Percentage of process types in group 3.
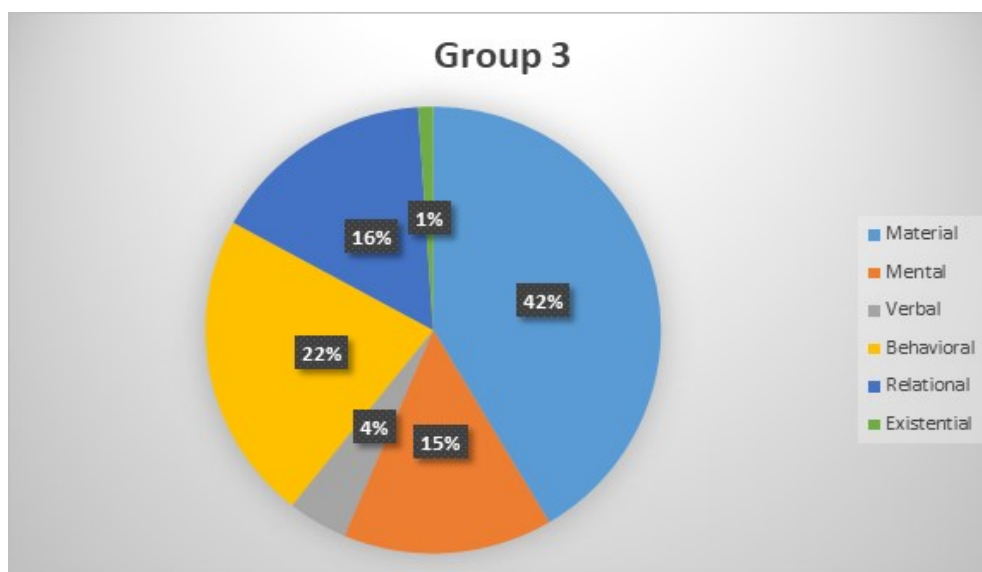
The majority of processes in this group's lyrics are material (42%), followed by behavioral processes, which comprise 22% of the total. This group contains the largest number of behavioral processes of all the data, which indicates a higher number of descriptions of action and experience through physiological and psychological behavior.

In the lyrics of *Terremoto*, a man and a woman are the lyrical subjects. The central theme of the lyrics is the description of the woman, to which she contributes mostly by confirming/repeating what the man says. In the examples below, the characterization of the woman is provided by the man through relational processes:

Essa mina	é	sem vergonha[85]
Pt: Carrier	Pr: Relational	Pt: Attribute

Example 3.51. *Terremoto*

Quando ela desce	é igual	terremoto[86]
Pt: Token	Pr: Relational	Pt: Value

Example 3.52. *Terremoto*

In these clauses the woman is a third person, referred to as *this girl* and *she*. The first clause contains a relational attributive process, in which the woman is the Carrier who receives the Attribute *shameless*[87]. This description is neither completely positive nor negative, as it states the careless demeanor of the woman while reproaching it. Social expectations of what is considered appropriate behavior for women informs how shame and rebellion can overlap in this description, as the woman's sexual expression is represented as both improper and lacking a negative self-evaluation, the latter expected in sexually oppressive contexts[88].

The second clause contains an identifying relational clause which compares her movements to an earthquake, a metaphor that implies either her dance moves or sexual performance is as impactful or as disruptive as this natural event. As previously stated, the woman is also a lyrical subject who describes herself by answering the man's remarks. This is the case with example 3.52 and many clauses in the lyrics to *Terremoto* that have to do with the representations of actions, behaviors and mental processes that refer to the woman. This structure is similar to the lyrics of *Contatinho*, in which the two lyrical subjects, a man and a woman, respond to each other by complementing or repeating the same information[89]. The two clauses below are examples of mental processes which project material clauses. They are echoed by the lyrical subjects, the first uttered by the man and the second reciprocated by the woman:

Essa mina	gosta		de tocar	o terror[90]

Pt: Senser/Actor	Pr: Mental		Pr: Material	Pt: Range

Example 3.53. *Terremoto*

Atrevida, poderosa,	gosto		de tocar	o terror	Pra te ver perdendo a linha[91]
	Pr: Mental Elliptical Senser		Pr: Material Elliptical Actor	Pt: Range	Circ.: Cause

Example 3.54. *Terremoto*

The two examples above comprise mental clauses that project a material clause each, containing mostly the same elements. The Senser in both clauses is the same, although in the second it is elliptical. The mental clause expresses the inclination of the Senser in performing an action, indicated by the material process *to wreak havoc*. Besides containing a description of the elliptical Senser (*daring, powerful*) and being in first person, the second example (Example 3.54) includes a circumstance of cause in the projected material clause. The material process is then supplemented with a reason: *to see you lose control.* This second person is the man, addressed as a second person (*you*) that is indicated as the motivation of both the inclination and action performed by the woman. The performance of Example 3.53 is described as a form of disruption, which entails the loss of control of the man as represented in Example 3.54. Another case of external motivational roles are indicated in the clause below, announced by the woman as lyrical subject:

Pesadelo da invejosa, teu desejo	eu	sei		que	eu	sou[92]
Pt: Value	Pt : Senser	Pt: Mental			Pt: Token	Pr: Relational

Example 3.55. *Terremoto*

In the example above a mental clause projects an identifying relational clause, in which the lyrical subject defines herself through the Value *nightmare of the envious, your desire.* This Value is projected by the mental process *to know* in which the first person Senser acknowledges this

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[91] Translation: Daring, powerful, [I] like to wreak havoc to see you lose control

[92] Translation: The nightmare of the envious, your desire I know I am. As previously stated, adjectives in Portuguese are gendered, therefore the term *invejosa,* translated to *envious*, is explicitly describing a woman.

identity. By assuming this dual Value, the lyrical subject/Token positions herself in relation to *the envious* and the *desire* of the other lyrical subject, indicated as a second person by the possessive *your*. Therefore, this identification is constructed in relation to the inclinations of a woman and a man, which articulate the position of power of the lyrical subject as a sexual individual. This position is both confirmed and challenged in the two sequential clauses below, in which the man labels himself and states his future action:

Mas	eu	sou	artilheiro
	Pt: Carrier	Pr: Relational	Pt: Attribute

Example 3.56. *Terremoto*

e	eu	vou virar	o jogo
	Pt: Actor	Pr: Material	Pt: Goal

Example 3.57. *Terremoto*

The first example is an attributive relational clause in which the lyrical subject/Carrier ascribes himself the Attribute *top scorer*, while the subsequent material clause represents the action performed by the same lyrical subject as the Actor. By describing himself as a *top scorer* and affirming he is going to *turn the game around,* the lyrical subject uses a soccer metaphor to challenge the power dynamic in the relationship – alluded to as a *game* – established by the woman in previous examples (3.54 and 3.55) and discursively shift the leadership position. Therefore, it can be observed that in the lyrics to *Terremoto* desire becomes synonymous with vulnerability and control, a *game* in which the "players" seek to maintain or shift their positions.

In the lyrics to *Só quer Vrau, Sentadão,* and *Ela é do Tipo,* their respective lyrical subjects describe and/or address a singular woman in the case of *Sentadão* and *Ela é do Tipo,* and multiple women in the case of *Só quer Vrau.* As the thematic organization of group 3 suggests, these representations are mostly sexualized, expressed through different process types as exemplified below:

Essas malandra, assanhadinha	que	só	quer	vrau[93]

---

[93] Translation: These rascals, naughty [girls] that only want sex. Here the pronouns and adjectives are gendered, referring to women. The term *vrau* is an onomatopoeia and euphemism for sex.

Pt: Senser			Pr: Mental	Pt: Phenomenon

Example 3.58. *Só quer Vrau*

Instigada,	essa danada	movimenta e vem	por cima[94]
	Pt: Actor	Pr: Material	Pt: Range

Example 3.59. *Sentadão*

Essa menina	mete	muito gostoso[95]
Pt: Behaver	Pr: Behavioral	Circ.: Manner

Example 3.60. *Ela é do Tipo*

The first example (example 3.58) is a mental clause in which the Senser are multiple women described as *rascals* and *naughty*. The mental process *want* is accompanied by the adverb *only*, which indicates the exclusivity of the inclination towards the Phenomenon *sex.* "Only wanting sex" can be interpreted as either interested in "no strings attached" – that is, casual and nonrelational – sex, or suggest that the Sensers are focused in sex instead of any other activity. In example 3.59, a material clause in which the Actor is a woman described as *wicked* represents her action as the movement of coming on top – of someone, presumably – in a sensual dance, which can be interpreted literally or as a metaphor for sex. In example 3.60, a behavioral clause in which a *girl* is the Behaver represents her sexual performance explicitly through the process *fucks* complemented by the circumstance of manner *so good.* Many other behavioral processes represent actions and behaviors performed by the women in these songs, however the frequency of the verb *to sit* is notable, as exemplified below:

Então	vem sentando	aqui[96]
	Pr: Behavioral Elliptical Behaver	Circ.: Location

Example 3.61. *Só quer Vrau*

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[94] Translation: Aroused, this wicked [girl] moves and comes on top [of me].

[95] Translation: This girl fucks so good. The term in Portuguese *mete*, which could be more directly translated as *sticks it in* was substituted by a more general term that indicates sex.

[96] Translation: So come and sit here

No beat	ela	senta[97]
Circ.: Location	Pt: Behaver	Pr: Behavioral

Example 3.62. *Sentadão*

The verb *to sit* is frequently used as a slang/euphemism to penetrative sex, as previously discussed in relation to examples 3.39 and 3.40 from *Contatinho.* In the case of example 3.61, the circumstance of location probably stands for the sexual partner, while in example 3.62 another circumstance of location defines the *beat* as the place or situation in which the behavior takes place, indicating that it is a dance. Other frequent behavioral processes are *to shake* (*rebolar*) and *get down* (descer) mostly to describe dance moves performed by women from the perspective of men as lyrical subjects. In *Braba,* however, the lyrical subject addresses her own actions and sexual performance through behavioral and material processes. Differently from the other examples discussed so far, the lyrical subject in *Braba* describes herself as a sexual subject. Although in *Terremoto* the lyrical subject also characterizes herself, most representational choices are echoed from the other lyrical subject. In the subsequent examples below from *Braba,* the lyrical subject represents her desirability through the mental and relational processes below:

Sei		que	todo mundo	quer	um pedacim[98]
Pr: Mental			Pt: Senser	Pr: Mental	Pt: Phenomenon

Example 3.63. *Braba*

É	que	a menina faz gostosim[99]
Pr: Relational Elliptical Token		Pt: Value

Example 3.64. *Braba*

In the first example a mental process represents the lyrical subject's acknowledgement of her valuation from others, which is stated in a projected mental clause. The desiderative process (*want*) is attributed to the Senser *everyone*, and the lyrical subject is implied as the Phenomenon. In the second example, the relational process that stands for the sexual performance of the lyrical

---

[97] Translation: With the beat she sits
[98] Translation: [I] know that everyone wants a piece
[99] Translation: Its because the girl does it well

subject as Value supports the previous statement. Similarly to example 3.55 from *Terremoto,* the lyrical subject represents an awareness of desire from others and positions herself as an exceptional lover. However, differently from *Terremoto,* there is no implicit competition among women in this affirmation.

With the exception of *Ela é do Tipo,* no songs in this thematic group mention the age group of the represented people therein. Therefore, it is assumed that all of them are adults. The themes discussed in the next three paragraphs include mentions of rape and incest, therefore the reader has the option of skipping them if not comfortable with those subjects.

In the clauses below the relationships between mother and daughter and between the daughter and the lyrical subject in *Ela é do Tipo* are declared:

A mãe	quis		prender	demais	sua filha[100]
Pt: Senser/Actor	Pr: Mental		Pr: Material	Circ.:Manner	Goal

Example 3.65. *Ela é do Tipo*

E hoje,	de maior,	o Kevin	cria[101]
Circ.: Location	Circ.: Role	Pt: Actor	Pr: Material Elliptical Goal

Example 3.66. *Ela é do Tipo*

In the first example above, a mental clause containing the process *wanted* projects a material clause. The *mother* of the girl cited in the lyrics (example 3.60) is the Senser and Actor, as she is represented as the one who wanted to perform the action of restraining her daughter. It is implied from the context of the lyrics that such a restriction involves the girl's sexual expression. The material clause of example 3.66 attributes the present parental role to the lyrical subject as the Actor[102] that "raises" the girl. The infantilization of the girl paired with her sexualization both denies and affirms her maturity, in a seemingly paradoxical manner that might be interpreted as part of rape culture. It is important to highlight that a Circumstance of role adds the information that the girl is an adult, although this representation is infantilizing and that parental role implies incest:

---

[100] Translation: The mother wanted to restrain her daughter too much

[101] Translation: And now, as an adult, Kevin raises her.

[102] Here the lyrical subject, Actor and singer/performer are the same person, identified by the same name Kevin.

rebola	pro pai[103]
Pr: Behavioral Elliptical Behaver	Circ.: Cause (behalf)

Example 3.67. *Ela é do Tipo*

The verb/behavioral process is in the imperative, requesting the movement from the girl, who is the elliptical behaver. A circumstance of cause indicates on behalf of whom the action is performed, which centers this paternal figure as beneficiary of this sexualized behavior.

3.1.4 Group 4 - drugs and sex

The lyrics in this thematic group associate sexual activities and drugs, whether for couples or in the setting of a party with no fixed partnership described. The figure below represents the percentage of each process type in the data organized in group 4:

Figure 11 – Percentage of process types in group 4.

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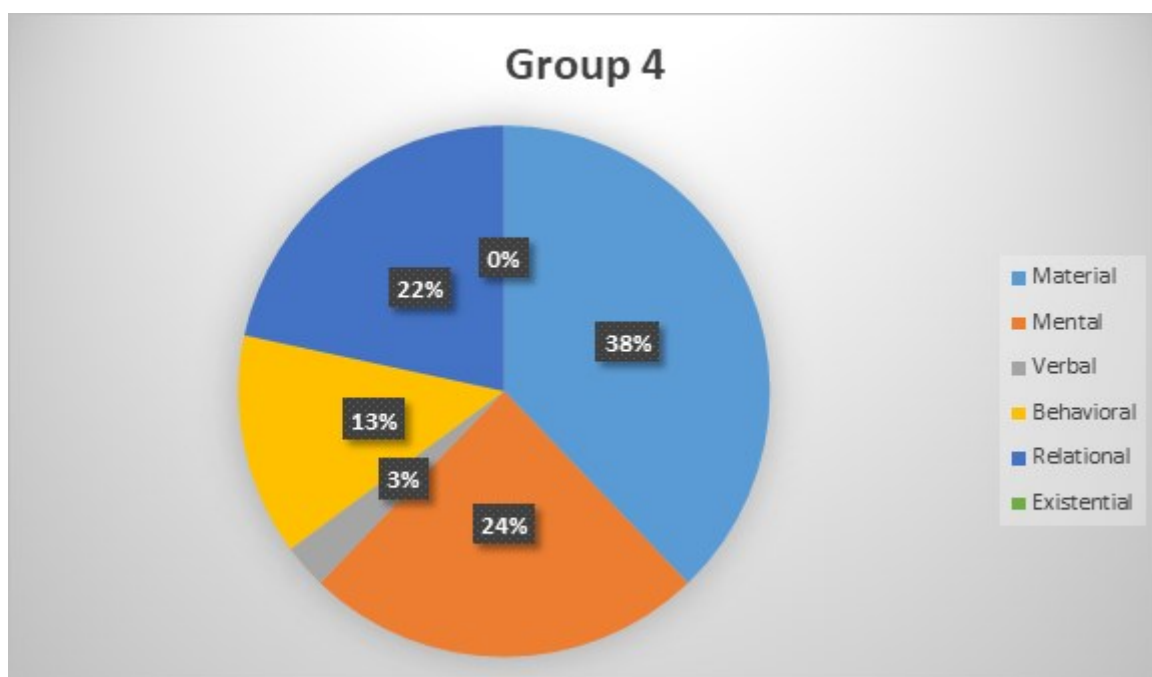
[103] Translation: Shake it for dad

The lyrics in this thematic group contain a high proportion of material and mental processes compared to other process types. This qualitative analysis indicates that in general there is a higher frequency of representations of actions or events and internal experiences. The lyrics of *Hoje eu Vou Parar na Gaiola* contain mostly material and behavioral processes, while *Surtada* contains mostly mental and material processes.

In the examples below from *Hoje eu Vou Parar na Gaiola,* the lyrical subject describes future events of a party in a nightclub in two subsequent clauses:

Hoje	no baile da Penha	o que	vai rolar?[104]
Circ.: Location	Circ.: Location		Pr: Material

Example 3.68. *Hoje eu Vou Parar na Gaiola*

Só	putaria	pra	essas meninas	dançar[105]
	Pt: Range		Pt: Beneficiary/Behaver	Pr: Behavioral

Example 3.69. *Hoje eu Vou Parar na Gaiola*

The first clause contains two circumstances of location, the first temporal and the second one spatial. The second circumstance specifically mentions an existing place in Rio de Janeiro, *baile da Penha[106]*, where a party is going to take place. The material clause is a question, answered and complemented in the second clause, which contains the Range of the material process and a behavioral clause. Through this representational choice, the *girls* are both Beneficiary of the material process and Behaver of the Behavioral process *dance.* Similarly to the themes discussed in group 3, the lyrical subject in *Hoje eu Vou Parar na Gaiola* mostly describes the sexual behavior of women. There is only one clause that represents a sexual action that is not performed by a woman or women in *Hoje eu Vou Parar na Gaiola* (example 3.73), while the lyrics of *Terremoto, Sentadão, Só quer Vrau, Ela é do Tipo* and *Braba* feature exclusively women as Actor or Behaver in these depictions. However, similarly to those same lyrics, the center or motivation of the sexual behavior of women is represented as the man/lyrical subject:

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[104] Translation: Today at baile da Penha what's gonna happen?

[105] Translation: Only sexual songs so these girls can dance. The term *putaria* in Portuguese can refer to "slutty" behavior, but in this context it means sexually explicit songs, known as *proibidão.*

[106] The title and lyrics make reference to a nightclub called *Baile da Gaiola*, in Penha, Rio de Janeiro.

Senta	pro	chefinho	do jeitinho que ele gosta[107]
Pr: Behavioral Elliptical Behaver		Circ.: Cause (behalf)	Circ.: Manner

Example 3.70. *Hoje eu Vou Parar na Gaiola*

In this example the Behavioral process *sit* is employed, and similarly to other examples previously discussed, it is either an euphemism for sex or a dance move. The lyrical subject uses the imperative mood, as an order, suggestion or request to the Behaver as a second person. This clause is similar to example 3.66 from *Ela é do Tipo* in structure and content, as it is a behavioral clause that refers to the sexualized performance of a woman with a circumstance of cause that indicates this behavior is carried out on behalf of someone else. By characterizing himself as *boss*, the lyrical subject alludes to and adopts the role of someone that exercises authority. Another circumstance adds to the manner of the Behavior, which should take place according to the *boss*'/lyrical subject's preference. This masculine figure of authority is also similar to the one in *Ela é do Tipo,* which contributes to the patronizing and one-sided representation of sexuality in these lyrics.

Other clauses in *Hoje eu Vou Parar na Gaiola* indirectly support the portrayal of an authoritative man, as the subsequent examples below illustrate:

Vai ficar	chapada[108]
Pr: Behavioral Elliptical Behaver	Pt: Behavior

Example 3.71. *Hoje eu Vou Parar na Gaiola*

e	vai voltar	depois das horas[109]
	Pr: Material Elliptical Actor	Circ.: Location (temporal)

Example 3.72. *Hoje eu Vou Parar na Gaiola*

The lyrical subject repeatedly uses the indicative in the behavioral and material clauses above, in which the unidentified woman is addressed as a second person. Although the verbs are

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[107] Translation: Sit for the boss the way he likes.
[108] Translation: [You] are gonna get stoned
[109] Translation: and you're gonna get back late

not in the imperative mood, the representation of future behavior and action attributed to the woman/Behaver/Actor in this context can constitute not only descriptions but directions given by the lyrical subject. The rest of this paragraph, including the next example, contains mentions of rape. The reader can choose to avoid it if they so desire and skip to the next paragraph from this point on. The behavioral and material processes in these examples refer to drug use and the aftermath of the party, in which the woman would go home really late. Also considering the context of these clauses, it is implied the man is going to have sex[110] with the woman while she is intoxicated. There is no representation of input from the woman – either through mental or verbal processes, for example – or any indication of consent to this act. As discussed previously, differently from all other lyrics in this thematic group, there is one clause in *Hoje eu Vou Parar na Gaiola* that represents a sexual action or behavior not performed by a woman:

Toma, toma, toma, toma, toma	sua gostosa
Pr: Material	Pt: Goal

Example 3.73. *Hoje eu Vou Parar na Gaiola*

In the lyrics, this material clause follows the clauses of examples 3.71 and 3.72 and contains the material process (*take it*) in the imperative mood with no Actor, and in which the woman is the Goal; therefore she is represented as someone who undergoes the action.

Similarly to the lyrics of *Terremoto* and *Contatinho,* in *Surtada* two lyrical subjects take turns in addressing and describing the woman, who is the focus of most clauses. In the three consecutive clauses below, the man addresses the woman in relation to her seemingly promiscuous behavior:

Safada,	como que	tem	coragem de falar	na minha cara[111]
Pt: Carrier/possessor		Pr: Relational	Pt: Attribute/possessed	Circ.: Location

Example 3.74. *Surtada*

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[110] Here I use the term *sex* liberally. In this context the act could be described as rape, but the lack of represented consent in the lyrics is not enough to determinate this is the case. By questioning this problematic representation, it is possible to critically analyze its discursive power and not the exact "true" nature of the act.

[111] Translation: [You] naughty, how [do you] have the nerve to say it to my face

que só	faz	comigo[112]
	Pr: Material	Circ.: Accompaniment

Example 3.75. *Surtada*

o que	tu	fez	lá em casa?[113]
	Pt: Actor	Pr: Material	Circ.: Location (spatial)

Example 3.76. *Surtada*

The woman is the Carrier and Actor these clauses, in which the lyrical subject questions her sincerity and modesty. In the first example she is addressed as *nasty,* which adds to her characterization as a lascivious. Her actions, described in the examples 3.75 and 3.67, imply sexual acts – that the lyrical subject does not name – as things she probably does not do only to him. In these examples there is both a tacit expectation of sexual exclusivity and the controversy over the woman's indiscretion in that regard. In the examples below, the woman is described by the man and by herself, respectively:

Ela	é	uma diaba[114]
Pt: Carrier	Pr: Relational	Pt: Attribute

Example 3.77. *Surtada*

Eu	sou	uma diaba[115]
Pt: Carrier	Pr: Relational	Pt: Attribute

Example 3.78. *Surtada*

The two relational clauses above have similar structures and content, differing only in terms of Carrier/perspective, as the first clause is expressed in the third person (*She*) and the second clause in the first person (*I*). Similarly to some of the examples in *Terremoto* and *Contatinho,* here the woman is also a lyrical subject that describes herself by confirming the statements of the man. The Attribute *demon* is used by both lyrical subjects to describe the woman as a sexual being, therefore she can be associated with several characteristics that pertain to this image: a succubus, an evil influence, a sinful or wicked woman. Taking into consideration the context of use of the

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[112] Translation: that you only do with me
[113] Translation: what you did back in my place?
[114] Translation: She is a demon
[115] Translation: I am a demon

word and the previous examples from the lyrics, it denotes judgement[116] of her moral and ethical virtues by alluding to Christian values and imagery. The wickedness of the woman is is also associated to her intoxicated state, as implied by the man in the clause below:

eu	quero		te	ver	chapada[117]
Pt: Senser	Pr: Mental		Pt: Phenomenon	Pr: Mental	Circ.: Manner

Example 3.79. *Surtada*

The lyrical subject/Senser states his desire through a mental process (*want*). A second mental clause is projected from this first clause, indicating the desire of the Senser: to *see* the woman/Phenomenon *stoned*. If compared to example 3.71 from *Hoje eu Vou Parar na Gaiola,* it is possible to observe in both a similar perspective, as the lyrical subjects are men-identified and refer to the state of the woman. However, in the example from *Surtada* a desire – and not a declaration of future Behavior – is expressed, which gives way to its interpretation as a communicative and therefore consensual interaction. The inebriation of the woman is also addressed by her:

É	minha brisa	que	te deixa todo lombrado[118]
Pr: Relational	Pt: Token		Pt: Value

Example 3.80. *Surtada*

The lyrical subject identifies her attitude as the source of the man's stupefied state. In this clause the Token *ecstasy* (*brisa*) can refer to a literal or metaphorical state of intoxication, which in this context can be attributed to the altered state induced by drugs and/or sex. Similarly to the examples 3.55 from *Terremoto* and 3.63 in *Braba*, the woman identifies her sexual behavior in relation to the reaction of others. The clause structure of these examples is different, however: in *Terremoto* a relational clause and in and *Braba* a mental clause are projected from a mental clause, indicating the women's/lyrical subject's awareness of their desirability as Value and Phenomenon respectively. In *Surtada* the lyrical subject only identifies her state in a relation of identification.

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[116] The term is going to be further discussed in the next subsection in terms of Judgement

[117] Translation: I want to see you stoned

[118] Translation: It's my ecstasy that makes you stoned. The terms *chapada* and *lombrado* in Portuguese are interchangeably used in these translations as *stoned*, as they convey similar ideas. The term *brisa* was translated as *ecstasy* because of its polysemic meaning.

3.1.5 Group 5 - "true love"

The lyrics organized in group 5 have to do with the representation of love as a central theme, in which the lyrical subjects address their partner as a second person singular. The figure below depicts the percentage of each process type in the data analyzed in this group:

Figure 12 –Percentage of process types in group 5.
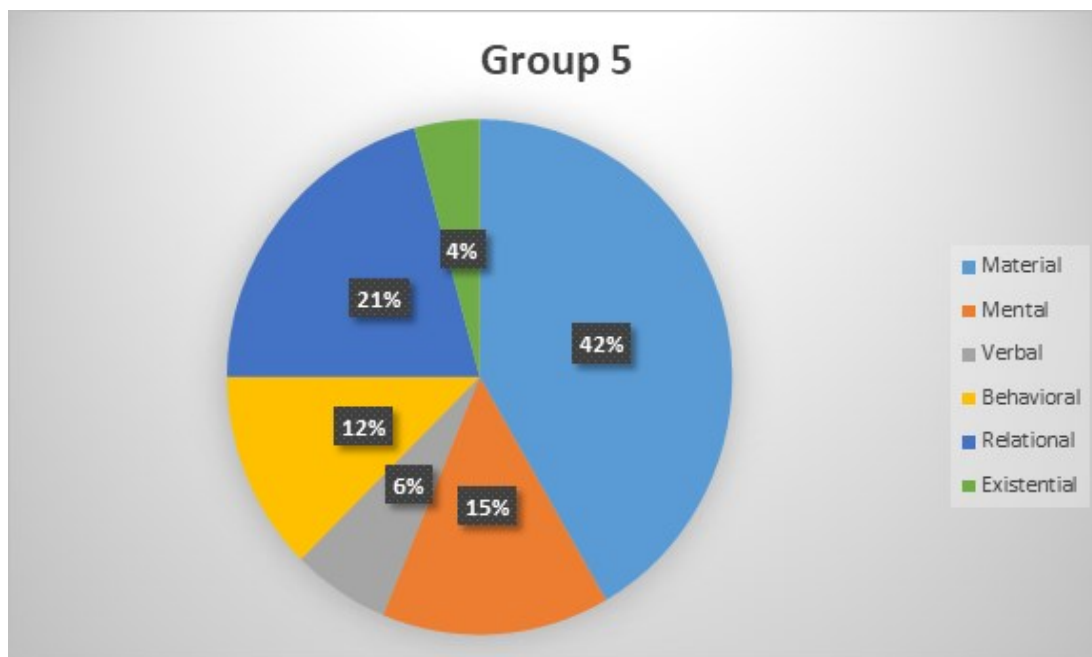
The lyrics of group 5 contain a higher percentage of material processes due to the numerous descriptions of actions with no predominance of activity or passivity of the represented people in these clauses. A considerable number of relational processes in this group also express the identification and characterization of lyrical subjects and the people they address. *Ô Bebê* has one lyrical subject, while *Amor de Verdade* has two who take turns in addressing each other.

In *Ô Bebê* the lyrical subject addresses his partner with terms of endearment such as *baby* – homonymous to the song's title – and *my princess*. In the mental clause below, he declares his love:

Ô bebê,	gosto	mais	de você	do que de mim[119]

---

[119] Translation: Oh baby, I like you more than I like me.

	Pr: Mental Elliptical Senser		Pt: Phenomenon	Circ.: Manner

Example 3.81. *Ô Bebê*

By stating he likes her more than himself, he positions his love as selfless devotion. This principle is reminiscent of courtly love, in which love is a relation of servitude that mimics feudal bonds (DEL PRIORE, 2005). In the relational clause below, the lyrical subject also characterizes himself in relation to his previous condition before knowing his current partner:

Antes de você	eu	era	do mundão[120]
Circ.: Location	Pt: Carrier	Pr: Relational	Pt: Attribute

Example 3.82. *Ô Bebê*

A circumstance of location is added to the clause, informing the temporal position in which the lyrical subject was before meeting his partner, addressed as a second person (*you*). The partner is represented as a turning point in the life of the lyrical subject, as he states that before her he *belonged to the world.* Mundane experiences, then, are discarded as something from the past, and this relationship is seen as a present reality. In the subsequent material clause, the lyrical subject attributes this change to an action performed by his partner:

Mudou	minha cabeça[121]
Pr: Material Elliptical Actor	Pt: Goal

Example 3.83. *Ô Bebê*

In this clause the partner is an Actor who changes the lyrical subject's mind, which figures as the Goal of the material process. There is an implicit split between "the world" and the relationship – represented by the partner as *you* – , from which the lyrical subject states he is now distant. In these clauses it is possible to observe how the monogamous nucleus is established as detached from the rest of the world, as if detached from the public sphere. As discussed by Patricia Hill-Collins (2000), the contemporary idealized traditional family should constitute a private sphere, separated and differentiated from the "outside" world, the public sphere.

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[120] Translation: Before you, I belonged to the world
[121] Translation: You changed my mind

In the lyrics of *Amor de Verdade,* two lyrical subjects – a man and a woman – take turns in addressing each other, similarly to *Terremoto, Contatinho,* and *Surtada.* In all of the songs that feature two lyrical subjects discussed so far, one of them echoes the other by repeating the same verse or confirming its statement. However, differently from the other examples, in *Amor de Verdade* in some cases the same verse is sung by both performers at the same time. In the examples below, the first clause is delivered by the woman, the second by the man and the third by both:

Preciso	tanto		conversar[122]
Pr: Mental Elliptical Senser	Circ.: Manner		Pt: Verbal

Example 3.84. *Amor de Verdade*

O seu olhar	se desencontrou	do meu[123]
Pt: Actor	Pr: Material	Pt: Range

Example 3.85. *Amor de Verdade*

Meu coração	tá	tão longe do seu[124]
Pt: Carrier	Pr:Relational	Pt: Attribute

Example 3.86. *Amor de Verdade*

In these clauses the lyrical subjects represent the emotional distance and the need for communication in the relationship. Example 3.83 contains a mental clause that projects a verbal process, indicating that *to talk* is a *need* from the perspective of that lyrical subject/Senser. Differently from the verbal processes in group 1, which in general are associated with rejection, and in group 2, 3 and 4 with deception, conflict and jealousy, in *Amor de Verdade* a conversation is represented as something desirable. In the second clause the man addresses the woman and represents her emotional distance through a material process, in which her gaze as Actor has moved away from the lyrical subject's. In the third clause the distance is also represented, but as an Attribute of the lyrical subjects' respective hearts. The last two clauses share similarities with examples discussed in the lyrics of group 1, in which parts of the body represent the whole person and/or feelings. As previously stated, the same verse is sung by both performers at the same time,

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[122] Translation: I really need to talk
[123] Translation: You gaze moved away from mine
[124] Translation: My heart is so far away from yours

which is the case of the relational clause of example 3.85. Besides referring to the same situation, this organization of performed verses can indicate harmony, as if the lyrical subjects are coming together as one entity. However, this consonance does not produce a statement of love, but a recognition of emotional distance.

This conflict is partially resolved in the subsequent verses of the chorus, which are sung by each lyrical subject/performer in turns:

Na vida	podem	existir	milhares[125]
Circ.: Location		Pr: Existential	Pt: Existent

Example 3.87. *Amor de Verdade*

mas	nenhum/nenhuma[126]	vai ser	como você[127]
	Pt: Token	Pr: Relational	Pt: Value

Example 3.88. *Amor de Verdade*

que	comigo	o amor	foi	de verdade[128]
	Circ.: Accompaniment	Pt: Token	Pr: Relational	Pt: Value

Example 3.89. *Amor de Verdade*

The first clause contains an existential process in which the existence of thousands of lovers is posed as a possibility. This statement is contrasted by the relational clause that follows it, in which the lyrical subject implicitly declares the uniqueness of their partner by denying all future lovers the Value *like you.* In this context it indicates that such a Value is both desirable and unreachable, from which a comparison is invariably going to be drawn. In the third example, another relational clause identifies the love they shared as *true*. Because the verb is in the past tense, it is possible to assume the relationship is over. Therefore in these examples both lyrical subjects discursively reject the unique characteristics of future lovers in detriment of those attributed to *você* (*you*), and implicitly deny the possibility of finding "true love" in other relationships. Both lyrical subjects also take turns in declaring the importance of that relationship and partner through the material and relational clauses below:

---

[125] Translation: In life there can be thousands

[126] In Portuguese the pronoun *nenhum*/*nenhuma* is gendered, announced *nenhum* by the woman and *nenhuma* by the man.

[127] Translation: but none will be like you.

[128] Translation: because with me it was true love

Eu	deixo	de viver	meu paraíso[129]
Pt: Actor	Pt: Material	Pt: Range	Pt: Goal

Example 3.90. *Amor de Verdade*

Minha verdade	é	você meu lar[130]
Pt: Token	Pr: Relational	Pt: Value

Example 3.91. *Amor de Verdade*

In the material clause the lyrical subject/Actor states that they can choose to sacrifice the experience of their utopia as a sign of devotion to that relationship. Similarly to the abnegation of the mundane in example 3.81 from *Ô Bebê,* the idea of true love in *Amor de Verdade* is associated with relinquishing paradise. Although the images of mundane life and paradise are seemingly opposed, in these contexts they acquire similar meanings as experiences outside of the relationship. This idea is reinforced by the relational clause (example 3.90), in which the lyrical subject's truth is identified as the other person, their *home.* It is possible to argue then that paradise cannot be found in the relationship, therefore this Value is associated with sacrifice in order to obtain *home* as a private environment of security which is central to the monogamous system.

3.1.6 Group 6 - beginning of relationship

The lyrics in group 6 have to do with stories of infatuation, a first date and a proposal to establish a relationship. The figure below represents the percentage of each process type in the lyrics of this group:

Figure 13 - Percentage of process types in group 6.

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[129] Translation: I abdicate to living my paradise
[130] Translation: My truth is you my home
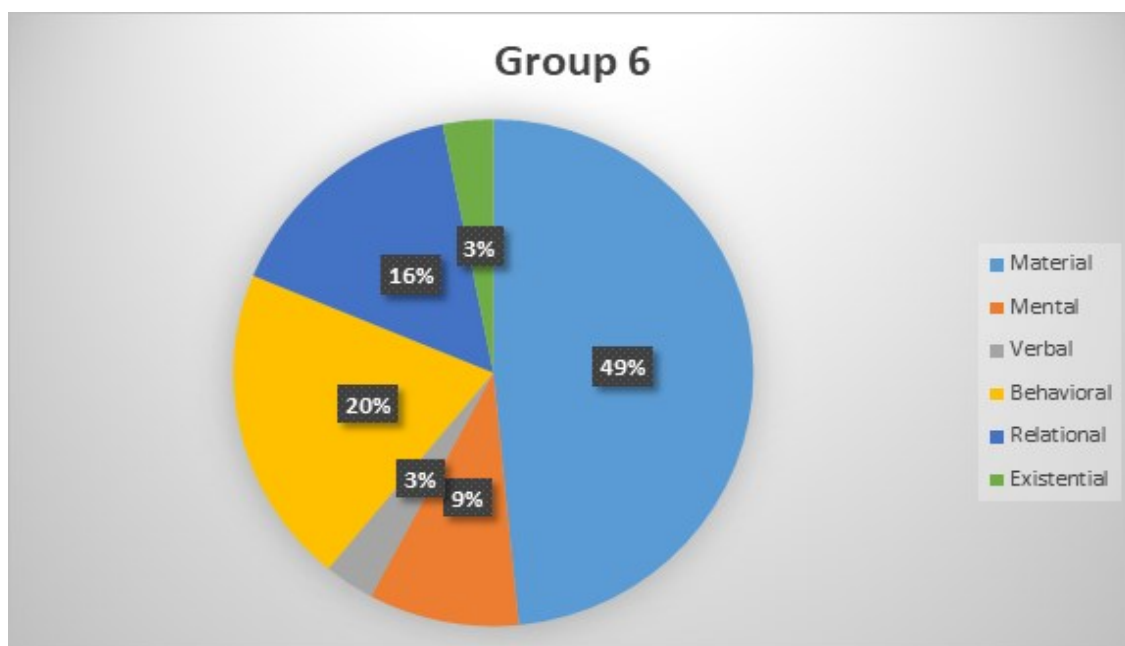
Group 6

As with all the other thematic groups, the percentage of material processes in group 6 was the highest, followed by behavioral and relational processes. This quantitative analysis indicates that in the clauses analysed there is a high number of experiences represented as actions, events, behaviors, and through the identification or classification of participants.

In the lyrics to *Quem Me Dera,* the lyrical subject contextualizes her infatuation through in relation to her location, through an existential and mental clause:

Tô	em casa	em pleno feriado[131]
Pr: Existential Elliptical Existent	Circ.: Location (spatial)	Circ.: Location (temporal)

Example 3.92. *Quem Me Dera*

Até	o garçom	já sentiu	minha falta
	Pt: Senser	Pr: Mental	Pt: Phenomenon

Example 3.93. *Quem Me Dera*

In the existential clause the lyrical subject is implied as the first person Existent, who is located in space and time through Circumstances, while a mental clause in which *the waiter* is the Senser and the lyrical subject is the Phenomenon. By locating herself at *home* and representing her absence from the internal perspective of the waiter, the lyrical subject implies that normally she would not stay home, but go to the bar instead. Similarly to the references to alcohol consumption

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[131] Translation: [I] am home during the holiday.

by the broken-hearted lyrical subjects in *Largado Às Traças*, *Não Fala Não Pra Mim* and *Todo Mundo Vai Sofrer,* the "single" lyrical subject in *Quem Me Dera* also alludes to drinking. It is then possible to observe that in all of these lyrics drinking alcohol is discursively represented as something people do when by themselves, as opposed to when they are in a relationship. Also as discussed in relation to *Ô Bebê,* worldly experiences in *Quem Me Dera* are traded by the domestic sphere, associated with the monogamous nucleus. The contrast in behavior is also presented in the clauses below, in which the lyrical subject exemplifies what else would happen differently if she were to commit to a relationship:

Dormir	de conchinha[132]
Pr: Behavioral	Circ.: Manner

Example 3.94. *Quem Me Dera*

Nem	pisar	em festa[133]
	Pr: Material	Circ.: Location (spatial)

Example 3.95. *Quem Me Dera*

E	os contatinhos	já	era[134]
	Pt: Token		Pr: Relational Elliptical Value

Example 3.96. *Quem Me Dera*

The lyrical subject declares through a behavioral, a material and a relational process different aspects of her life that would be different, from specific affective behaviors to the act of going to social gatherings (*parties*) to the exclusion of sexual contacts. In the behavioral clause, the circumstance of manner refers to the act of cuddling, in this context represented as a behavior that is reserved to a committed relationship, as opposed to the possibility of doing so in any other affective relationship. In the material clause the abstinence of the act of going to *parties* is declared, while the relational clause represents '*contacts*' as something that would be no more. An opposition similar to that in *Ô Bebê* is discursively created in *Quem Me Dera*, in which "mundane" experiences should be traded by the comforts of a monogamous relationship that also includes

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[132] Translation: Sleep spooning

[133] Translation: Never set foot on a parties

[134] Translation: And the booty calls are gone

sexual exclusivity. Therefore in *Quem Me Dera* there is the representation of boundaries between activities that are considered adequate for a "single" person and for someone in a monogamous relationship. However, this trade off is not necessarily uncomplicated, as it is possible to observe in the subsequent clauses:

Deus	me	livre[135]
Pt: Actor	Pt: Goal	Pr: Material

Example 3.97. *Quem Me Dera*

Mas	quem	me	dera[136]
	Pt: Actor	Pt: Beneficiary	Pr: Material

Example 3.98. *Quem Me Dera*

In these two material clauses, the hesitation of the lyrical subject is indirectly represented through the opposing expressions *God forbid* and *I wish.* In both expressions the lyrical subject is represented as Goal or Beneficiary of an action that is performed by another entity, therefore referring to the renunciation of "single" activities – in detriment of those associated with a monogamous relationship – as a choice that is not actively made by the lyrical subject herself. Another example of a choice that is attributed to an "external" force is expressed in the clauses from *Atrasadinha,* in which the lyrical subject refers to the instruction given by his heart/Sayer in a first date:

mas	meu coração	gritou	por cima		Vai	na fé, [137]
	Pt: Sayer	Pr: Verbal	Circ.: Location		Pr: Material	Circ.: Manner

Example 3.99. *Atrasadinha*

aposta	nela,[138]
Pr: Material Elliptical Actor	Pt: Range

---

[135] Translation: God forbid

[136] Translation: But I wish. The translation is an adaptation of the expression in Portuguese, but does not maintain the same elements and therefore becomes a mental clause, while the original is a material one.

[137] Translation: but my heart screamed louder/Go ahead

[138] Translation: [You] can bet on her

Example 3.100. *Atrasadinha*

que	ela	é	uma boa menina[139]
	Pt: Carrier	Pr: Relational	Pt: Attribute

Example 3.101. *Atrasadinha*

This clause in example 3.100 includes the material process in the imperative, through which the heart is represented as a separate entity that instructs the lyrical subject. The relational clause of example 3.101 attributes the date (*she*) the characteristic of a *good girl* and connects this as the reason for the action of betting. Therefore, a *good girl* is required in order to bet on a relationship. Similarly to what was discussed in relation to *Terremoto* and *Contatinho*, vulnerability is implied as part of the negotiation of a relationship. Differently from these lyrics, however, in *Atrasadinha* this vulnerability is not avoided but allowed because of the girls' perceived attribute. What constitutes a good girl is not explained in the lyrics, but it can be inferred from the following clauses in which the lyrical subject addresses his date:

E daí que	é	nosso primeiro encontro[140]
	Pr: Relational	Pt: Value Elliptical Token

Example 3.102. *Atrasadinha*

Hoje	eu	te	beijo	e pronto![141]
Circ.: Location (temporal)	Pt: Actor	Pt: Goal	Pr: Material	

Example 3.103. *Atrasadinha*

In the relational clause he both states it is – and challenges an implied expectation of – their first date, by asserting through a material process that he (Actor) is going to kiss her (Goal). It is possible to infer from example 3.102 that there is the assumption that kissing on a first date is improper, and that the lyrical subject is either challenging that shared assumption or confronting the girl's protest, given his statement in example 3.103, which does not allow for a negative

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[139] Translation: for she is a good girl
[140] Translation: And so what if it's our first date
[141] Translation: Today I will kiss you and that's it!

answer. As in example 3.73 from *Hoje eu Vou Parar na Gaiola*, there is no representation of input or suggestion of consent from the woman in *Atrasadinha*. Given the assertiveness of the lyrical subject, it is possible to critically observe the representation of an active masculinity and a passive femininity, as the man is represented as the one who acts by persuading the woman, who is in turn challenged to maybe resist his advances.

In *Cobaia,* the lyrical subject also pursues a relationship by addressing a second person. Differently from *Atrasadinha,* however, no one is gendered in the lyrics. In the clauses below, the lyrical subject uses employment metaphors for the relationship proposed:

Você	tem	um emprego	pra mim?[142]
Pt: Carrier	Pr: Relational	Pt: Attribute	Circ.: Cause

Example 3.104. *Cobaia*

Nem	precisa	pagar[143]
		Pr: Material Elliptical Actor

Example 3.105. *Cobaia*

The first example is a possessive relational clause in which the second person addressed (*you*) is the Carrier, inquired if they have the Attribute *job* for the lyrical subject. The latter is represented in the clause as a circumstance, therefore as additional information. In the second example the lyrical subject states that paying for the work is not necessary. Although there is no gender identification in the lyrics, love is represented as justification for unpaid labor, which is normally associated with traditional gender roles of women in monogamous relationships (GOLDMAN, 1969). In the following clauses the lyrical subject provides examples of the activities they can perform as part of this "job", which support the argument of unpaid work in the domestic sphere:

Posso	fazer	cafuné	no seu cabelo[144]
	Pr: Material Elliptical Actor	Pt: Range	Circ.: Location

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[142] Translation: Do you have a job for me?
[143] Translation: [You] don't even have to pay [me]
[144] Translation: [I] can stroke your hair

Example 3.106. *Cobaia*

Vigio	o seu sono[145]
Pr: Behavioral Elliptical Behaver	Pt: Phenomenon

Example 3.107. *Cobaia*

Pego	sua toalha[146]
Pr: Material Elliptical Actor	Pt: Goal

Example 3.108. *Cobaia*

In these examples, material actions and behaviors are listed as part of the offer. Both material and behavioral processes have the lyrical subject as an elliptical Actor or Behaver, who acts towards something that "belongs'" to the person that is being solicited: *hair, sleep* and *towel.* These activities are mostly associated with the private sphere of life, as they normally take place in domestic environments. In the lyrics to *Cobaia* it is possible to observe a discourse that is similar to that in *O Bebê,* in which the lyrical subject declares submission towards their loved one. However, differently from courtly love, this representation of activity and behavior in *Cobaia* correlates with the expected role of women in marriage as pointed out in the Bible (DEL PRIORE, 2005), even though there is no identification of gender for either represented person in the lyrics.

Within the proposal of service, the lyrical subject exemplifies how they can serve their addressee in the clauses of examples 3.106, 3.107 and 3.108. Similarly, the clauses below exemplify the advantages offered by the specific position (*job*) of example 3.111:

E	quando for	beijar	alguém[147]
		Pr: Material Elliptical Actor	Pt: Goal

Example 3.109. *Cobaia*

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[145] Translation: [I] look over you sleep

[146] Translation: [I] get your towel

[147] Translation: And when [you] kiss somebody

testa	esse beijo	em mim[148]
Pr: Material Elliptical Actor	Pt: Goal	Pt: Beneficiary

Example 3.110. *Cobaia*

Aceito	esse emprego de cobaia[149]
Pr: Mental Elliptical Senser	Pt: Phenomenon

Example 3.111. *Cobaia*

In the mental clause, the lyrical subject/Senser states their acceptance of the Phenomenon *guinea pig job*, thus consenting and referring to her status as a test subject. This self-representation situates the lyrical subject as Beneficiary of the actions performed by the elliptical Actor in the material clauses. Therefore, whether grammatically represented as the one performing an action or the one that is subjected to the actions of another, the lyrical subject is in a submissive position in relation to their prospective partner. The image of a test subject is also one associated with scrutiny and trial, as opposed to acceptance and stability. Also taking into consideration the material clauses of examples 3.109 and 3.110, it is possible to infer that there is a hierarchy of attraction in which the *kiss* is first tested on the lyrical subject as a *guinea pig* before the "real" kiss can be given to the desired person.

3.2 APPRAISAL ANALYSIS

The analysis of processes, participants and circumstances in clauses discussed in the previous section aims at demonstrating the construction of human experience in the selected lyrics in terms of experiential meanings, while the investigation of affect and judgement, along with possible gradation of such evaluations, contributes to the comprehension of ideational meanings as attitudes embedded in the representations of participants, their roles and relationships.

The analysis and classification of affect and judgement – with graduation, when present – in the lyrics in relation to social actors and relationships is guided by the definitions proposed by Martin and White (2005) and Martin and Rose (2007), as discussed in the Review of the Literature. The same thematic groups observed in terms of transitivity are analyzed in this section,

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[148] Translation: try this kiss on me
[149] Translation: [I] accept this guinea pig job.

complementing the representational aspect of the analysis with the evaluation of represented people and their relationships in the texts.

3.2.1 Affect and Judgement

As discussed in the Review of the Literature, the typology of affect proposed by Martin and White (2005) includes factors of classification based on questions that aim at identifying the characteristics of affect groups. These characteristics classify feelings as positive or negative; sudden or an ongoing mental state; directed at something/someone or not; more or less intense; intended or desiderative; and as part of the oppositions un/happiness, in/security or dis/satisfaction. These last three categories can be summarized in the respective oppositions: "do we feel happy or sad, confident or anxious, interested or bored?" (MARTIN and WHITE, 2005, p. 42)

The categories of judgement refer to varying degrees of positive or negative evaluations of people and their behavior. Social sanction judgements are oriented by cultural expectations in terms of rules and regulations, while social esteem judgments relate to shared values that dictate social expectations. Judgements of social sanction can be realized negatively or positively in terms of evaluations of perceptions of how truthful or ethical someone is, categorized into judgements of veracity or propriety, respectively. Judgements of social esteem, on the other hand, refer to how normal/peculiar, capable/incompetent or dependable/unreliable someone is perceived to be.

Because evaluation resources are composed of a range of different expressions and can be construed explicitly or indirectly, the analysis of affect and judgement also depends on the interpretation of contextual meaning, which can include metaphors, nominalized qualities and processes, among other indirect realizations that do not include attitudinal lexis. As discussed in the Review of the literature, it is possible also for affect and judgement to be construed at the same time, as some lexical items can express "an emotional reaction to behaviour we approve or disapprove of" (MARTIN and WHITE, 2005, p. 60).

In the next subsections, evaluations of affect and judgement from the data, organized in thematic groups, are exemplified and discussed.

3.2.1.1 Group 1 - end of relationship

In the lyrics analyzed in group 1 the realizations of affect are mostly negative and expressed through nominalized feelings, as in the examples below:

O **ciúmes** não tava batendo/Tava dando porrada - affect as material process; negative; insecurity

Example 3.112. *Liberdade Provisória*

> **Solidão** é companheira/Nesse risca faca - affect as relational process; negative; insecurity
> Afogando a **saudade**/Num querosene - affect as material process; negative; unhappiness

Example 3.113. *Largado Às Traças*

In the examples above a range of nominalized feelings (*jealousy, loneliness, longing*) express the emotional states of the lyrical subjects in relation to the end of the relationship. Besides being nominalized, these emotions are personified, as they are abstractions represented as capable of performing human actions or undergoing experiences such as *drowning*. In example 3.112 from *Liberdade Provisória, jealousy* is depicted as an entity that assaults the lyrical subject, thus representing the feeling as cause of material, physical pain, while the lexical items *hitting* and *thrashing* provide graduation to the intensity of the feeling. As Martin and White (2005) point out, *jealousy* is an attitudinal lexical item that can construe affect and judgement at the same time, as it is an emotional reaction to behavior one disapproves of. Also in *Liberdade Provisória* the feeling of anger is graded:

> Cada beijo no rosto que outra/Boca dava eu morria de **raiva**[150] - affect as material process; negative; dissatisfaction

Example 3.114. *Liberdade Provisória*

In *Liberdade Provisória* the feelings of *jealousy* and *anger* seem to be connected, as they are construed as reactions to the same events. The graduation in this example is realized through the expression *dying*, which exposes the intensity of that nominalized emotion expressed as *anger*. By connecting jealousy and anger as intense reactions to the socialization of the ex-partner, the lyrical subject implicitly represents his frustration over the fact that she is able to establish other affective relationships. As discussed in the transitivity analysis section, given the context of the relationship, the lyrical subject establishes his arbitrary power over the woman's affective life, both during and after the end of the relationship.

A feeling also frequently expressed as a noun in the lyrics of group 1 is *absence:*

> A **falta** de você/Bebida não ameniza[151] - affect as mental process; negative; unhappiness

Example 3.115. *Largado Às Traças*

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[150] Translation: Each kiss on the cheek given by another mouth had me dying of anger.

[151] Translation: Your absence drinks do not relieve

> Na minha cama cê fez tanta **falta**/Que **meu coração** te expulsou[152] - affect as material process; negative; dissatisfaction

Example 3.116. *Notificação Preferida*

> Ô bebê, sinto **falta** de te ver aqui/Sentando, quicando, beijando essa boca que era sua[153] - affect as mental process; negative; unhappiness

Example 3.117. *Não Fala Não Pra Mim*

Differently from the examples 3.112 and 3.13, in which undirected mood is expressed, the examples above are construed as reactions or directed at someone, thus representing more directly the cause of such emotions. Taking into consideration the theme of the lyrics in group 1, the *absence* of a lover in the aftermath of a break-up is an expected motif. Either expressed as something that cannot be alleviated with alcohol, or as statements of sexual longing, the examples above illustrate how the end of a relationship can be expressed as an emotionally impactful event that generates a sense of incompleteness. In the example 3.116, from *Notificação Preferida,* the indirect expression of falling out of love is attributed to the absence of the lover in bed, as discussed in the transitivity analysis. Similarly, the feeling of absence in *Não Fala Não Pra Mim* is attributed to the sexual acts performed by the ex-partner, which is linked to a mental process (*miss*). These representations focus mostly in the sexual component of the relationship, which is absent after it is ended.

A break-up can also be expressed in terms of negative affective evaluations of the current state of a relationship or a positive judgement of an ex-partner, depending on the perspective:

> Eu tô **chorando**, mas vou superar - affect as behavioral process; negative; unhappiness
> Mas você insiste em me **irritar**[154] - affect as mental process; negative; dissatisfaction
> Você **não tá valendo um real** - negative social esteem judgement; tenacity

Example 3.118. *Bye Bye*

In the lyrics of *Bye Bye* the lyrical subject describes and evaluates their partner and the relationship negatively while threatening to end it. The expressions of affect are direct and indirectly expressed, through mental, behavioral and relational processes which are mostly attributed to the second person being addressed. A negative judgement of social esteem is also expressed as the latter is compared to a low value currency. This indirect realization of judgement uses a metaphor of proportion between economical value and evaluated esteem of someone as a

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[152] Translation: In my bed you were so absent/That my heart expelled you

[153] Translation: Oh baby, I miss seeing you here/Sitting, bouncing, kissing this mouth that was once yours

[154] Translation: But you insist on irritating me

partner, in a perspective that centers the value of the individual as a metaphorical property of the lyrical subject – and as an undesirable, now virtually worthless component of the relationship – instead of an independent subject.

Differently from the examples in *Bye Bye,* in the examples below the lyrical subjects construe positive social esteem judgements in relation to one of the people in the relationship:

Igual você não acho nem na terra nem na lua[155] - positive social esteem judgement; normality

Example 3.119. *Não Fala Não Pra Mim*

Uma bebê dessas, nunca mais ele vai ter[156] - positive social esteem judgement; normality

Example 3.120. *Tudo OK*

In the examples from *Bye Bye,* the lyrical subject construes a negative evaluation of their partner through affect and judgment, respectively. Differently from the lyrics of *Largado às Traças, Liberdade Provisória* and *Não Fala Não Pra Mim,* in which the lyrical subject expresses their feelings of longing in the aftermath of the end of a relationship, in *Bye Bye* the imminent break-up is expressed in a resentful tone, establishing the dissatisfaction of its lyrical subject with the current state of affairs. In examples 3.119 and 3.120, a different tone is given as the lyrical subjects express positive evaluations of the ex-partner and the now single girl in *Não Fala Não Pra Mim* and *Tudo OK,* respectively. In both examples the positive judgement of normality represents the respective addressee/ex-partner as irreplaceable, which contributes to the overall tone of regret in these lyrics.

While regret in relation to the end of the relationship can be expressed as a positive evaluation of how special the ex-partner is, it can also be construed as a judgement meaning through modulated actions that express obligation:

Vai ter que me aceitar de volta - social sanction judgement; propriety

Example 3.121. *Liberdade Provisória*

By presenting an evaluation of the behavior of the ex-partner – who is only addressed as a second person in this verse, while the rest of the lyrics refer to her as a third person –, the lyrical subject not only demands the acceptance though the mental process *aceitar* (*accept*). As discussed

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[155] Translation: [Someone] like you I can't find on Earth or the Moon
[156] Translation: A baby like this he will never have again

in the transitivity analysis, the lyrical subject organizes the experience as a mental clause, as a psychological demand in which he is the Phenomenon that should be accepted by the Senser. In addition, this demand also construes a judgment of propriety, which pertains to the addressee's ethical behavior. This evaluation represents the mental process not necessarily as a choice, but a moral conduct that can be praised or condemned.

3.2.1.2 Group 2 - non-monogamous relationships?

In the lyrics of group 2, the mental processes *like* and *want* are frequent in the construction of the lyrical subjects' affective evaluation of themselves and others, as illustrated in the examples below:

Eu **gosto** até dessa **louca**[157] - affect as mental process; positive; happiness / social esteem judgement; capacity

Eu **gosto** até desse **doido**[158] - affect as mental process; positive; happiness / social esteem judgement; capacity

Example 3.122. *Contatinho*

Quem eu **quero**, não me **quer**/ Quem me **quer**, não vou **querer**[159] - affect as mental process; un/happiness

Se por ele eu **sofro** sem pausa/Quem **quiser** me amar/Também vai **sofrer** nessa bagaça[160]- affect as mental process; un/happiness

Example 3.123. *Todo Mundo Vai Sofrer*

In the examples from *Contatinho* both lyrical subjects state their positive affective evaluation of each other. However, there is a graduation of focus which gives less intensity to the non-gradable category/mental process *like*. Given the context of the lyrics, this graduation can be attributed to the avoidance of vulnerability of liking someone, associated with the "casual" sexual arrangement represented therein. Besides the affective evaluation, in the examples from *Contatinho* there are also judgements of social esteem in the epithets *louca, doido* (*crazy*), which pertain to an evaluation of capacity. It is not clear from the context of the lyrics if this is a positive

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[157] Translation: I kind of like this crazy girl
[158] Translation: I kind of like this crazy guy
[159] Translation: The one I want, doesn't want me/Who wants me, I will not want.
[160] Translation: If for him I suffer nonstop/Whomever wants to love me/Will also suffer in this mess.

or negative evaluation, as it has a playful tone. This judgement may refer to the general impetuous behavior of each addressee, as the lyrics have to do with competitive casual relationships.

While in the examples from *Contatinho* there is positive affective evaluation from both lyrical subjects, in *Todo Mundo Vai Sofrer* the lyrical subject represents opposing affective mental processes (*want*) in relation to potential partners, either present of future ones. As discussed in the transitivity analysis, these statements deny any possibility of a positive outcome for future relationships based on a present negative affective evaluation given by the oppositions of the affective mental processes *want* from different social actors. Suffering is indirectly construed as a consequence of unrequited love or desire, a theme similar to that of the end of relationships in the lyrics of group 1.

In the lyrics of *Ciumeira*, nominalized feelings (*fear, jealousy*) are also represented, but differently from the examples from group 1, the perspective is that of a lover/mistress:

E a gente foi se envolvendo/Perdendo o **medo**[161] - affect; positive; security
É uma **ciumeira** atrás da outra/Ter que dividir teu corpo e a sua boca[162] - affect; negative; insecurity

Example 3.124. *Ciumeira*

In the examples above, both polar opposites of in/security are represented, as positive and negative affective meanings of *fear* and *jealousy* are expressed in relation to the affair described in the lyrics of *Ciumeira*. Although the *fear* of expressing affection has subsided, the acknowledgement of sexual non-exclusivity in the relationship is also presented. As this relationship is presented from the perspective of the mistress, it is interesting to observe how the *fear* – presumably of being found out as an "illegitimate" couple – is contrasted with the *jealousy* which is normally associated with the normative, "legitimate" possessiveness of members that constitute the monogamous nucleus. As pointed out previously in relation to example 3.112 from *Liberdade Provisória*, the attitudinal lexical item *jealousy* construes affect and judgement at the same time, as it expresses emotion as reaction to behavior which one disapproves of.

3.2.1.3 Group 3 - women as sexual beings

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[161] Translation: And we were getting close/Letting go of fear
[162] Translation: It's a jealousy fit after the other/Having to share your body and your mouth

As with the lyrics of group 2, in the lyrics of group 3 the mental processes *like* and *want* are frequent in the construction of the lyrical subjects' affective evaluation of themselves and others, mostly in relation to sexual desire:

Sei que todo mundo **quer** <u>um "pedacin"</u>[163] - affect as mental process; positive; happiness

Example 3.125. *Braba*

Essas malandra, assanhadinha/Que só **quer** <u>vrau</u>[164] - affect as mental process; positive; happiness

Example 3.126. *Só quer vrau*

Essa menina mete muito gostoso/Dá pra ver que ela **gosta** <u>do que faz</u>[165] - affect as mental process; positive; happiness

Example 3.127. *Ela É Do Tipo*

As the examples above illustrate, in general the lyrics of group 3 have the lyrical subjects representing mostly the desire of others through the affective mental processes *want* and *like.* Another characteristic shared by most of these lyrics is the frequent use of epithets to refer to the represented people in these relationships. These also express judgements, as the examples below demonstrate:

Essas **malandra, assanhadinha**[166] - negative social esteem judgement; propriety

Example 3.128. *Só quer vrau*

Novinha **safada** e **simpática**[167] - negative social esteem judgement; propriety / positive social esteem judgement; normality

Example 3.129. *Ela É Do Tipo*

Essa mina é **sem vergonha**[168] - negative social sanction judgement; propriety

Example 3.130. *Terremoto*

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[163] Translation: [I] know that everyone wants a piece

[164] Translation: These rascals, naughty [girls] that only want sex

[165] Translation: This girl fucks so good/You can see she likes what she does

[166] These rascals, naughty [girls]

[167] Translation: Naughty and friendly young [girl]

[168] Translation: This girl is shameless

In these three examples, the lyrical subjects evaluate the behavior of third parties through various gendered adjectives that mainly refer to judgements of propriety. These judgements express negative evaluations with underlying tones of desire, as in general the lyrical subjects describe women almost exclusively in a sexualized manner. The seemingly paradoxical expressions of desire and reproach in these lyrics are aligned with Christian morality and a sexist view of women's sexuality, which is represented as both alluring and sinful and always in service of others. Therefore in some cases it is not possible to determine whether

3.2.1.4 Group 4 - drugs and sex

The affect and judgement evaluations of group 4 also present similarities with those in group 3: the mental process *like* and similar expressions are the most frequent realizations of affect in relation to sexual behavior, while judgements of behavior are mostly negative and also pertain to women's sexuality.

Senta pro chefinho do jeitinho que ele **gosta**[169] - affect as mental process; positive; happiness

Example 3.131. *Hoje Eu Vou Parar Na Gaiola*

Você sabe que eu **me amarro** <u>na sua sentada</u>[170] - affect as mental process; positive; happiness;

Example 3.132. *Surtada*

In these examples, the lyrical subjects express positive affect in relation to the respective women, addressed as second person singular. As discussed in the transitivity analysis, in the first example the lyrical subject addresses the woman in the imperative, identifies himself as *boss*, and explicitly defines his preference through the circumstance of manner *the way he likes it*, which contains the affective expression *like*. The example from *Surtada* presents a similar perspective and expression of affect, in which the lyrical subject expresses, through a mental affective process, his appreciation for the girl's sexual performance, with added graduation in the expression of its intensity. Also similarly to the examples discussed in group 3, besides presenting a unilateral perspective of women's sexuality, these lyrics contain judgements of the represented women in relation to their sexual behavior:

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[169] Translation: Sit for the boss the way he likes it
[170] Translation: You know I really dig your bouncing.

> **Safada**, como que tem **coragem** de falar na minha cara/Que só fez comigo o que tu fez lá em casa[171] - social sanction; veracity

Example 3.133. *Surtada*

The example above contains evaluations of affect – as the lyrical subject uses the epithet *naughty* to address the woman –, and of judgement – as he questions her honesty through an indirect realization. The evaluation of her behavior is focused on both the veracity of her words and her perceived sexual promiscuity, which implies an expectation of sexual exclusivity and chastity.

3.2.1.5 Group 5 - "true love"

The evaluations of affect and judgement of the lyrics in group 5 are mixed, as they contain both negative and positive attitudinal meanings. The construction of expressions of feelings in *Ô Bebê* and *Amor de Verdade* follows a similar pattern, in which the first verses contain negative affective meanings succeeded by positive ones. It is possible to observe these as complementary in the representation of love in these lyrics as a feeling that overcomes difficulties and implies self-sacrifice:

> Por que você não me atendeu?/ Já tava mó **preocupadão**/O seu pivete quase **morre** do coração[172] - affect as quality; negative; insecurity/affect; negative; insecurity

Example 3.134. *Ô Bebê*

> Ô bebê, **gosto** mais de você/Do que de mim[173] - affect as mental process; positive; happiness;

Example 3.135. *Ô Bebê*

Feelings of insecurity are expressed in the first verses of the lyrics, which is narrated as a telephone conversation[174]. The lyrical subject expresses concern in relation to the delay in the answer from the girl, a feeling that is graduated through the intensification of the quality *worried* in *mó preocupadão* (*very worried*) and in the metaphor of a heart attack. As discussed in the transitivity analysis, by stating he likes her more than himself the lyrical subject represents his love

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[171] Translation: [You] naughty, how [do you] have the nerve/To say it to my face/That you only do with me what you did back in my place

[172] Translation: Why didn't you answer [my call]?/I was really worried/Your guy almost died of a heart attack.

[173] Translation: Oh baby, I like you more than I like me.

[174] It is possible to infer from the lyrics it is a telephone conversation from lexical items such as *Alô* (*hi*), and *atendeu* (*pick up [the telephone]* or *answer the call*). However, there is no explicit "dialogue" in the lyrics as only the lyrical subject's line are represented.

as selfless devotion, similarly to the expressions of servitude in courtly love. It is possible to argue that the negative feelings attributed to the delayed response of the partner contribute to the representation of love linked to martyrdom, in which suffering adds to the intensity of the former. This is also a different reaction from that in *Contatinho,* in which the lyrical subject focuses on the sexual availability of their partner and assume they are with someone else when they do not answer their call.

In *Amor de Verdade,* negative affective expressions are also presented in the first verses and followed by positive affective and judgement meanings:

O seu olhar se desencontrou do meu/Meu coração tá tão longe do seu - affect; negative

Example 3.136. *Amor de Verdade*

Preciso tanto conversar[175] - affect as mental process; positive; happiness
Eu **tô querendo** novamente te ver[176] - affect as mental process; positive; happiness

Example 3.137. *Amor de Verdade*

In the first example, the lyrical subjects represent affective distance through metaphors, in which the gaze and heart represent emotional connection. As pointed out by Del Priore (2005), medical discourses in the eighteenth century associated the heart and eyes to love and lust. The eyes were seen as susceptible to fascination, from where it could penetrate the body and infect the blood. It is possible to observe a similar metaphor in the example 3.136 from *Amor de Verdade*, as one's distance from the heart and eyes implicate resistance to the influence of such feelings. The explicit expressions of desire for connection in example 3.137, expressed as *preciso* (*need*) and *tô querendo* (*want*), are linked to verbal and mental processes that indicate close contact – as they imply verbal and visual interaction – in which the eyes again stand for emotional connection.

In the following examples positive evaluations of affect and judgement are stated, as a contrast or resolution to the negative evaluations from the first verses:

Na vida podem existir milhares/Mas nenhuma vai ser como você[177] - positive social esteem judgement; normality

Example 3.138. *Amor de Verdade*

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[175] Translation: I really need to talk
[176] Translation: I want to see you again
[177] Translation: In life there can be thousands/but none will be like you.

> Porque comigo o amor foi de verdade[178] - affect as relational process; positive; happiness /social sanction judgement; positive; veracity

Example 3.139. *Amor de Verdade*

In these examples both the partner and the feeling of love are represented as unique. In the first example, a judgement of normality evaluates the partner in contrast to other potential partners, while in the second example a simultaneous evaluation of affect and judgement represents love not as a shared feeling, but as an individual experience provided in the company of the lyrical subject as opposed to the experience of love with others. The judgement of veracity is graduated by the resource of focus *de verdade* (*true*), which creates degrees in the non-scalable category *love*.

3.2.1.6 Group 6 - beginning of relationship

In the lyrics of *Quem me Dera*, seemingly oppositional affective meanings are expressed through the mental processes *não quero/quero* (*don't want/want*) and the expressions *Deus me livre/quem me dera* (*God forbid/I wish*):

> Eu **não quero** ninguém/Mas se você **quiser**, eu **quero**[179] - affect as mental process; un/happiness
>
> Deus me livre/Mas quem me dera[180] - affect; negative / affect; positive

Example 3.140. *Quem me Dera*

As discussed in the transitivity analysis, there is a partial transference of choice to external entities in both cases, as in both *se você quiser* (*if you want [me]*) and *God forbid* there is a representation of the wish of the prospective partner and God, respectively. The conflict in affective meanings indicate a deadlock, as the lyrical subject contemplates the pros and cons of entering a monogamous relationship.

In *Atrasadinha* the lyrical subject evaluates himself and his date, the latter addressed as second and third person alternately:

> E você chegou **atrasadinha**/ Mas tava **linda**[181] - negative social esteem judgement; tenacity /- positive social esteem; normality

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[178] Translation: because with me it was true love
[179] Translation: I don't want anyone/But if you want [me], I want [you]
[180] Translation: God forbid/But I wish
[181] Translation: And you got here a little late/But [you] were gorgeous

> Mas meu coração gritou por cima/ **Vai na fé**, aposta nela, que ela é uma **boa menina**[182] - affect; security / positive social sanction judgement; propriety
>
> A taça não merece tirar seu batom/Deixa comigo que pra isso eu tenho o dom[183] - positive social esteem judgement; capacity

Example 3.141. *Atrasadinha*

The mostly positive evaluations pertain to judgements of tenacity, normality, and propriety to describe the woman, while the lyrical subject describes himself in terms of capacity. While the woman is evaluated in relation to her beauty – through the up-scaled attitudinal lexical item *linda* (*gorgeous*) –, her dependability – through the down-scaled lexis *atrasadinha* (*a little late*) – and her ethical behavior (*boa menina/good girl*), the man expresses his security and evaluates himself as someone who has the "natural" ability to remove her lipstick. This representation of a date construes the perspective of the lyrical subject as he observes and evaluates different aspects of the woman, while his judgement of himself is a flirtatious indication of his capacity as a lover. As discussed in the transitivity analysis, there is a representation of an active masculinity and a passive femininity in the lyrics of *Atrasadinha,* as the man is the one who acts by seducing the woman, who is in turn evaluated in terms of tenacity, normality, and propriety as a prospective lover.

4 CONCLUSION

This study investigated the representations of sex, love and relationships in Brazilian popular music lyrics from the perspective of Critical Discourse Analysis, observing the use of language as a source of ideological expression. Representations of love and sex are part of diverse social practices and discourse, in which discourse and other productions of social life in semiotic form enter into a dialectic relation with other elements of social practices, figuring as central aspects of social change. The identification of ideological representations in popular music lyrics is then central to the investigation of how ideas about gender, sex and relationships circulate, given the dialectical relationships between discourse and other aspects of social practices. Through this investigation and identification of ideological representations it is possible to observe how language can contribute to establish, maintain, challenge or change social relations of power (FAIRCLOUGH, 2003).

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[182] Translation: But my heart screamed louder/Go ahead, [you] can bet on her, for she's a good girl
[183] Translation: The glass doesn't deserve to remove your lipstick/Leave it to me because I have the gift to do so

In order to observe the construction of representations and attitudes on these themes in Brazilian popular music lyrics, the present analysis focused on the systems of transitivity (HALLIDAY, 1994; HALLIDAY and MATTHIESSEN, 2004, 2014) and evaluation (MARTIN and WHITE, 2005). The data was collected from the YouTube charts website, in the category 'top music videos in Brazil', within a timeframe of approximately two years of ranked songs as available in the charts from April 27th of 2018 to April 16th of 2020. The selected data, comprising twenty four songs, was organized into six thematic groups and analyzed through the linguistic analysis frameworks of transitivity and appraisal – considering only affect and judgement and graduation, when present – in order to answer the research questions proposed. The analysis of the data comprises micro and macro analysis, in which the linguistic investigation of the songs' lyrics was informed a contextualized observation of the meanings constructed, with the aid of CDA and other critical theories that informed the investigation of such meanings in relation to social values that pertain to representations of sex, love, and relationships.

The detailed verbal analysis of the selected lyrics reveal that, although some representations of relationships do not focus on marriage, family or other more traditional arrangements, the values of the monogamous system are observed as central to the configuration of such relationships. Most lyrics have gendered represented social actors, in which the heterosexual couple and sexualized women are prevalent, which suggests that although there is a more active role of women in terms of sexual performance, their role is mainly represented from the perspective of men, both as lyrical subjects and as the source of desire.

In all of the lyrics analyzed in group 1, a first person lyrical subject or narrator presents all events exclusively from their perspective. With the exception of *Tudo OK* and most of *Liberdade Provisória,* the lyrical subjects address an ex-partner directly, as a singular second person. As previously stated, there is a predominance of material and relational processes in the lyrics from this thematic group, which represent the end of relationships as actions and events, with identification and classification of participants, whether human or not. Most material clauses refer to actions performed by the ex-partners (Actors), with some concerning nominalized feelings represented as Goals affected by such actions. Relational clauses mostly identified participants in relation to their current state or attributed status in terms of affective hierarchies. Alcohol consumption as a coping mechanism for sadness was verified as a recurrent subject. In *Liberdade Provisória* a mental clause attributed to an ex-partner as a coercive tactic for reconciliation raises serious questions concerning how these discourses are related to "real" cases of violence against women. These findings are especially relevant considering the reach the discourses of popular songs have. The end of relationships, represented either as ongoing or in its aftermath, are mostly

represented through negative evaluations of affect, but both positive and negative judgements of the ex-partners.

In the lyrics discussed in group 2, the themes of longing, jealousy and competition are expressed directly and indirectly through a range of material, mental and relational processes. As previously stated, the high percentage of mental and relational processes in this group implies a higher frequency of descriptions, classifications, identifications, and expressions of emotion, thought and other internal experiences. In the mental clauses from *Todo Mundo Vai Sofrer,* the lyrical subject compares their need for beer to their need for a person, referring to alcohol consumption as previously discussed in relation to the lyrics of *Não Fala Não Pra Mim* and *Largado às Traças.* In general, the role of the represented women in these lyrics are more verbal, while men are generally represented as those who perform material actions. The exception is *Contatinho,* in which most processes are attributed to the woman, both as a lyrical subject who represents herself and described as a third person. In relational clauses, attributes and identities of participants are stated, and in general involve Attributes and Values that pertain to hierarchical positions in the monogamous system, as exemplified in *Ciumeira* and *Jenifer*, or to competition between lovers, as in *Contatinho.* The discourses in the lyrics of group 2 corroborate what Shippers (2016, p.13) discusses in relation to the idea of hooking up as a phase, dismissing non-monogamy as immature and transitional and reinforcing the monogamous nucleus as something to be aspired.

A high frequency of behavioral processes in the lyrics of group 3 was observed. However, the sexualized characterization of these women was represented not only through behavioral processes, but also in mental, material and relational clauses. Whether by classifying, identifying, representing internal feeling, behavior or action, the clauses analyzed mostly center on depicting women as sexual beings. Their characterization varies, yet similar features were found in relation to the active role of those women in the clauses – as Actors, Behavers, Sensers –, and to the centrality of men as lyrical subjects, either as the only voice or complementary voice which is echoed by the woman as is the case of *Terremoto.* The exception to this feature is *Braba*, in which the lyrical subject represents herself. Most lyrics have gendered subjects, with both lyrical subject(s) and represented people in the lyrics identified either as men or women through pronouns and adjectives. In *Braba* the addressed second person (*you*) is not gendered. Another interesting feature is the amalgamation of identities in these lyrics, as in all of them at least one of the lyrical subjects is identified by the same name as the singer/performer of the song. Therefore, it is possible to argue that the identities of lyrical subject and performer are the same in some cases.

The focus of the lyrics in group 3 is the description of women as sexual subjects from the perspective of men as lyrical subjects. Even in the exception, *Braba*, the lyrical subject being a

woman does exempt her from taking into consideration the desire of others as the core of their sexuality: from the examples 3.54 and 3.55 in *Terremoto* to the example 3.63 in *Braba,* the perceived evaluation of others – in mental clauses – or the identification of one's desirability in relation to others – in relational clauses – seems to be the center of such representations. All lyrics in this group either contain clauses that represent women's sexual performance and desire by others as lyrical subjects or as having others as its source or cause. That is, there seems to be an unidirectionality of desire in these clauses, in which represented men express both their desire and the desire of represented women. While not gendered, the acknowledgement of the desire of others (*everyone*) is also the source of desire in *Braba*.

The qualitative analysis of process types shows a higher frequency of representations of actions, behaviors, events, internal experiences, classification and identification in the lyrics of group 4. In *Hoje eu Vou Parar na Gaiola* the lyrical subject mostly describes the sexual behavior of women through material and behavioral processes, while in *Surtada* the material, mental and relational processes discussed pertain to the identification of the woman as a sexually wicked from the perspective of both lyrical subjects. It was possible to observe the centrality of the desire of men as the origin or end of desire in these examples, represented either as Circumstances of cause, in mental clauses or as Value of relational clauses. Similarly to the findings of group 3, all lyrics in group 4 either contain clauses that represent women's sexual performance and desire by others as lyrical subjects or as having others as its source or cause, which corroborates the representation of unidirectional desire in these lyrics.

In the lyrics organized in group 5 the representation of love as a central theme is expressed mainly through material and relational processes, in which the lyrical subjects – one in the case of *Ô Bebê* and two in *Amor de Verdade* – address and describe their partner as a second person singular. In *Ô Bebê* the lyrical subject positions himself as a devoted lover in a relation similar to that of courtly love. The idea of private and public is implied as the *world* and the relationship as the private sphere are represented as polar opposites. "True love", that is, achieving home, entails the sacrifice of one's utopia (paradise) and the denial of the individuality of affective relationships in detriment of an idealized person. There is the construction of a hierarchically superior position of the relationship represented in *Amor de Verdade,* which is construed mainly in relation to the idea of prestige of a partner (*you*) and a feeling (*love*) in relation to other partners and affective relationships.

The lyrics in group 6 have to do with stories of infatuation, a first date and a proposal to establish a relationship, comprising mostly material, behavioral and relational processes through which experiences are represented as actions, events, behaviors, and the identification or

classification of participants. In *Quem Me Dera* activities such as going to a bar or a party are linked to worldly experiences or the public sphere, and contrasted with the domestic sphere and affective behaviors such as cuddling. Therefore the dichotomies single/taken and public/private correspond, as discussed in relation to *Ô Bebê,* as in both lyrics some "mundane" activities and experiences are more or less explicitly traded for those associated with the monogamous nucleus as is the case of a *home*. Also linked to the domestic sphere of the *home* is the representation of activities and behaviors in *Cobaia,* in which the lyrical subject declares submission towards their loved one. Such submission corresponds to unpaid labor as expected from women in traditional Christian marriage (DEL PRIORE, 2005). Even though there is no identification of gender for either represented person in the lyrics and the lyrical subject in *Cobaia* is represented in both active and passive roles in the clauses, their role is that of submission. Finally, in *Atrasadinha* there is a more explicit representation of active masculinity and passive femininity, both in terms of grammar and meaning.

As stated in the Introduction, although popular music is not generally seen as "an academically respected area of research" (BAYTON, 2014, p. 53)", its investigation reveals their importance in the analysis of sociocultural values. The findings presented in this study reinforce the importance of analyzing popular music lyrics with a critical linguistic approach, especially the representation of human experience in terms of gender relations, models of relationships and ideas associated with love and sex.

4.1 LIMITATIONS OF THE STUDY

This study analyzed only the lyrics of the selected songs, mainly for two reasons: firstly, as the music videos are diverse in terms of visual content the data would be inconsistent for a meaningful visual analysis of the music videos. Secondly, because the investigation is focused on detailed verbal analysis of a relatively large corpus, the incorporation of musical discourse analysis was not possible, however it would complement the analysis of the lyrics as performed.

Another limitation of this study was considering only the songs rated number one and in one platform. This was done in order to reduce the corpus and therefore the data analyzed, however as a consequence the observations gathered can only be generalized to a certain extent. The incorporation of more lyrics or cross-reference of ranked music from different platforms would allow for a broader view on the subjects.

4.2 SUGGESTIONS FOR FURTHER RESEARCH

The critical observation of lyrics as a form of ideological expression allows for the complication of the idea of representation, as songs use language resources and provide consumers with romantic terms in which to articulate their emotions and measure relationship expectations. In order to further evaluate the importance and reach of these ideological messages, questionnaires or interviews could be conducted with the general public in order to gather information on the perception of popular songs' lyrics in relation to the themes of love, sex and relationships.

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APPENDIX A - The selected data

Terremoto

Ladies and gentlemen
Essa mina gosta de tocar o terror
Cê acredita? Quem diria, hein?

Essa mina é sem vergonha, gosta de tocar o terror
Já me deu até insônia, meu sossego acabou
Pesadelo da invejosa, sonho de quem não provou

Quando ela desce é igual terremoto
Ela senta e não para, ela toca o terror
Quando ela desce é igual terremoto
Ela senta e não para, ela toca o terror
Quando eu desço é igual terremoto
Rebolo, eu não paro, toco o terror
Quando eu desço é igual terremoto
Rebolo, eu não paro, toco o terror

Atrevida, poderosa, gosto de tocar o terror
Pra te ver perdendo a linha, teu sossego acabou
Pesadelo da invejosa, teu desejo eu sei que eu sou

Quando eu desço é igual terremoto
Rebolo, eu não paro, toco o terror
Quando eu desço é igual terremoto
Rebolo, eu não paro, toco o terror
Quando ela desce é igual terremoto
Ela senta e não para, ela toca o terror
Quando ela desce é igual terremoto
Ela senta e não para

E ela entrou na minha mente de um jeito indecente
Não como mais, não durmo mais, eu vou ficar doente
Tá querendo de novo, já caiu no meu jogo
Não pode se queimar, então pra que brincar com fogo?
Mas eu sou artilheiro e eu vou virar o jogo
Eu vou partir pra cima, de virada é mais gostoso
Eu ganho essa parada, pode ficar ligada
Vai ver que eu sou zica
haha, cê acredita?

Quando eu desço é igual terremoto
Rebolo, eu não paro, toco o terror
Quando eu desço é igual terremoto
Rebolo, eu não paro, toco o terror
Quando ela desce é igual terremoto
Ela senta e não para, ela toca o terror

Eu desço, não paro, rebolo, eu toco o terror
E ela desce, não para, rebola, toca o terror
Eu desço, não paro, rebolo, eu toco o terror
E ela desce, não para, rebola, toca o terror

Chama, fio
(An)
Anitta
(Hmm)
Quando você rebola, é tipo como? É tipo terremoto
Quem diria?
Cê acredita?

Atrasadinha

Botei a melhor roupa pra esconder os meus defeitos
Exagerei no perfume pra te impressionar
Cheguei mais cedo pra te ver chegar

E você chegou atrasadinha
Mas tava linda
Minha boca calou, mas meu coração gritou por cima
Vai na fé, aposta nela, que ela é uma boa menina

Vamos pular a parte que eu peço aquele vinho do bom
A taça não merece tirar seu batom
Deixa comigo que pra isso eu tenho o dom

Vamos pular a parte que eu peço aquele vinho do bom
A taça não merece tirar seu batom
Deixa comigo que pra isso eu tenho o dom

E daí que é nosso primeiro encontro
Hoje eu te beijo e pronto!

E você chegou atrasadinha
Mas tava linda
Minha boca calou, mas meu coração gritou por cima
Vai na fé, aposta nela, que ela é uma boa menina

Vamos pular a parte que eu peço aquele vinho do bom
A taça não merece tirar seu batom
Deixa comigo que pra isso eu tenho o dom

Vamos pular a parte que eu peço aquele vinho do bom
A taça não merece tirar seu batom
Deixa comigo que pra isso eu tenho o dom

Vamos pular a parte que eu peço aquele vinho do bom
A taça não merece tirar seu batom
Deixa comigo que pra isso eu tenho o dom

E daí que é nosso primeiro encontro
Hoje eu te beijo e pronto!

Hoje eu te beijo e pronto

Hoje eu te beijo e pronto!

Jenifer

Mas ela veio me xingando
Enchendo o saco e perguntando
Quem é essa perua aí?
Mas peraí, mas peraí!

Você não paga as minhas contas
Já não é da sua conta
O que é que eu tô fazendo aqui
Mas, mesmo assim, vou te explicar

O nome dela é Jenifer
Eu encontrei ela no Tinder
Não é minha namorada
Mas poderia ser

O nome dela é Jenifer
Eu encontrei ela no Tinder
Mas ela faz umas paradas
Que eu não faço com você

Mas ela veio me xingando
Enchendo o saco e perguntando
Quem é essa perua aí?
Mas peraí, mas peraí!

Você não paga as minhas contas
Já não é da sua conta
O que é que eu tô fazendo aqui
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O nome dela é Jenifer
Eu encontrei ela no Tinder
Mas ela faz umas paradas
Que eu não faço com você

Liberdade Provisória

No inicio foi assim
Terminou tá terminado
Cada um pro seu lado
Não precisa ligar mais

Só que foi eu quem terminou
E quem foi largado não espera
Eu segui minha vida
Até ela começar seguir a dela

E do meio pro final
Eu so ia pra onde ela tava
Cada beijo no rosto que outra
Boca dava eu morria de raiva

E ela tava mais linda
Cada vez que eu olhava
O ciúmes não tava batendo
Tava dando porrada

E eu implorei, pra voltar
E ela me matou na unha
Disse que eu tava solteiro
Eu tava solteiro porra nenhuma

Implorei pra voltar
Não me manda embora
Sou preso da sua vida
Era só liberdade provisória

Vai ter que me aceitar de volta

Não Fala Não Pra Mim

Lá vai minha saudade
Beber uns danones
Pra ver se a vontade de te ver some
De uma vez da minha cabeça
Eu já tô vendo a surra de enxaqueca

Lá vai meu orgulho
Perdendo a vergonha
A comanda enchendo
Os dedos tremendo
Com vontade de ligar
Já tô com medo de me rejeitar

Não fala não pra mim bebê
Se não eu morro de beber
Nessa fossa que eu tô não dá
E é só você pra me salvar

Não fala não pra mim bebê
Se não eu morro de beber
Fala que ainda sou o seu amor
Oh jerry smith me ajuda por favor

Ô bebê, sinto falta de te ver aqui
Sentando, quicando, beijando essa boca que era sua
Igual você não acho nem na terra nem na lua
Jerry Smith chegou para ajudar Humberto e Ronaldo
Atende o coração desse pobre coitado

Não fala não pra mim bebê
Se não eu morro de beber
Nessa fossa que eu tô não dá
E é só você pra me salvar

Não fala não pra mim bebê
Se não eu morro de beber
Fala que ainda sou o seu amor
Salva meu coração por favor
Não fala não pra mim bebê

Ô bebê, sinto falta de te ver aqui
Sentando, quicando, beijando essa boca que era sua
Igual você não acho nem na terra nem na lua
Jerry Smith chegou para ajudar Humberto e Ronaldo
Atende o coração desse pobre coitado

Não fala não pra mim bebê
Se não eu morro de beber
Nessa fossa que eu tô não dá
E é só você pra me salvar

Não fala não pra mim bebê
Se não eu morro de beber
Fala que ainda sou o seu amor
Salva meu coração por favor

Não fala não pra mim bebê
Não fala não pra mim bebê

Cobaia

Você tem
Um emprego pra mim? Olha aí
Qualquer coisa que
Que me mantenha perto de você
Posso fazer
Cafuné no cabelo
Vigio o seu sono, sei lá
Até provo o seu beijo
Pra ver se a barba vai me arranhar
Eu posso ser fiscal do seu olhar
Nem precisa pagar

Pego sua toalha
Pra quando você sair do banho
Posso ser a cobaia
Pra quando você fizer seus planos

Quando for beijar alguém
Testa esse beijo em mim
Antes de amar, meu bem
Testa esse amor em mim

E quando for beijar alguém
Testa esse beijo em mim
Antes de amar, meu bem
Testa esse amor em mim

Me prenda, me abraça e não saia
Aceito esse emprego de cobaia
Me prenda, me abraça e não saia
Aceito esse emprego de cobaia

Pego sua toalha
Pra quando você sair do banho
Posso ser a cobaia
Pra quando você fizer seus planos

Quando for beijar alguém
Testa esse beijo em mim

Antes de amar, meu bem
Testa esse amor em mim

E quando for beijar alguém
Testa esse beijo em mim
Antes de amar, meu bem
Testa esse amor em mim

Me prenda, me abraça e não saia
Aceito esse emprego de cobaia
Me prenda, me abraça e não saia
Aceito esse emprego de cobaia

Contatinho

Alô? Tudo bem? Aham

Tá pensando que eu sou o quê?
Sempre que eu quero não tá disponível
Se eu abrir minha agenda pra tu ver
Tô com mina de A a Z

Eu gosto até dessa louca
Mas tá brincando comigo
Ela rebola gostoso
Só que já deu pra você

Oi, te liguei
Deve tá ocupadinha
Tudo bem, tá com outro contatinho
Te liguei
Deve tá ocupadinha
Tudo bem, tá com outro contatinho

Quem mandou você brincar?
Tu foi sentar em outro lugar
Senta, senta, senta
Quem mandou você brincar?
Tu foi sentar em outro

Brega funk
Senhoras e senhores, Anitta

Tá pensando que eu sou o quê?
Sempre que eu quero não tá disponível
Se eu abrir minha agenda pra tu ver
Eu tô com boy de A a Z

Eu gosto até desse doido
Mas tá brincando comigo

Sento, rebolo gostoso
Quem tá perdendo é você

Oi, te liguei
Deve tá ocupadinho
Tudo bem, tô com outro contatinho
Te liguei
Deve tá ocupadinho
Tudo bem, tô com outro contatinho

E quem mandou você brincar?
Eu tô sentando em outro lugar
E quem mandou você brincar?
Eu tô sentando em outro lugar

Senta, senta, senta
Tu foi sentar em outro lugar
Senta, senta, senta
Tu foi sentar em outro lugar
Ah ah ah
Tu foi sentar em outro lugar

Oi, te liguei
Deve tá ocupadinha
Tudo bem, tá com outro contatinho
Te liguei
Deve tá ocupadinha
Tudo bem, tô com outro contatinho

Quem mandou você brincar?
Eu vou sentar em outro lugar
Quem mandou você brincar?
Eu tô sentando em outro lugar

Senta, senta, senta, senta, senta, senta, senta
Senta, senta, senta, senta, senta, senta, senta

Oie, tudo bem?

Braba

Deixa eu te falar
Eu sou do tipo que não dá pra decifrar
O meu balão subiu, não vou aterrissar
Não vou parar
Não vou parar

Sei que todo mundo quer um "pedacin"
É que a menina faz "gostosin"

Não dá pra disfarçar
Tá no seu olhar
Se eu comecei, vou terminar

Então desce
Esfrego na sua cara
Que a menina é braba e você vai

Quem me Dera

Não tô me reconhecendo
Tô em casa em pleno feriado
Até o garçom sentiu a minha falta
e já ligou preocupado

É que agora eu só penso em você
Não é que eu esteja apaixonada
Eu tô falando sério
Eu não quero ninguém
Mas se você quiser, eu quero

Dormir de conchinha
Nem pisar em festa
Deus me livre
Mas quem me dera

Postar foto juntos
E os contatinhos já era
Deus me livre
Mas quem me dera

Eu tô com pressa
Mas se você vier
O meu coração espera

Eu tô com pressa
Jerry smith se vier
Meu coração te espera

É não tô me reconhecendo
Tô em casa em pleno feriado
Até o garçom sentiu minha falta
e já ligou preocupado

É que agora eu só penso em você
Não é que eu esteja apaixonado
Eu tô falando sério
Eu não quero ninguém
Mas se você quiser, eu quero

Dormir de conchinha
Nem pisar em festa
Deus me livre
Mas quem me dera

Postar foto juntos
E os contatinho já era
Deus me livre
Mas quem me dera

Eu tô com pressa
Mas se você vier
O meu coração espera

Eu tô com pressa
Márcia se você vier
O Jerry Smith espera

Ciumeira

No começo, eu entendia

Mas era só cama, não tinha amor
Lembro quando você dizia
Vou desligar porque ela chegou

E a gente foi se envolvendo, perdendo o medo
Não tinha lugar e nem hora pra dar um beijo
Coração não tá mais aceitando
Só metade do seu: Te amo

É uma ciumeira atrás da outra
Ter que dividir seu corpo e a sua boca
Tá bom que eu aceitei por um instante
A verdade é que amante não quer ser amante

É uma ciumeira atrás da outra
Ter que dividir seu corpo e a sua boca
Tá bom que eu aceitei por um instante
A verdade é que amante não quer ser amante
É uma ciumeira atrás da outra

E a gente foi se envolvendo, perdendo o medo
Não tinha lugar e nem hora pra dar um beijo
Coração não tá mais aceitando
Só metade do seu: Te amo

É uma ciumeira atrás da outra
Ter que dividir seu corpo e a sua boca

Tá bom que eu aceitei por um instante
A verdade é que amante não quer ser amante

É uma ciumeira atrás da outra
Ter que dividir seu corpo e a sua boca
Tá bom que eu aceitei por um instante
A verdade é que amante não quer ser amante

É uma ciumeira atrás da outra
Ter que dividir seu corpo e a sua boca
Tá bom que eu aceitei por um instante
A verdade é que amante não quer ser amante
É uma ciumeira atrás da outra

Supera

Tá de novo com essa pessoa
Não tô acreditando
Vai fazer papel de trouxa outra vez
Cê não aprende mesmo

Pra você isso é amor
Mas pra ele isso não passa de um plano B
Se não pegar ninguém da lista, liga pra você
Te usa e joga fora

Para de insistir, chega de se iludir
O que cê tá passando, eu já passei e eu sobrevivi
Se ele não te quer, supera
Se ele não te quer, supera

Ele tá fazendo de tapete o seu coração
Promete pra mim que dessa vez você vai falar não
De mulher pra mulher, supera
De mulher pra mulher, supera

Pra você isso é amor
Mas pra ele isso não passa de um plano B
Se não pegar ninguém da lista, liga pra você
Te usa e joga fora

Para de insistir, chega de se iludir
O que cê tá passando, eu já passei e eu sobrevivi
Se ele não te quer, supera
Se ele não te quer, supera

Ele tá fazendo de tapete o seu coração
Promete pra mim que dessa vez você vai falar não
De mulher pra mulher, supera

De mulher pra mulher, supera

Se ele não te quer, supera
De mulher pra mulher, supera

Todo Mundo Vai Sofrer

A garrafa precisa do copo
O copo precisa da mesa
A mesa precisa de mim
E eu preciso da cerveja

Igual eu preciso dele na minha vida
Mas quanto mais eu vou atrás, mais ele pisa
Então já que é assim
Se por ele eu sofro sem pausa
Quem quiser me amar
Também vai sofrer nessa bagaça

Quem eu quero, não me quer
Quem me quer, não vou querer
Ninguém vai sofrer sozinho
Todo mundo vai sofrer

Quem eu quero, não me quer
Quem me quer, não vou querer
Ninguém vai sofrer sozinho
Todo mundo vai sofrer

Igual eu preciso dele na minha vida
Mas quanto mais eu vou atrás, mais ele pisa
Então já que é assim
Se por ele eu sofro sem pausa
Quem quiser me amar
Também vai sofrer nessa bagaça

Quem eu quero, não me quer
Quem me quer, não vou querer
Ninguém vai sofrer sozinho
Todo mundo vai sofrer

Quem eu quero, não me quer
Quem me quer, não vou querer
Ninguém vai sofrer sozinho
Todo mundo vai sofrer

Quem eu quero, não me quer
Quem me quer, não vou querer
Ninguém vai sofrer sozinho

Todo mundo vai sofrer

Quem eu quero, não me quer
Quem me quer, não vou querer
Ninguém vai sofrer sozinho
Todo mundo vai sofrer

Bye Bye

E aê, Perera detona funk?
Cê é louco, hein, cachorreira?
Eu avisei da mão abençoada mesmo, hein, cachorro?
Ó o tanto de milionário aí, não tô te entendendo

Se for pra ficar nesse perreco
Pego minhas coisas e pra casa da mamãe eu vou voltar
Faço tudo pra ter um futuro
Mas você insiste em me irritar

Eu tô chorando, mas vou superar
Cê tá brincando com quem só quis te amar
Você não tá valendo um real

Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, normal normal
Pro seu amor foi bye bye, na sua buceta foi pau

Eu tô chorando, mas vou superar
Cê tá brincando com quem só quis te amar
Você não tá valendo um real

Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, normal normal
Pro seu amor foi bye bye, na sua buceta foi pau

E aê, Perera detona funk?
Cê é louco, hein, cachorreira?
Eu avisei da mão abençoada mesmo, hein, cachorro?
Ó o tanto de milionário aí, não tô te entendendo

Se for pra ficar nesse perreco
Pego minhas coisas e pra casa da mamãe eu vou voltar
Faço tudo pra ter um futuro
Mas você insiste em me irritar

Eu tô chorando, mas vou superar
Cê tá brincando com quem só quis te amar
Você não tá valendo um real

Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, normal normal
Pro seu amor foi bye bye, na sua buceta foi pau

Eu tô chorando, mas vou superar
Cê tá brincando com quem só quis te amar
Você não tá valendo um real

Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, na sua buceta foi pau
Pro seu amor foi bye bye, normal normal
Pro seu amor foi bye bye, na sua buceta foi pau

Amor de Verdade

Espera aí
Preciso tanto conversar
Então vem aqui
Pra gente se entender, sei lá
O seu olhar se desencontrou do meu
Meu coração tá tão longe do seu

Eu tô querendo novamente te ver
Pra hoje em dia eu falar pra você
Que a indecisão apertou no coração
Aquele aperto se é sim ou não
Só de pensar um dia te perder

Fiz essa canção pra você não me esquecer
Olha pra mim, deixa eu olhar pra você
Vem mais perto que hoje eu vou te dizer
Me abraça e o seu corpo ao meu
O seu peito nunca me esqueceu

Na vida podem existir milhares
Mas nenhuma vai ser como você
Que comigo o amor foi de verdade
Que fez a minha vida acontecer
Eu troco a estrela por um beijo seu
Eu troco aquela lua pelo seu olhar
Eu deixo de viver meu paraíso
Minha verdade é você meu lar

Na vida podem existir milhares
Mas nenhum vai ser como você
Que comigo o amor foi de verdade
Que fez a minha vida acontecer
Eu troco a estrela por um beijo seu
Eu troco aquela lua pelo seu olhar
Eu deixo de viver no paraíso
Minha verdade é você meu lar

Ela é do Tipo

Ela é do tipo que gosta muito de conversar

Mas não fica de papapa
Mas te despindo, deitando na minha cama
Prontamente conversando, ela tira a minha roupa
Essa menina mete muito gostoso
Dá pra ver que ela gosta do que faz
Novinha safada e simpática
Deixou o Kevin com gosto de quero mais

Vai, rebola pro pai, vai, novinha, vai
Vai descendo, vai descendo
Vai, rebola pro pai, novinha, vai
Descendo, vai descendo
Vai, rebola pro pai, vai, novinha, vai
Vai descendo, vai descendo
Vai, rebola pro pai, novinha, vai
Descendo, vai descendo

A mãe quis prender demais sua filha
E virou um controle sem pilha
Pra que foi maltratar a menina?
E hoje, de maior, o Kevin cria

Vai, rebola pro pai, vai, novinha, vai
Vai descendo, vai descendo
Vai, rebola pro pai, novinha, vai
Descendo, vai descendo
Vai, rebola pro pai, vai, novinha, vai
Vai descendo, vai descendo
Vai, rebola pro pai, novinha, vai
Descendo, vai descendo

Ô Bebê

Alô

Por que você não me atendeu?
Já tava mó preocupadão
O seu pivete quase morre do coração

Amor
Já fiz o corre pra te ver
Juntei a grana da passagem
Contando as horas pra gente matar a saudade

Ô bebê, gosto mais de você
Do que de mim, do que de mim
Ô bebê, gosto mais de você
Do que de mim, do que de mim

Ô bebê, gosto mais de você
Do que de mim, do que de mim
Ô bebê, gosto mais de você
Do que de mim, do que de mim

Antes de você eu era do mundão
Gratidão, minha princesa
Mudou minha cabeça, só me fez crescer
Bota fé no que eu vou dizer

Ô bebê, gosto mais de você
Do que de mim, do que de mim
Ô bebê, gosto mais de você
Do que de mim, do que de mim
Ô bebê, gosto mais de você
Do que, do que, do que

Hoje Eu Vou Parar na Gaiola

Hoje no baile da Penha o que vai rolar?
Só putaria pra essas menina dançar
Os amigos já tão cada um com a sua missão
Traz o lança que eu já tô com o meu copão na mão

Hoje eu vou parar na gaiola, ficar de marola
Senta pro chefinho do jeitinho que ele gosta
Vai ficar chapada e vai voltar depois das horas
Toma, toma, toma, toma, toma sua gostosa
Toma, toma, toma, toma, toma sua gostosa

Hoje eu vou parar na gaiola, ficar de marola
Senta pro chefinho do jeitinho que ele gosta
Vai ficar chapada e vai voltar depois das horas
Toma, toma, toma, toma, toma sua gostosa
Toma, toma, toma, toma, toma sua gostosa

Só Quer Vrau

Essas malandra, assanhadinha
Que só quer vrau, só quer vrau
Só quer vrau, vrau, vrau
Vem pra favela, ficar doidinha
Então vem sentando aqui
Senta aqui, senta aqui, vai!
Essas malandra, assanhadinha
Que só quer vrau, só quer vrau
Só quer vrau, vrau, vrau
Vem pra favela, ficar doidinha então vem sentando aqui
Vai, novinha da favela
O ritmo é esse aqui
Senta aqui, senta aqui
Senta aqui, senta aqui
Senta aqui, senta aqui
Senta aqui
Vai, vai, vai!
Senta aqui, senta aqui
Senta aqui, senta aqui
Senta aqui, senta aqui
Senta aqui
Vai, vai, vai, vai, vai!
Essas malandra, assanhadinha
Que só quer vrau, só quer vrau
Só quer vrau, vrau, vrau
Vem pra favela, ficar doidinha
Então vem sentando aqui

Sentadão

Instigada, essa danada
Movimenta e vem por cima
Vai Sentando
Re, Rebolando
Vai, Vai, Sentando
Re, Rebolando
Vai!

Instigada essa danada
Movimenta e vem por cima
Vai Sentando
Re, Rebolando
Vai, Vai, Vai
Vai, Vai

Sentadão

Sentadão
Olha o movimento que ela faz
jogando esse bundão no chão

Chão, chão, chão, chão, Chão
Jogando o seu bundão no
chão, chão, chão
chão, chão

Sentadão

Batida envolvente
na malemolência
No Beat, ela senta
e representa
Senta Senta

Sentadão
Sentadão

Felipe Original, fala tu que eu tô cansado
PEDRO SAMPAIO
vai!

Surtada

Safada, como que tem coragem de falar na minha cara
Que só fez comigo o que tu fez la em casa
Tava lembrando de você em cima de mim

Ela é uma diaba
Hoje eu só te quero ver pelo o espelho pelada
Não me importa a hora pode ser de madrugada
Você sabe que eu me amarro na sua sentada
Menina levada sinto teu perfume quando eu to na estrada
Como eu não resisto a sua cara de safada
Fuma aqui comigo, eu quero te ver chapada

Eu sou uma diaba você me liga toda hora até de madrugada
Manda foto, manda vídeo e me deixa instigada
Saio da minha cama e broto logo na sua casa
Você tá ligado que eu sento, sento, sento, sento seu safado você me olhando com essa cara de chapado
É minha brisa que te deixa todo lombrado

Safada como que tem coragem de falar na minha cara que só fez comigo o que tu fez la em casa
Tava lembrando de você em cima de mim
Ela é uma diaba

Tudo OK

É hoje que ele paga todo o mal que ele te fez
Cabelo ok, marquinha ok, sobrancelha ok, unha tá ok
Brota no bailão pro desespero do seu ex
Se ele te trombar vai se arrepender
Uma bebê dessas, nunca mais ele vai ter

Amor Falso

Abre o jogo, acabou
Pra quê esconder esse falso amor?
Eu confiei, entreguei
Meu coração, e você machucou

Noite do meu lado
Fico aqui imaginando
Mas como pude cair
Nessa farsa de amor?

E parabéns pra você
Que me fez entender
Que minha paixão não é você
Obrigado por demonstrar esse amor falso

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Largado às Traças

Meu orgulho caiu
Quando subiu o álcool
Ai deu ruim pra mim
E pra piorar
Tá tocando um modão de arrastar
O chifre no asfalto

Tô tentando te esquecer
Mas meu coração não entende
De novo eu fechando esse bar
Afogando a saudade
Num querosene

Vou beijando esse copo
Abraçando as garrafas
Solidão é companheira
Nesse risca faca

Enquanto cê não volta
Eu tô largado as traças
Maldito sentimento
Que nunca se acaba

Vou beijando esse copo
Abraçando as garrafas
Solidão é companheira
Nesse risca faca

Enquanto cê não volta
Eu tô largado as traças
Maldito sentimento
Que nunca se acaba

Oooo oooo
A falta de você
Bebida não ameniza

Oooo oooo
Tô tentando apagar
Fogo com gasolina

Meu orgulho caiu
Quando subiu o álcool
Ai deu ruim pra mim
E pra piorar
Tá tocando um modão de arrastar
O chifre no asfalto

Tô tentando te esquecer
Mas meu coração não percebe
De novo eu fechando esse bar
Afogando a saudade
Num querosene

Vou beijando esse copo
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Oooo oooo
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Fogo com gasolina

Oooo oooo
A falta de você
Bebida não ameniza
Oooo oooo
Tô tentando apagar
Fogo com gasolina

Notificação Preferida

Já doeu, mas hoje não dói mais
Tanto fiz que agora tanto faz
O nosso amor calejou
Apanhou, apanhou que cansou
Na minha cama cê fez tanta falta
Que o meu coração te expulsou

Não tem mais eu e você
Tá facin de entender
Você me deu aula de como aprender te esquecer

Foi, mas não é mais a minha notificação preferida
Já foi, mas não é mais a número um da minha vida
Sinto em te dizer, mas eu já superei você

O nosso amor calejou
Apanhou, apanhou que cansou
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Já foi, mas não é mais a número um da minha vida
Sinto em te dizer, mas eu já superei você

Já doeu, mas hoje não dói mais