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Brazilian funk as the herald of a new social order: a semiotic analysis of the internet music video “Beijinho no ombro” and its reception in social media*

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Abstract: The present article aims to analyze the music video “Beijinho no ombro” – a major Brazilian social media phenomenon that reached more than 9 million Youtube views in 3 months in 2014 –, discussing both the processes by which homologies between categories of expression and content are established – the so called Hjelmslev’s “commutations” – and suspended – the Danish linguist’s concept of “syncretism” (Hjelmslev, 2003) – in the audiovisual text, and the effects of meaning created thereby. The analytical treatment assimilates also some of Éric Landowski’s contributions to the discussions about the intersubjective interactions regimes (Landowski, 1997, 2006) and their impact on the study of the so-called states of soul deeply developed by Greimas and Fontanille in their *Sémiotique des passions* (Greimas & Fontanille, 1993). The object analysis intends moreover to illustrate a methodological approach proposed by the author and that may be applied to various corpora regarding the audiovisual repertory. Such an approach, a natural extension of Greimas’ treatment of the plane of content and Floch’s developments into the plane of expression (Floch, 1984, 1993), offers as a contribution the proposition of a methodology that, departing from the figures of expression and their homologations and semi-symbolic relations with categories of content, will then detect their projections in each one of the three levels of the generative path. Thus, not only the role of the means of manifestation in the process of generation of effects of meaning can be better evaluated, but also the possibilities of a generative approach that includes the textual structures – rather than the explicit exclusion that appears in the Dictionary of semiotics (Greimas & Courtés, 1991:208) – can be further discussed.

Keywords: semiotic analysis; syncretism; semi-symbolism; music video; musical semiotics.

1. Presentation

The present article aims to analyze the music video “Beijinho no ombro” – a major Brazilian social media phenomenon that reached more than 9 million Youtube views in 3 months in 2014 –, discussing both the processes by which homologies between categories of expression and content are established – the so called Hjelmslev’s “commutations” – and suspended – the Danish linguist’s concept of “syncretism” (Hjelmslev, 2003) – in the audiovisual text, and the effects of meaning created thereby. Thus, inspired by the semiotic studies on syncretism developed in the Sociossemiotics Research Center (in Portuguese, CPS: *Centro de Pesquisas Sociossemióticas*) directed by Éric Landowski and Ana Claudia de Oliveira, this analysis assimilates some of Landowski’s contributions to the discussions about the intersubjective interactions regimes (Landowski, 1997, 2006) and their impact on the study of the so-called *states of soul* deeply developed by Greimas and Fontanille in their *Sémiotique des passions* (Greimas & Fontanille, 1993). Departing from considerations about the figures of expression and their homologation and/or semi-symbolic relations

with respect to the categories of content, the analysis follows the greimasian concept of generative path, adopting its classical approach that conceives the hierarchic subdivision of the plane of content from the more specific and superficial to the deeper and more general categories organized in the discursive, narrative and fundamental levels (Greimas & Courtés, 1991).

As far as the musical approach is concerned, at least two main references should be highlighted: the author’s more than 10 years long affiliation to the Musical Signification Project led by Eero Tarasti (Tarasti, 1994, 1995), and the formative years under the guidance of Luiz Tatit and his outstanding studies on song semiotics, that incorporate some of the contributions of Claude Zilberberg to the study of tensivity and its role in the process of production of meaning (Tatit, 1994).

The choice of the object of this analysis was made aiming to contribute to the discussions regarding the analysis of syncretic texts in general, and more specifically to the semiotic studies on music and performance – in this case presented in an audiovisual support that allows to raise questions also about the effects of meaning produced in a context that includes dance, acting, filming, TV and

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has internet as its main broadcasting channel. The music video “Beijinho no ombro” combines all these elements in a quite rich and complex context: a short singing film with a massive audience in internet later widely broadcast by TV that presents dance as one of its main components and that treats the song lyrics as a somewhat enraged monologue to be staged by means of its quite peculiar *mis-en-scène*. At the same time, the object analysis intends to illustrate a methodological approach proposed by the author and that may be applied to various corpora regarding the audiovisual repertory. Such an approach, a natural extension of Greimas’ treatment of the plane of content and Floch’s developments into the plane of expression (Floch, 1984, 1993), offers as a contribution the proposition of a methodology that, departing from the figures of expression and their homologations and semi-symbolic relations with categories of content, will then detect their projections in each one of the three levels of the generative path. Thus, not only the role of the means of manifestation in the process of generation of effects of meaning can be better evaluated, but also the possibilities of a generative approach that includes – rather than the explicit exclusion that appears in the *Dictionary of semiotics* (Greimas & Courtés, 1991:208) – the textual structures can be further discussed.

Finally, some important discussions regarding the relations between text and context are invoked here by means of Lotman’s legacy as systematized by Laura Gherlone in her 2014 book *Dopo Dopo la semiosfera* [After the Semiosphere]. The present article proposes a bridge between the greimasian and the lotmanian semiotic perspectives mediated by Landowski’s sociossemiotics, extending thus the analysis of the text to an evaluation of its meaning and significance in the semiosphere as a whole, as will be clarified in the following sections.

2. About the Corpus

The object of analysis of the present article is a music video¹ released on Youtube on December 27th, 2013, reaching about 700.000 views in just two days of exposition. The video displays Brazilian singer Valesca Popozuda (which might be freely translated by “Valesca, the Callipygeous”), a pop music performer associated with the Brazilian funk scene, in a 4’11” performance of the song “Beijinho no ombro” – whose title might be translated as “a goodbye kiss through my shoulder”, an expression related in Brazilian contemporary culture to getting rid of someone one looks down on and with a connotation of contempt. The video, filmed in the Itaipava Castle – a reproduction of an European Renaissance castle built in Rio de Janeiro in the

early 20th century –, has a musical introduction of about one minute, and after that Valesca performs the whole composition twice, most of the time accompanied by an ensemble of male and female dancers. The introduction, with a somewhat epic character and always under a dark blue light, displays in its first half external takes from the castle, and in the second half a group of people dressed as medieval monks slowing walking towards Valesca and, lined up in front of her, uncovering their heads and thus showing the faces of the young male and female dancers. In the first chorus, Valesca is most of the time dressing a tight red dress with a mini skirt and leading a ballet where all dancers wear shorts, the men with their breasts undressed and the women with sleeveless golden blouses. Finally, she opens the last chorus singing seated on a large throne dressed with a white bikini, jewels and a large white winter skin hood covering her head, accompanied by a hawk perched on her throne and a tiger lying by her feet. A more detailed description of the scene and the music, as much as a discussion about their meaning in Brazilian contemporary culture, will be exposed in the following sections.

Nevertheless, it is important to note that the brief description above reveals already one of the main phenomena to be study here: the commutations. The division in sections as mentioned here display some isomorphic aspects of the plane of expression in its visual and musical instances of substance. Thus, the musical introduction, characterized by a different tonality and harmonic sequence than the following two choruses, is homologous to a specific luminosity in dark blue; in the first chorus, Valesca appears most of the time with her red princess clothing, whereas the incidence of the second chorus corresponds visually to the appearance of her white clothing. Among the various homologations that can be detected with respect to categories of content, one can easily indicate the actorial and spatial shifting outs: in the introduction, the “monks” in an ambiance that appears to be a monastery; in the first chorus, Valesca with the whole ensemble of actors in the Renaissance-like halls of the castle; and finally, in the second chorus, Valesca sitting on a throne accompanied by the hawk and the tiger against a completely white homogeneous and shadowless background.

It is useful – not to say necessary as far as a strictly lotmanian approach would be concerned – to contextualize the object in Brazilian contemporary popular culture, where funk plays a quite distinct role. A first important point to note is that the so-called funk gender that has in fact succeeded to readapt its roots to the Brazilian soil has very little resemblance with James Brown’s 1960s works, or even with the 1990s Prince’s style. It was the Miami-

¹ Available at <https://www.youtube.com/watch?v=PPpo9OYKZq0>. Accessed at January 2nd, 2014.

Bass subgenre that has found resonance in Brazil, a natural consequence of the position occupied by Florida's capital in the last decade of the 20th century as a preferential travel destination to the Brazilian bourgeoisie. Paradoxically, it was not in Brazilian higher social milieus that funk has found its original nestle, but rather in the outskirts of Rio de Janeiro and its "favelas" [slums], where a dispossessed working class lives, quite often less under the jurisdiction of the State than under the laws dictated by powerful local drug dealers. In this particular environment, "funk carioca" blossomed distantly from James Brown's references – and even more of the refined poetical standards of national popular music in the 1960s and 1970s. Developing its poetic thematic as a local version of the so-called "dirty rap", with its constant appeal to sexual violence and pornography, and to the "gangsta rap", celebrating the day-by-day struggle of criminals as contemporary rebels, the *funk carioca* quickly evolved to a genre in which one could easily collect panegyrics celebrating criminals as modern versions of Robin Hood or enraged pamphlets portraying them as victims of an outrageously unfair and corrupted society. Another point of interest is that the ascension of the popularity of *funk carioca* took place *pari passu* with the vertiginous ascension of the basis of the Brazilian social pyramid since the 1990s, and that represented one of the most impressive and significant social changes in the country's history. An esthetic phenomenon that can be seen as directly related to that silent revolution is the surge of the so-called "funk ostentação" [ostentation funk], a subgenre that flourished in the late 2000s praising consume and the pleasure of displaying signs of economic power – somewhat as an exaggerated representation of the growing economic power of Brazilian lower classes.

Although the song "Beijinho no ombro" cannot be fairly classified as a *funk ostentação*, there is no doubt that the imagery of the video is deeply influenced by its Weltanschauung. The sumptuousness of the Itaipava Castle, her characterization first as a High Priestess, then as a Princess and finally seated as a Queen on her throne, all reinforces her representation in a superior hierarchic rank with respect to the other characters of the film – a status reinforced by her role as the protagonist of the choreographic design, by the contrast in color and shape between hers and the other dancers' costumes and by her positioning always in a frontal or higher plan with respect to the chorus. Such displays of economic and social power, a quintessential feature of the *ostentação*, add up to a song whose lyrics present a proud, arrogant and empowered enunciator scorning her rivals with widespread sarcasm. Far from the triumphal but socially conciliatory views of 1990s' national genres such as the Axé, "Beijinho no ombro", with now more than

30 million views only in its original edition (let alone the dozens of unofficial versions and hundreds of copies in youtube), transpires social resentment and a lust for revenge inebriated by the wine of cynicism. "I wish all my enemies a long life – so that they can witness every single day our victory upon them", sings the diva dressed as a princess and escorted by her chorus of androgynous dancers originally dressed as monks. The singer, applying to her vocal timbre and verbal expression elements that immediately relate her to the lower class stereotypes of the *cachorras* [bitches] – the bas-fond dancing queens of the funk balls –, establishes her empowered social identity as the quintessence of this vertiginous social ascension that is even today part of the nightmares of the most conservative national bourgeoisie. Seated on her throne – almost a monument to the Bauhaus concept of "kitsch" – with a tiger resting by her feet, the singer that arrogantly addresses her enemies advising them to "bark louder, for you cannot be well heard from the heights" intones her chant to her envious addressees as if she were the herald of a new social order, announcing accompanied by a set of androgynous male dancers a new paradigm where long established social frontiers based upon economic power and gender identities collapse – not for the sake of a renewed society without its old barriers, but to found a new world where the former roles of oppressors and oppressed may have been at least partially reversed.

The semiotic analysis of the music video "Beijinho no ombro" and a careful study of the homologies between categories of content and expression – here represented by visual and/or sound categories – established and/or suspended throughout the film will not only help to identify the rhetoric tools that compound the stylistic traces of the syncretic text, but also provide more elements to discuss the role of the social allusions suggested by the film both in the syncretic text and in its context in the semiosphere, allowing an evaluation in depth of the symbolic effectiveness of a social media phenomenon that apparently was bound to be no more than an ephemeral commercial hit – and nonetheless seems to have far transcended such a category.

3. Analysis

A first point to note in the present approach to the figures of expression in the syncretic audiovisual text is the semiotization of some of Syd Field's and Christian Vogler's propositions about the structure of the hollywoodian film (Field, 1982 and Vogler, 2007). Field's remarks on the timing of the two so-called "turning points" of the film narrative, that he identifies approximately at 25% and 75% of the film duration, can be understood as the semi-symbolic

relation between a category of expression, which is the organization of the time length of a movie, and a category of content, which corresponds here to a paradigm of narrative programs more fully examined and detailed by Vogler. Although “Beijinho no ombro” does not possess such a sophisticated narrative structure as the Hollywood productions discussed by Vogler, Field’s functional mapping of the film chronology does prove to be particularly productive as an initial strategy to investigate the figures of expression in the audiovisual text. Thus, in the 4’11” film, a very clear formal structure organizes it in approximately four sections – or four “Acts”, to remain faithful to Field’s original terminology. Act 1 corresponds to what is treated here as *Section 1*, and is further discussed in the next item. Act 2.1 corresponds to the *Organ Introduction* plus *Part A* and *Part B* from the first Chorus, starting at 60” and finishing at the Grand Pause at 2’09” – just 11” longer than the previous segment, and matching in a quite fair way Vogler’s concept of the “Abyss” that he previews to be approximately in the middle of the film. From 2’10” to 3’22”, therefore with roughly the same extension as Act 2.1, Act 2.2 covers the Refrain of the first Chorus and Parts A and B of the second Chorus, finishing at the second Grand Pause – once more a reasonable approximation to Field’s “second turning point” and to Vogler’s “Road Back”, both corresponding to circa $\frac{3}{4}$ of the film. Finally, Act 3 stretches from the extended Refrain to the Coda of the second Chorus, starting at 3’23” and finishing with the film at 4’11”. Let us examine now the structure of *Section 1* and the whole first Chorus, that corresponds to the *Section 2* and is constituted by an *Organ Introduction*, *Part A*, *Part B* and a *Refrain*. Some comments about the second Chorus will be diluted throughout the following items, in order to cover the film as a whole.

3.1 Section 1: Introduction

The first and perhaps also the most clearly and emblematically distinguished part in the film, corresponding with exactitude to the previously mentioned introductory section, extends itself from the very beginning to 59” of the movie, thus corresponding to its first quarter, and presents visual and musical features that strongly particularize it with respect to the following sections. In its first 4 bars sequence, each one of the 4/4 bars with a pedal in D (the tonic, or center of tonality) is homologated with a verbo-visual element: “A Map Style Entertainment Film”; “Pardal Produções Produção Executiva”; the logo VP; and the words “Valesca Popozuda (Valesca, the Callipygous) – Beijinho no Ombro”, that take place with an ascending brass melody. Interdiscursivity establishes an immediate reference with the imagery

of classic cinema overtures by means of a grandiloquent sampled orchestration emulating a strings section with an octave pedal on the low D (the tonic) and a *spiccato ostinato* followed in the next bars by horns, timpani and ultimately joined by a choir. Such a reference to Hollywood overtures with an epic flavor are emphasized here by the isomorphy and consequent commutation between the musical and visual figures of expression that structure the syncretic text. The exact incidence of the titles at the right beginning of each one of the 4 initial measures makes the traditional orchestral score a most fitting representation for the commutations between musical and visual figures of expression (see Figure 1).

The music score makes more evident another important phenomenon in the analysis of the effects of meaning: the *gradation*, understood here also as a rhetoric tool, corresponding to the gradual intensification of the sound mass by means of the addition of instrumental parts. Thus, the end of the sequence of titles, with the entrance of the choir and the melodic figure in the musical instance and the appearance of the Itaipava Castle in a contre-plongé traveling shot in the visual instance represents a first climax careful built in order to present the castle as a descriptive value associated with the modality of power and with cursive and opening modulations. According to Greimas and Fontanille in their *Semiotics of Passions*,

in the absence of direct or indirect manifestation of the modalities, the observation of the prevailing aspectual choices allows to postulate the existence of this or that modulation in the fundamental level, that would have been primarily convoked to the discourse; supposing this modulation as dominant, it is possible to infer and foresee that a modal organization, in case there is one in immanence, should be thereby affected or oriented (Greimas & Fontanille, 1993:36-37).

Thus, it is possible to infer that the cursive and opening modulations will respectively contribute to the effects of meaning of actualization and virtualization in the narrative semantics level (Greimas & Fontanille, 1993:37), thereby contributing to enhance the already mentioned effect of grandiloquence (by the association between the actualization and the effect of meaning of empowerment) and to the instauration of the Castle as an object of value in the film imagery.

Before going ahead to the next 4 bars sequence, it is interesting to briefly observe some of the features of the VP logo mentioned above. The choice of the letters VP allows interdiscursive relations with two other abbreviations, both worldwide signs of prestige: VP standing as Vice-President (a common usage in the corporate world) and the even more

famous V.I.P. – Very Important People. This prime character is emphasized by the chromatic contrast between the VP letters in gold – with its obvious connotation of financial power – and its darkest, almost black hue that composes the background, connoting formality. Quite more original is the usage of form in the letters V and P, with curvilinear traces that, besides an association with femininity, reinforced by the mark of lipstick drawn inside the V, delineate other shapes like a heart – which reinforces the affective sense related to it – and also suggest an iconic representation of the callipygeous attributes that compound the singer's identity and trademark. Taking all this into account, it is important to note that the incidence of the logo takes place as the climax of an intensification progression in the musical instance of substance that will culminate with the appearance of the first melodic element – a progression concomitant and homologous to the process of individuation that reaches its first defining stage, after a path driving from the more generic to the more specific in 4 steps: 1) the enterprise that produced the film; 2) the artist's producers; 3) the artist's plastic logo; and finally, the artist logo with the emergence of her name.

The following sequence of 4 bars determines the appearance of the first melodic phrase and harmonic sequence, and partially maintains the isomorphic homologation between musical and visual figures of expression, whereas witnesses the first more relevant homologations between categories of expression and content – the so-called semi-symbolic relations. Thus, despite the constant presence of categories of content that can be homologized with figures of expression, this sequence marks the instauration of the semi-symbolic relations that in fact give a start to the main narrative path.

So, the first melodic phrase takes place during the traveling shot in *contre-plongé* towards the castle. Here, the harmonic functions start to play an important role as figures of expression with homologations with categories of content, following the traditional approach that relates the tonic functions with distress and tension resolution, the dominant with tension and the subdominant with expansion and distancing (Schoenberg 1969, 1978 and Koellreutter 1980). Thus, the evolution of the traveling in bars 5-6 is homologous to the harmonic shift from the tonic to the parallel subdominant, coherently with the musical effect of distancing from the previous tonal center alluded by Koellreutter. In the third bar, the appearance of the monks is simultaneous with the parallel tonic chord, with its effect of establishing a new *locus* marked by the atmosphere of a medieval monastery populated by still non-individuated marching characters. The eighth bar and its dominant chord finally suspend

the isomorphic commutation between visual and musical categories (in a more clear way than in bars 5-6), thereby creating the first important syncretism in the text. This syncretism has two main functions: generating an effect of continuity despite the quick alternation of cut camera shots from lateral and frontal perspectives and to change the focus of the homologies from the plane of expression to the plane of content. The validity of its suspension pervades the following musical phrase, and no visual or content category will reinforce the harmonic and orchestral changes that mark its arrival. Even so, the subdominant and its distancing effect marks in bar 10 the appearance of Valesca's by a shot taken from behind her nape, and finally, in the twelfth bar the tension of the suspended dominant of the parallel tonic is homologous to the stopping of the monks in front of the protagonist (shot in profile), the only with an uncovered head, posed on a superior plan with respect to the monks and dressing a fur rather than a habit. Hence, besides one more step in the process of individuation referred before – with the appearance of the protagonist and her distinguished features –, an interesting point is that the tension of the dominant chord is homologous to the ceasing of the movement of the monks, which precisely corresponds to the tense role assumed by that harmonic function in a chord progression (Schoenberg, 1969, 1978) convoked to the audiovisual discourse. So, once more the music score, now by means of its harmonic functions, works as a consistent guide to the main homologies of the syncretic text (see Figure 2).

The next 4 bars will correspond to the end of the introductory section. The prevailing commutation that takes place here regards the relations between the choreography and the music, homologizing visual and musical figures of expression with each other and with categories of content. Bar 13 breaks the rhythmic regularity with a single $\frac{3}{4}$ time signature in a composition where all other bars are in 4/4, but neither this nor the suspension of the melody presents any major implication except for an elegant and subtle touch of modernity in the music. Meanwhile, it is interesting to note how the absence of the melody and its role in the process of individualization is ultimately compensated by the visual choreographic figures of expression, like the homologation of the minor tonic chord in bar 13 with the monks' gesture of uncovering their heads, thereby revealing their faces and consequently even moving a step further in terms of identity definition. The harmonic function of distancing in bar 14 is homologous to the movement of the hands of the dancers sliding down along their chests, and the parallel tonic in 15 – in a parallel procedure with respect to what happened during the incidence of the tonic itself two bars before – will witness the dancers opening their habits until finally undress

them during the tension of the dominant chord on bar 16. The resolution of the harmonic tension in the low D pedal in bar 17 will correspond to the frontal close up shot into Valesca's face in the right moment in which she opens up her eyes, ending up the process of individuation with her instauration as the protagonist of the audiovisual discourse. Once more, the music score is a convenient map to follow the commutations that structure that sequence (see Figure 3).

Summarizing the introductory section as a whole, an opposition between extension and intension in the fundamental is converted in the narrative level to a program of individualization that will polarize the syntactic functions of Addresser and Addressee. The conversion of these narrative functions to the discursive level will correspond respectively to the opposition between the leading role performed by Valesca – also convoking to her the valence of *attraction* – and the chorus that spontaneously submits to her authority – thus corresponding to another valence category, the *attracted*. Among the main themes, the most important opposition is obviously *anonymity x individualization*, that corresponds to the conversion of the central narrative path. Other relevant dichotomies are: *hidden x revealed*, associated with the previous one by means of the choreographic component of the syncretic discourse; *asceticism x luxuriance*, regarding the dressing as another subsidiary dimension of the discourse; and *mobility x immobility*, regarding an effect of meaning that has played an important role on the hierarchization of the characters so far. The process of individualization will also find relevant correspondences in the spatial and temporal dimensions of the discourse, in a path that conducts from the exterior to the interior of the castle, and from an effect of atemporality to an immersion into the *here* and *now* that ultimately characterizes the transition from enuncivity to enunciativity – a shift that will become particularly more evident in the following section, where the protagonist assumes the enunciation, and consequently the function of enunciator. As far as the musical figures of expression are concerned, as previously exposed, the oppositions above are homologous to the dichotomy between the stability and relaxation of the tonic chord and the tension of the dominant chord, which punctuates the main stages of the individualization path – the appearance of Vanessa's name, the marching monks, their stopping in front of her and finally their undressing. In terms of the visual figures of expression, three relevant oppositions mark the individualization process: the position of the camera, from lateral to frontal; its proximity, from long shots to the final close up; and finally, an interesting polarization takes place contrasting the

generality of the letters to the specificity of Valesca's logo. Thus, before we start to discuss the second section, the following table presents a scheme to better understand the opposing categories that organize the meaning in the introduction (see Table 01).

3.2 Section 2

3.2.1 Organ introduction

Christian Vogler associates the beginning of the II Act – roughly corresponding to one fourth of the duration of the film, according to Field (op. cit.) – to what he assigns as “the beginning of the journey”, typically marked by the crossing of a threshold (Vogler, op. cit.). Section 2 starts with an abrupt key change from Dm to Bm, the new tonality being presented by an organ ostinato phrase that will be performed four times before the singing finally begins. With no regular commutation between camera shots and any musical incidents except for the beginning of each phrase – more a rhythmical than a harmonic or melodically motivated homologation –, it will be particularly productive to analyze the initial 25s of this section by means of the organ score and its relations to the visual scene (see Figure 04).

Thus, the first phrase corresponds to a long shot on Valesca descending the exquisite wooden stairways of a hall in the Renaissance castle, showing her with a large diadem that seems to be a very big ruby surrounded by brilliants and dressed in a color between pink and red with what resembles a renaissance princess dress from her waist up, but reveals in its bottom half a short and a light cream pantyhose. These descriptive values are intrinsically related to the modal value of power and its conversion in the theme of royalty and the whole set of discursive figures related to the costumes and scenography that will build its main isotopies. A bell attack marks the beginning of the second phrase and its subsequent repetitions, and its prevailing camera positioning is the medium shot, displaying Valesca walking towards two guards crossing their lances to close a passage, creating an effect of approximation that gives continuity to the process of individualization and to the presentation of Valesca as an object of value. The third phrase momentarily restores the commutation between musical and visual figures of expression, presenting a commutation in which each one of the three initial notes of the musical phrase corresponds to a different camera shot. In a sequence of three close ups, the first two display the face of each one of the immobile guardians and the last one shows Valesca resolutely walking towards them. Finally, in the beginning of the fourth phrase, the lances open passage to the singer in the very moment when the

bell rings, as in an announcement of her presence. Differently from the previous bars, the camera shoots her now frontally most of the time. The commutation between the musical and visual syntagmatic organizations becomes even more pronounced than in the previous phrase, for in the first bar of the phrase the change in camera shots becomes periodic, with a shift in the uneven beats: a diagonal close up at beat 1 and a frontal medium shot at beat 3. This synchronization is intensified and accelerated in the following bar, in which an important event takes place every beat: in the first, a brass attack on E marks the drastic cut from the illuminated Renaissance hall back to a long shot to the dark ambiance of the monastery and its blue light (clear/red/princess x dark/blue/priestess), where Valesca has her previous costume and coiffure and is faced by six dancers, three in each side; in the second beat, there is a cut to a medium shot taking her nape and the closest dancers' faces; in the third beat, a cut leads back to the scene in the Renaissance hall, and a medium shot shows the singer frontally; at last, the fourth beat will mark the beginning of the singing.

In these 8 initial bars, the consolidation of the process of individuation is set by the general approximation of the camera and by its gradual centralization throughout the repeated organ phrases. The occasional usage of slow motion also pervades the excerpt, a resource that contributes to lend solemnity to Valesca's walk, but without establishing any kind of regular commutation comparable to those that will increasingly structure the last 4 bars. The acceleration and intensification of the commutations following the rhythmical pulse establish a rhetoric strategy that appeals to the sensitive rather than to the intelligible, thereby closer to Landowski's concepts of contagion, programming and adjustment (Landowski, 2006) than to Greimas' notion of manipulation (Greimas & Courtés, 1991: pp. 269-271). Here, one of its effects is to indicate the reaching of the zenith of the process of individualization by the final instauration of Valesca as the simulacrum of the enunciator of the discourse. Besides, by reestablishing the ascendance of the sensitive over the intelligible, it also dismisses any needs of further explanations about the reason for the construction of an imagery so foreign in time and space with respect to the references of a target/enunciatee as the average Brazilian audience. Finally, it is important to note that Vogler's association of the first main turning plot at approximately $\frac{1}{4}$ of the film extension with the "beginning of the journey" and the "crossing of the threshold" – an homologation of categories of expression and content, and thus a semi-symbolic relation that Vogler presents as a coercion of genre (Vogler, op. cit.) – proves to be valid here, put in

discourse by the figurativization in which the guards open the passage to the singer's triumphal entrée.

3.2.1 Chorus: Part A

The beginning of the singing is marked by some subtle but quite revealing gestures of the singer with respect to the ethos of the song. She raises her chin up while looking down to the camera, and her tense neck and lips, associated with the gesture of raising her left elbow while resting her left hand on her waist, generate an effect of meaning of aggressiveness and arrogance – a most fitting tone to enunciate the following lyrics:

Desejo a todas inimigas vida longa	I wish all my enemies a long life
Pra que elas vejam cada dia mais nossa vitória	so that they can witness evsingle day our victory upon them
Bateu de frente é só tiro, porrada e bomba	Any offense, and be prepared to shot, crushed and bombed
Aqui dois papos não se cria e nem faz história	No doublespeak here. And don't bullshit me, for it won't work
Acredito em Deus e faço Ele de escudo	I believe in God, and the Lord is my shield
Late mais alto que daqui eu não te escuto	Please bark louder, for I can't he you from up here
Do camarote quase não dá pra te ver	I can barely see you from the VIP box
Tá rachando a cara, tá querendo aparecer	You're smashing your own face trying to show up
Não sou covarde, já tô pronta pro combate	I'm not a coward, and I'm ready for the battle
Keep Calm e deixa de recalque	Keep calm, don't feel so frustrated
O meu sensor de periguetê explodiu	It seems my slag sensor is overloaded
Pega sua inveja e vai pra...	So take all your envy and go f...
(Rala sua mandada)	(work until you die, pariah)
Beijinho no ombro pro recalque passar longe	A goodbye kiss through my shoulder to your frustration, so that it goes far away from me
Beijinho no ombro só pras invejosas de plantão	A goodbye kiss through my shoulder to all the envious losers on duty
Beijinho no ombro só quem fecha com o bonde	A goodbye kiss through my shoulder to all but those who join us
Beijinho no ombro só quem tem disposição	A goodbye kiss through my shoulder to all but those who have the guts

The cynicism of the first verses has an interesting effect, for the enunciator *seems-to-be*, but actually proves definitely *not-to-be* magnanimous when she wishes a long life to her enemies, characterizing it as a *lie* in terms of Greimas' veredictory categories (Greimas & Courtés, op. cit. pp. 487-489). Nonetheless, a more attentive examination allows the detection of a far more refined rhetoric figure. In his *The astuteness of enunciation*, José Luiz Fiorin defines irony as the effect of meaning generated when the enunciation denies what is affirmed in the enunciate (Fiorin, 2010). One of the astute ways by which this effect is achieved in this song is by means of the pause that separates verses 01 and 02 – a pause that is even more effective because of the incidence of the melodic and harmonic resolutions down to the tonic in the words “vida longa” [a long life]. These resources, exclusive and intrinsic tools of the process of enunciation, provide a timing and an intonation that favor the perception of the first verse as a complete and accomplished phrase – a perception altered by the next verse (see Figure 05)

The melodic figures of expression have some other important contributions to the meaning nuances in the enunciation. Invoking once more the relations between modulations and modalities proposed in the *Semiotics of passions* (Greimas & Fontanille, idem), the incidence of the ascending perfect 4th in “Desejo a todas inimigas” [I wish all my enemies] and its move from the tonic to the subdominant characterize an opening modulation that is related to the virtualization of the subject – *to-want-to*, as if on a *pleonasm* or *reiteration* of the volitive intention explicated by the lyrics. In fact, the second appearance of that interval confirms that homologation, for the 4th falls now exactly when the lyrics reveal the subject's true intentions: “pra que elas vejam cada dia mais...” [so that they see every day], suggesting a semi-symbolic relation that generates a *synecdoche* associating the effect of meaning of *wish* to that melodic interval – at least momentarily.

Another figure of expression that approaches the effect of a pleonasm appears in the incidence of the descending minor 3rd in “longa” [long], prolonging the closed vocal “o”. The following phrase reveals that the subject's apparent good wishes were actually ironical, hence establishing that prolongation, associated to the cursive modulation, as essentially dysphoric. The semantic traces of *prolongation* and *dysphoria* of that melodic figure of expression proves to be quite stable throughout the text, producing a semi-symbolic relation that can be easily detected in its other incidences throughout the song, as in (daqui eu não te) “escuto” [I can't hear you from up here] or (deixa de) “recalque” [don't feel so frustrated] – all of them permeated by a sense of distance as a

sign of inferiority of the addressee (it is interesting to note also the prevalence of long vowels, as the nasalized “longa” and “bomba” and the “au” phonetic diphthong in “recalque”). Nevertheless, a most important point to note is that this semi-symbolic relation is not confined to the musical instance of substance, presenting also relevant homologies under the form of visual figures of expression. Thus, the incidence of “vida longa” [a long life] is accompanied in both the first and second chorus by camera shots indicating distancing; in the first chorus, by the sudden cut from a medium shot of Valesca's in an illuminated hall to a long shot showing her in front of six more dancers in the dark blue-lighted convent-like ambiance; in the second one, by a cut from a close up on the singer's face to an American plan displaying her sitting on a throne dressing a white bikini. In both incidences of “daqui eu não te escuto” [I can't hear you from up here], the camera cuts from a middle to a long shot, and the choreography produces an authentic *pleonasm* making all the dancers lead their hands to their ears like in a gesture to try to hear better – the only difference between the two choruses being that Valesca makes the same gesture by herself in the second one, dressing a golden short, a bra and a long sleeved shirt that covers only her shoulders and arms. A similar notwithstanding less clear and pronounced distancing from the camera can be seen in both incidences of “deixa de recalque” – an expression accompanied by different movements in the two choruses that nonetheless have in common gestures with exaggerated articulations of the wrist, that in Brazilian culture are related with mockery and derisive disapproval. On the other hand, “bomba” [bomb] constitutes here an exception where the semantic traces of intensiveness and punctuality associated with that word in the plane of content prevail over the cursivity in the sound (for musical and verbal) figures of expression, resulting in a suspension of the previous commutation – therefore, a syncretism – that corresponds in the first incidence to a sequence of three spasmodic gestures, one per beat throughout three beats, as if the dancers were elbowing with both arms someone behind them (first, Vanessa by herself in the dark monastic ambiance; second, the dancers in a bright fireplace hall; third, Vanessa in front of them, wearing a red dress, resulting therefore in a camera cut for each beat). Actually, the punctuality is marked also by some additional musical figures of expression like the brass attack on E and some percussion elements emphasizing that moment as an accentuation. In the second chorus, the absence of the hits is compensated by the incidence of the tiger's roar and by a similar although lighter acceleration in the camera cuts.

The last modulation indicated in Figure 05 corresponds to the punctuality of the accents over three consecutive syllables of “*nossa vitória*” [our victory], a natural consequence of the rhythmic syncopation of the final bar. Here, a new synecdoche is created associating the punctuality of that accentuation to a euphoric affirmation of superiority. Those semantic traces are present also in the incidences of “*não faz história*” [(your doublespeak) won't work] and, already in the refrain, when it occurs in (as *invejosas*) “*de plantão*” [(the envious losers) on duty]. In “*nossa vitória*”, another musical feature to emphasize the punctuality is the sudden doubling of the singer's voice producing the effect of a choir – like an army proclaiming its collective victory over the enemy. Differently from what was observed with respect to the way cursivity affected both the sound and visual figures of expression, although both punctuality and opening modulations do have relevant correspondences in the repertory of visual figures of expression in the film, they are not synchronically commuted with their musical counterparts. Thus, neither the punctuality in “*vitória*” nor in “*história*” presents a commutation with visual categories in the first chorus. On the other hand, an interesting phenomenon takes place in the second chorus. Hawks definitively do not present a particularly significant role in the Brazilian imagery – but some other birds of prey undoubtedly do. One of them, the “*urubu*” – a Brazilian kind of vulture –, is deeply related to bad luck and/or humorous representations of ugliness and disagreeableness. Hence, the homology created in the second chorus by the incidence of the punctuality in “*nossa vitória*” simultaneously with a cut to a close up of the posed hawk with its wings up and head down, as if subdued, allows a humorous reading in the national semiosphere by an association of the prestigious hawk with the infamous *urubu* – an interpretation greatly reinforced by its reappearance during the following incidence of “*nem faz história*”, as if confirming the presence of the synecdoche and thereby reframing the hawk into an *urubu* symbolizing the “*invejosas de plantão*” [envious losers on duty] as an ultimate representation of the addressee in the audiovisual text.

The musical semi-symbolic relations in verses 03 and 04 that were already commented in the previous paragraph can be illustrated by figure 06, thus completing these initial considerations about the Part A of the Chorus (see Figure 06).

3.2.2 Chorus: Part B

The second and longest section of the lyrics, containing 8 verses organized into 4 couplets, contains a set of interesting figures of expression that, like in the case of the hawk/*urubu* commented

above, adds up a subtle effect of humor that considerably enriches the audiovisual text with respect to its exclusively musical enunciation as a radio song. In the first verse, “*Acredito em Deus*” [I believe in God], humor appears as a musical figure when the word “*Deus*” [God] coincides not only with an E brass attack but also with the start of the percussion set of the so called *Funk Carioca* [Rio de Janeiro Funk], that presents a considerable influence of African-Brazilian music and thus also with the unavoidable associations with its pagan religiosity. So, the incidence of the word “*Deus*” starts a percussion set that subtly evokes the imagery of Brazilian Santeria rituals, and the following verses, “*faço Ele de escudo*” [and the Lord is my shield] – which is accompanied by a gesture of arms and forearms in a 90 degrees angle, up in the first chorus with all the dancers and resting on Valesca's waist in the second one – contribute to confirm that analogy by evoking well-known rites of protection. Besides, in the visual instance of substance, the abrupt beginning of the choreography and Valesca's presentation now with a vivid red mini-skirt dress also emphasize the above mentioned inference, relating her chromatically and symbolically with the figure of the well-known “*Pomba-Gira*”, a feminine entity of Umbanda (one of the many forms of Brazilian Santeria) traditionally dressed in red and often seen as a trickster with strong traces of voluptuousness, uncontrollable irreverence and debauchery. Hence, as in the case of the association of the hawk with the less prestigious *urubu*, the word “*Deus*” triggering the drums evokes a local and less prestigious form of African-Brazilian religiosity that, wonderfully rich and widespread as it is, is even so still now a victim of the historic prejudices that have for centuries insisted on trying to repress the large symbolic apparatus associated with the huge African heritage in Brazil.

Having already commented the cursivity and gestural pleonasm in “*não te escuto*” [I can't hear you], the music score will help to illustrate another important feature with respect to the aspectual modulations in the syncretic text (see Figure 07).

The incidence of a descending perfect 5th in “*Acredito em Deus*” [I believe in God] establishes its closure as the fourth aspectual configuration of the modulations paradigm. The effect of meaning of actualization previewed in the *Semiotics of Passions* is consistent with a subject that recognizes and emphasizes a condition of power: she *knows-to-be-able-to*. This recognition is detectable not only in the affirmation of her alleged faith in a supernatural protection, but also in her pragmatic conviction that she would be in a superior rank with respect to her addressee, as in “*Late mais alto (que daqui eu não te escuto)*” [(Please) Bark louder, (for I can't hear you from up here)]. The already commented entrance of the percussion with the word “*Deus*” [God] is also

accompanied by the actual start of the chorus dancing in the film – another fact that may as well be interpreted as a token of power, thus extending the homologies both to the visual and musical instances of substance. The validity of this semi-symbolic relation is particularly widespread, allowing multiple examples: in verse 03, the enunciation of “do camarote” [from the VIP box] takes place with a cut from the fireplace hall where Valesca is dancing with her red “Pomba-Gira” dress to the gates of the stairway hall where she is again standing in her princess costume escorted by two imposing guardians (an image with wide resonance in Brazilian contemporary imagery, in which the economic elite is often accompanied by bodyguards due to the high rates of criminality in the country); exactly the same figures are repeated in “não sou covarde” [I’m not a coward], and the only difference in “o meu sensor (de perigete)” [my slag sensor] is that the phrase starts with a medium shot of the princess, cuts to an American Plan of the “Pomba-Gira” and cuts again to a close up in a light contre-plongé of Valesca’s face. Finally, the last incidence of that interval closes Part B with “Pega a sua inveja e vai pra...” [So take all your envy and go f...] – again with the singer’s close up, now not only with the contre-plongé but also with Valesca tensioning her lips and necks and arrogantly raising her chin while looking down to the camera. The ellipsis of the implicit curse is marked by an instrumental break followed by a general pause and by the gesture of two androgynous epebes (which are almost always in the front plan as Valesca’s closest dancers) that cover her mouth and look at the camera in awe as if shocked by the situation, producing the effect of a humorous exaggeration – actually, an *irony* by definition, for the moralist shock of the dancers in the visual instance of the syncretic enunciation is in contradiction with the frankness of the song enunciate. In order to make these and the following remarks more clear, Figure 8 displays the music score of the rest of Part B (see Figure 08).

Homologations between categories of expression and content make Section B particularly rich in semi-symbolic relations that ultimately generate rhetoric figures. Thus, the punctuality in the ascending major 3rd in “te ver” [see you] is accompanied by its *pleonastic* realization by the dancers, who make a gesture with their hands that simulates an attempt to cover the clarity of the sun in order to see better. The intense wish implicit in the opening of the ascending perfect 5th (a synecdoche commented in the previous item) and in the line “tá rachando a cara, tá querendo aparecer” [You’re smashing your own face trying to show up], besides constituting an *hyperbole* in its own right presents another *pleonasm* when all the dancers open up their arms as if desperately wanting to show

up or appear on a photo. The already commented cursivity in “deixa de recalque” [don’t feel so frustrated] constitutes another example of *irony*, for the mockery gesture of the wrist and the hand holding the elbow (“dor-de-cotovelo” – pain in the elbow – is a classic expression in Brazil to express frustration) seem willing to emphasize rather than to soften the addressee’s moral pain. Finally, besides the *irony* and *ellipsis* of the 8th verse, another interesting figure appears in the previous verse with the punctuality of the ascending major 3rd in “explodiu” [literally, “exploded”, translated in the lyrics context as *overloaded*]: musically, the already commented break in the instrumental accompaniment, and visually, the cut to Valesca’s arrogant contre-plongé showing her making a sudden movement as if trying to hit a close opponent with her head result in a *metonym* of the explosion shock (also emphasized by the foley figurativization of a bomb being dropped and whistling while slowly falling until hitting the ground). It is interesting to note that most of the rhetoric figures are essentially preserved in their correspondent incidence in the 2nd Chorus: “Acredito em Deus” agains triggers a percussion set, and Valesca’s display of power takes place not by means of the dancing “Pomba-Gira”, but by her figure dressed in her golden costume and comfortably lying by herself on the sofa of a hall full of chandeliers; in “Late mais alto”, her superiority position is represented by a sudden cut to the stairway hall where she is again dressed like a princess, and in “não te escuto” the pleonastic gesture of making a shell with her hand by her ear gains a fine touch of *irony* by her situation dressed in gold lying in the chandelier hall with an affected expression of concern (betrayed by a cynical smile); thus, her power is confirmed over and over when she appears surrounded by two guards in “do camarote”, or sitting in her throne in “não sou covarde”; the punctuality of “explodiu” finds the tiger’s roar instead of the bomb as a representation of the enunciator’s cholera, and a final touch of humour ends the section when the image of the hawk/urubu with its head down as if depressed appears as the theme of envy in evoked in “pega a sua inveja e...” [so take all your envy and...], and Valesca’s cynicism rather than the foley of the bomb and the dancers gesture of affected shame covers the silence of the ellipsis with the additional phrase “rala, sua mandada” [work until you die, pariah].

3.2.3 Refrain and some of its rhetoric tools (see Figure 09)

A first point to note is that its melodic and harmonic profile is almost identical to the one correspondent to “Acredito em Deus, faço dele meu escudo” or “Não sou covarde, já tô pronta pro covarde”. As in so many other figures of expression

pervading this song, a semantic contagion evokes to the same melodic outline the repetition also of some of the semantic traces reinforced in the previous *synecdoches*: the proud affirmation of the enunciator's belief in her superiority with respect to the enunciatee. The already discussed cynicism of the expression "Beijinho no ombro" is reinforced in the audiovisual text by a visual figure of expression that constitutes another *pleonasm* presenting the dancers, with the ephebes occupying the front line, introducing into the choreography the gesture of turning their heads sending kisses to the right and to the left while their upturned hips lend affectation and *irony* to the movement. A *metonym* adds to the expression "passar longe" [so that it goes far away] a gesture simulating the action of moving something away with the arms alternating leftwards and rightwards before a less predictable figure appears: the musical punctuality in "(as invejosas) de plantão" [(the envious losers) on duty] is homologized to an opening gesture in which Valesca and the dancers incline their column frontwards an exaggeratedly upturn their hips as and move them if assuming a passive posture in an intercourse. Here, the associations of the punctuality with the enunciator's sense of victory and of the opening with the idea of desiring for something build a complex syncretic chord that results in the affirmation of the enunciator's power and the mockery of her enunciatee – a gesture that will be repeated absolutely every time this verse is sung, with the addition, in the second chorus, of another interesting figure: the incidence of the word "invejosas" with the image of the hawk, reinforcing the approximation of the effigy of the noble bird with the semantic field related to the prosaic urubu and all the humorous connotations commented before. Analogously, "só quem fecha com o bonde" [those who join us], a phrase that uses the Brazilian slang "fecha" (literally, "closes") with the connotation of "joining", is concomitant in the film with the gesture of raising the arms and crossing them up in the air, producing an interesting *metonym* based upon the denotation rather than the connotation of the verbal term it expresses – and whose incidence in the 2nd Chorus is accompanied by the image of the hawk/urubu looking downwards as if depressed, emphasizing a connotation of exclusion that will be further discussed later. The last phrase of the refrain, "só quem tem disposição" [those who have the guts], corresponds in the choreography to a gesture that complements the one that accompanied "as invejosas de plantão": the dancers, and mainly Valesca, wiggles moving the hips vigorously in circles, as if playing the active role in an intercourse and thereby emphasizing the vitality and joy of the winners of the social game that will be one of the main topics of the next and last item of this article.

4. Final considerations

The analysis of the generative path and figures of expression in the music video "Beijinho no ombro" can be summarized in the Table O2.

Thus, Valesca, the funk percussion, her jewels and princess dresses correspond to the axis of Culture, whereas the so-called "envy losers", the Grand Pauses, the lances that forbid the passage of strangers and the bareness of the half-naked dancers belong to the axis of Nature. For a more careful examination, it is useful to approach the different levels of the generative path one by one. In the fundamental level, the centripetal pole of attraction in the valences, marked as euphoric and intense, is converted to the narrative level to the *hubris* associated to Vanessa's character, whose *pride*, powerful but contained *wrath* and *joy* oppose the *envy*, *frustration* and the empty *want* that will be part of the anathema of her antagonist. Constantly assuming the function of Addresser, the singer is actualized as the one who *knows* (the conversion of the *closure* modulations) and *is-able-to*, while the modalities reserved to her Addressee are those of being virtualized by her *want* (that corresponds to the *opening* modality) and by the commands she apparently *has-to follow* (punctuality). *Exposition* is assigned as one of the main values of the system – a quality immanent to Valesca's condition from the top of her VIP box, and that her enemies struggle to conquer in their pathetic attempts to show up. So, the lack of exposition is converted in the discursive level to the theme of anonymity that makes the singer's opponents frustrated pariahs, while Valesca, confident and proud, shows her power and arrogance with signs of royalty and prestige. The singer, protected by her guardians and followed by a choir, affirms her faith in God while she pets a powerful tiger that roars against her rival – a nobody frequently labeled as a bitch or a slag, whose actions are caricatured by two ephebes and whose anathema is so pronounced that it alters the symbolic allusions of a hawk into the popular and humoristic connotations associated with the urubu [Brazilian vulture]. As far as the figures of expression are concerned, the visual instance of substance provides a quite unequal treatment to the two opposing axes that organize the plane of content. Section I was instrumental in exemplifying camera takes that consistently developed towards an approximation with respect to Valesca, positioning her frontally with her head up as the center of innumerable close-ups – many in contre-plongé – or showing her dancing and wiggling to affirm her self-assurance. On the other hand, a frequently derisive approach to the other axis would make the camera retreat by the mentioning of the singer's opponents, and their caricatural representation by the ephebes was in general peripheral to the movements of the

prima ballerina, taken by long shots often in plongé. In the musical instance of substance, Section 1 worked practically as a harmonic preparation in which the last pedal note will be the III degree of the B minor tonic, the center of attraction of the tonality – not surprisingly the chord that sounds when Valesca sings her victory and vitality. The descending perfect 5th, convoking the *closure* aspect from the fundamental level, will affirm her faith in God and her bravery, while the inverse interval, an *opening* ascending perfect 4th, will accompany the cynical good wishes of Valesca with respect to her opponent. Valesca's bobbing and her allusions to her victory will manifest their punctuality associated with an ascending major 3rd, while the descending minor 3rd will be sung in all dysphoric prolongations – as during the allusions to a long life of humiliation or the unsurmountable distance that separates losers from their unachievable dreams.

The importance of the figures of expression in complex syncretic texts such as films justifies the resumption of attempts to organize an analytical approach in which the plane of expression is not treated as foreign to the process of generation of meaning. Figures of expression often take part in homologies with categories of content in such a way as to compound semi-symbolic relations that will ultimately constitute rhetoric tools, many times transcending the condition of local validity to assume a generality that can even pervade the text as a whole. Anyway, if the figures of expression are homologized to categories of content, and these ultimately correspond to conversions or convocations of forces organized as oppositions in the fundamental level, so the organization of the plane of expression in figures of expression must also be oriented by the vectors in activity in that level. Although the traditional dichotomies – like for example *nature x culture* or *intension x extension* – have often proved to be either insufficient or unsatisfactory to deal with non-verbal texts such as music, where figures of expression play a major role (Tarasti, 1994), the aspectualization of the modulations seems to constitute a most productive approach to an analytical model of generative path that considers levels of invariance capable of respond not only to the three levels of the plane of content but also with the structuration of the figures of expression. Figure 10 shows a scheme in which the four aspectual modulations, convoked to the organization of the categories of expression, allow a generative approach from the sound and visual manifestation to the three analytical levels that configure the immanence of the syncretic text (see Figure 10).

The inclusion of the interaction regimes in the illustration above not only shows how versatile such an approach seems to be, but also invites us to some

further reflections with respect to the analyzed text and its role in the Brazilian semiosphere. As stressed before, the ascension of the basis of the social pyramid in Brazil since the early 1990s has produced huge social, political and cultural changes in the country, in a revolutionary process that, with no political or historical upheaval or major discontinuities, has even so deeply altered the class relations that pervade most of its symbolic representations. In “Beijinho no ombro”, Landowski's interaction regimes and their implications with respect to the problem of social integration play a major role to relate the text in the semiosphere to the context it belongs to. The protagonist of the music video, a princess in her castle and a priestess in her own religion, displays in her mini-skirts, her vocal timbre and her aesthetic choices the social marks of her origins in the Brazilian funk bas-fond, thereby assuming a position compatible with a successful representative of that major social ascension. *Assimilating* the symbolic apparatus of the national economic elites – the castle used to belong to a wealthy aristocrat, the second Baron of Vasconcelos –, the singer nonetheless assumes also their traditional and proverbial arrogance. Hence, the social distances between her and those who are hierarchically below have become to the powerful diva a source of sadistic amusement. Her opponents are characterized as social climbers still in their pursuit for *admission* – a condition that she seems to have once and for all transcended. Frustrated in their attempts of ascension, the so-called envious losers are *segregated* by the queen of the VIP box – after all, they would not *have the guts* and/or the conditions to *join* Valesca and her entourage. Nonetheless, their envy of the new princess' status slide throughout a delicate balance between two poles – one that entertains and other that irritates her. This is the neuralgic point of the text: if the princess abandons herself to her dismay and fury, *excluding* her antagonists by telling them to *go f...*, she will also “descer do salto” (literally “climb down from the high-heeled shoes”, meaning to lose one's temper in a social situation, with a connotation of inelegance) or provoke a “barraco” (a house in a favela – an expression with a meaning similar to the previous one, but connoting a much more scandalous altercation) – attitudes no longer compatible with her position. The solution is to resist the temptation of exert her power of *exclusion*, keeping nonetheless a state of *segregation* that she cynically disguises in an apparently inclusive greeting: the “beijinho no ombro”, a kiss that can barely hide her contempt and derision for the condition of her opponents. Far from a conciliatory approach, the film is impregnated by the deep scars that social inequality has left in Brazil throughout its history, and

suggests that the balance between the constructive desire of building an inclusive commonwealth and the destructive lust for revenge of an empowered society may be one of the new challenges claiming for a symbolic representation in the national semiosphere●

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Ricardo Nogueira de Castro Monteiro.
Funk brasileiro como símbolo de uma nova ordem social.
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Resumo: O presente artigo tem por objetivo analisar o clipe de “Beijinho no ombro” – um grande sucesso brasileiro nas redes sociais que alcançou, em três meses, mais de nove milhões de visualizações no YouTube em 2014 – discutindo tanto os processos pelos quais estabelecem-se homologias entre categorias de expressão e do conteúdo – as assim chamadas comutações de Hjelmslev – e suspensões – o conceito de “sincretismo” do linguista dinamarquês (Hjelmslev, 2003) – no texto audiovisual, e os efeitos de sentido criados dessa forma. O tratamento analítico assimila algumas das contribuições de Eric Landowski para as discussões sobre os regimes de interação intersubjetivos (Landowski, 1997, 2006) e seu impacto no estudo dos assim chamados estados de alma, desenvolvidos com profundidade por Greimas e Fontanille em seu *Semiótica das paixões* (Greimas; Fontanille, 1993). O objeto de análise visa, além disso, ilustrar a abordagem metodológica proposta pelo autor e que pode ser aplicada a vários corpora considerando o repertório audiovisual. Tal abordagem, uma extensão natural do tratamento greimasiano do plano do conteúdo e dos desenvolvimentos de Floch para o plano da expressão, oferece como contribuição a proposta de uma metodologia que, partindo das figuras de expressão e de suas homologações e relações semissimbólicas com as categorias do conteúdo, detectará então as projeções em cada um dos três níveis do percurso gerativo. Assim, não apenas o papel dos meios de manifestação no processo de geração de efeitos de sentido pode ser melhor avaliado, mas também as possibilidades de uma abordagem gerativa que inclui as estruturas textuais – mais do que a exclusão explícita que aparece no Dicionário de Semiótica (Greimas; Courtés, 1991: 208) – podem ser discutidas.

Palavras-chave: análise semiótica; sincretismo; semissimbolismo; videoclipe; semiótica musical.

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Anexos

A Map Style Entertainment Film Pardal Produções Produção Executiva VP Valesca Popozuda - Beijinho no Ombro

Figure 01: Orchestral score with titles - Bars 1-4

HORNS	STRINGS
Dm t	Bb sp
F tp	C(sus4) D(tp)
C	Dm t
Bb sp	F tp
C(sus4) D(tp)	C

traveling - Castle monks suspension of visual-musical isomorphy Valesca's nape stopping point

Figure 02: Melodic line, harmonic functions and main homologies - Bars 5-12

STRINGS				
Dm t	Bb sp	F tp	C(sus4) D(tp)	C
Dm t				

uncovering their heads hands sliding down along their chests opening up their habits undressing their habits Close up in Valesca

Figure 03: Harmonic functions and main homologies - Bars 13-17

Plane of Content			
<i>Fundamental Level</i>			
TENSIVITY	extension	intension	
VALENCE	attracted	attractor	
<i>Narrative Level</i>			
SYNTACTIC FUNCTION	Addressee	Addresser	
<i>Discursive Level</i>			
THEMES	anonymity	individualization	
	hidden	revealed	
	asceticism	luxuriance	
	mobility	immobility	
FIGURES	choir	Valesca	
	habit	gala dressing (fur)	
	bareness	jewels	
ACTANTIAL	Choir	Valesca	
SPATIAL	exterior	interior	
TEMPORAL	atemporality	instant	
	enuncivity	enunciativity	
<i>Plane of Expression</i>			
I. VISUAL	lateral shot	frontal shot	
	long shot	close up	
	letters	logo	
II. MUSICAL	tonic	dominant	

Table 01: Homologies between categories of expression and content in the introductory section

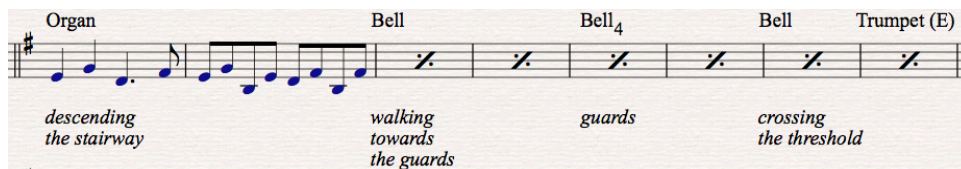


Figure 04: Organ ostinato in the beginning of Section 2

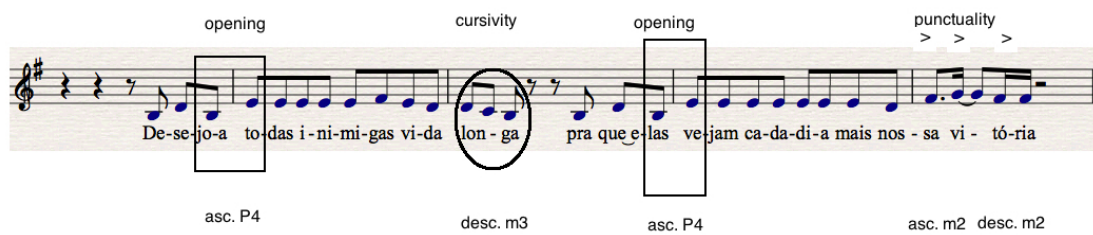


Figure 05: Section 2A, verses 01 and 02.

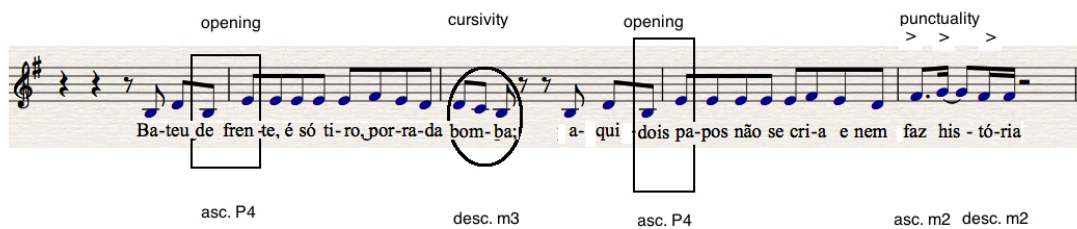


Figure 06: Section 2A, verses 03 and 04.

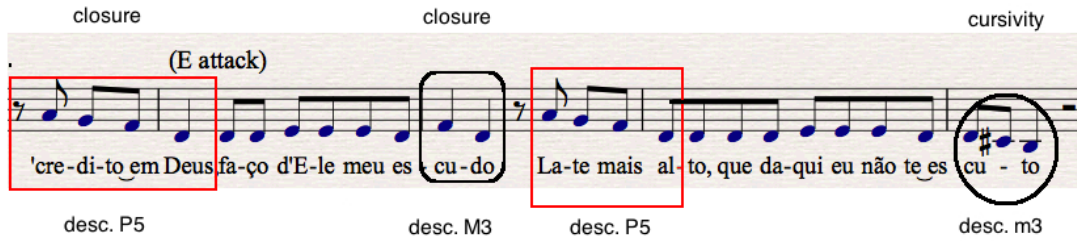


Figure 07: Section 2B, verses 01 and 02.

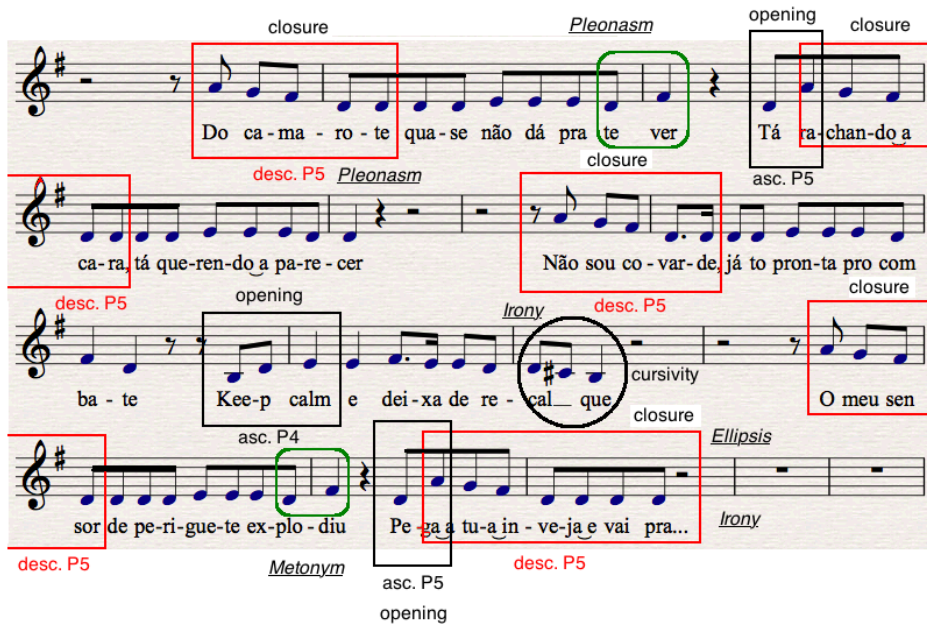


Figure 08: Section 2B, verses 03 to 08.



Figure 09: Section 2: Refrain

Plane of Content		
<i>Fundamental Level</i>		
CATEGORIES	<i>NATURE</i>	<i>CULTURE</i>
VALENCE	<i>attracted</i>	<i>attractor</i>
TENSIVITY	<i>extension</i>	<i>intension</i>
MODULATIONS	<i>curvivity</i> <i>opening</i>	<i>closure</i> <i>punctuality</i>
PHORIA	<i>dysphoria</i>	<i>euphoria</i>
<i>Narrative Level</i>		
SYNTACTIC FUNCTION	<i>Addressee</i>	<i>Addresser</i>
PASSIONS	<i>Envy</i> <i>Frustration</i> <i>Want</i>	<i>Pride/Arrogance</i> <i>Wrath</i> <i>Joy</i>
MODAL VALUES	<i>to-want</i> <i>to-have-to</i> <i>virtualization</i>	<i>to-know</i> <i>to-be-able-to</i> <i>actualization</i>
DESCRIPTIVE VALUES	<i>exposition</i> <i>(eagerness for) exposition (spontaneous) exposition</i>	
<i>Discursive Level</i>		
THEMES	<i>anonymity</i> <i>pariah</i> <i>doublespeak</i> <i>frustration</i> <i>lusting for pleasure</i>	<i>individualization</i> <i>royalty</i> <i>victory</i> <i>confidence</i> <i>enjoying pleasure</i>
FIGURES	<i>bareness</i> <i>lances</i> <i>bomb</i> <i>bitch/whore</i> <i>hawk/vulture</i>	<i>princess dresses</i> <i>jewels</i> <i>roar</i> <i>God</i> <i>tiger</i>
ACTANTIAL	<i>the envious losers</i> <i>epebes</i> <i>slag</i> <i>Hawk</i>	<i>Valesca</i> <i>Guardians</i> <i>Choir</i> <i>Tiger</i>
SPATIAL	<i>outside the castle</i> <i>...</i> <i>by the throne</i>	<i>inside the castle</i> <i>VIP box</i> <i>in the throne</i>
TEMPORAL	<i>enuncivity</i>	<i>enunciativity</i>
Plane of Expression		
I. VISUAL	<i>periphery</i> <i>long shot</i> <i>plongé</i> <i>distancing</i> <i>clawed</i> <i>letters</i> <i>shame</i> <i>upturn the hips</i> <i>head down</i> <i>showing up</i>	<i>frontality</i> <i>close up</i> <i>contre-plongé</i> <i>approaching</i> <i>dancing</i> <i>logo</i> <i>kiss</i> <i>wiggle</i> <i>head up</i> <i>moving away</i>
II. SOUND	<i>subdominant</i> <i>asc. P4</i> <i>desc. m3</i> <i>modulation</i> <i>bomb</i> <i>grand pause</i>	<i>tonic</i> <i>desc. P5</i> <i>asc. M3</i> <i>accent</i> <i>roar</i> <i>funk carioca</i>

Table 02: Generative path and figures of expression in “Beijinho no ombro”.

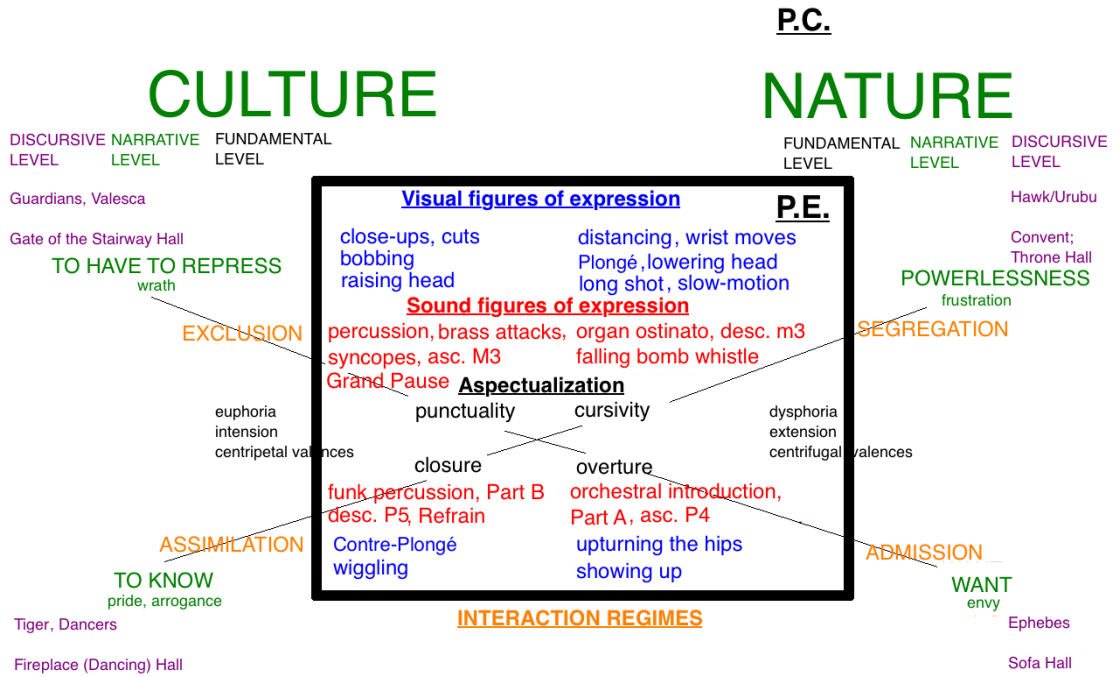


Figure 10: A generative approach to the organization of both the categories of expression and content