

## Belchior and the political criticism in the song "My Brazilian Cordial"



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### ABSTRACT

This article analyzes the political criticism in the song "Meu cordial brasileiro", by the singer and composer from Ceará, Belchior. First, we address the relationship between music and the dictatorial context in Brazil. Then, we investigated Belchior's trajectory through studies about him - from his birth in Sobral, his experience in Fortaleza as part of the

generation of artists and intellectuals known as Pessoal do Ceará, and in other places in Brazil - and found that the artist was censored and that he composed lyrics that contained criticism of the regime. To analyze the lyrics of the song "Meu cordial brasileiro", we based ourselves on the dialogue of the works of authors on discourse analysis and linguistics, among them, Garcia, Menezes, Fiorin, Maingueneau and Koch, using the terms "metaphor", "intertextuality" and "irony". In the analysis, we identified argumentative and textual elements that allow us to verify how this song contests the political regime. The study has broadened our knowledge of our artistic, cultural and political history.

**Keywords:** Belchior, Military Dictatorship, Songs, Politics.

## 1 INTRODUCTION

The military regime began with a coup d'état on April 1, 1964, overthrowing the government of then-President João Goulart, who had intentions of carrying out social and economic reform in Brazil. Humberto Alencar Castello Branco would be the first president of the dictatorial era. The defenders of the regime claimed that it arose to prevent communism from dominating the country, while the military exercised its domination through nationalism, repression, authoritarian and sometimes violent measures, in the form of censorship, imprisonment, torture, and political disappearances, according to Napoleon (2014), until the moment of opening, which would culminate in the redemocratization of the country in 1985.

In the present research, we will not go into the complex historical and political aspects of the military regime, which would require an in-depth study, but we will stick to the relations of conflict of Belchior's music, and, specifically, of the lyrics of the song "Meu cordial brasileiro", with the dictatorship.

The theme of our research arose from the interest in how the songs of various MPB artists manifested criticisms, libertarian and democratic ideals or desires that, according to the current regime, were seen as being against morals and good customs. According to Silva (2008, p.49) "popular music has been given the role of spokesperson for the anxieties and memories of a large part of the population,



a fact that is little known to other social formations." Some artists expressed their ideas against the dictatorship more explicitly, and others more implicitly, to circumvent and go unnoticed by censorship.

Regarding the censorship of music and artistic works, in order to approve the lyrics of a song, it had to be sent to the Division of Censorship of Public Entertainment (DCDP), which analyzed how good manners and political criticism against the military regime were treated. Other organs of repression were the Political and Social Order Police Stations (DOPS), military intelligence, and the Internal Defense Operations Center – Detachment of Operations and Information and Censorship (CODI/DOI) system.

As for direct forms of cultural action, the regime combined a repressive cultural policy and, especially in the 1970s, a proactive cultural policy. The regime's repressive tripod was formed by the combination of information production, police surveillance-repression in charge of the Political and Social Order Police Stations (Dops), military intelligence and the CODI/DOI system (Internal Defense Operations Center – Operations and Information Detachment) and censorship, in charge of the Division and Services of Censorship of Public Entertainment of the Federal Police Department (DPF/DCDP) and the Office of the Ministry of Justice, specifically in the case of press control. The three prongs acted on the cultural area, producing suspicions and imposing silence on certain themes and approaches. (NAPOLITANO, 2014, p. 99 and 100)

We will go through some emblematic songs and cultural movements in Brazil, important to demarcate the historical context of the composition "Meu cordial brasileiro", which we will analyze from concepts of discourse analysis and linguistics. One of the most memorable songs at the time is "Para não dizer que não falei de flores" (Not to say that I didn't talk about flowers), by Geraldo Vandré, which brought a blatant protest to the government. Geraldo Vandré presented the song to the public and the jury of the III International Song Festival, in 1968, and lost to the song "Sabiá", by Chico Buarque. According to Costa; Sergl (2007), Vandré's music became the anthem of resistance to the dictatorship.

Vandré speaks explicitly of the government. He also mentions the armed struggle and the immobility of people who defend diplomacy, we can also note a criticism of the movements that preached "peace and love", showing that it is useless to "talk about flowers" to those who attack with weapons. (COSTA; SERGL, 2007, p.37)

"Cálice", by Chico Buarque and Gilberto Gil, is another song of historical importance, which has a strong criticism of the regime and already in the title of ambiguous meaning can mean, in addition to being a container, in the literal sense, "Cale-se", an expression that alludes to the repression exercised by the military. According to Zappa (2008, p. 114), the song "had devastating lyrics and evoked the torture suffered by the militant Stuart Angel, son of fashion designer Zuzu Angel, before he was killed in the army facilities". One of the verses that refers to this statement is (I want to smell diesel fumes/ Get drunk until someone forgets me). In an attempt to circumvent censorship, Chico Buarque created the pseudonym Julinho de Adelaide. Still, the song was censored.



The Censorship forbade Chico Buarque and Gilberto Gil from presenting "Cálice", which they composed in partnership especially for Phono. The same happened with "Samba da Esperança", by Vinícius and Toquinho (which RGE "lent to Phonogram"). And there were policemen, disguised as hairy, parading ostentatiously among the artists [...] On Friday, for example, Chico Buarque's microphone suddenly went out of control when he tried to say: "They didn't let me sing my song. It's okay, I do others. (See 5/16/1973 *apud* SILVA, 2008, p. 127 and 128).

A prominent cultural movement was Tropicália, which emerged in the second half of the 1960s. The movement, according to Carli and Ramos (2008), was not intended to spread the political revolution, but to revolutionize language and behavior in everyday life. At the same time, she questioned the authoritarianism of the military dictatorship and also accused a left-wing aesthetic of belittling the artistic form.

Tropicalism was led by Caetano Veloso and Gilberto Gil, in addition to the participation of composer Tom Zé, lyricists Torquato Neto and Capinam, conductors and arrangers Rogério Duprat and Júlio Medaglia, the trio Mutantes and singers Gal Costa and Nara Leão. The movement would end in 1968 with the exile of Caetano Veloso and Gilberto Gil.

In the midst of this scenario that was seething in Brazil, we will draw a parallel with Belchior's trajectory and the artistic and political field in Ceará. Antônio Carlos Belchior was born on October 26, 1946, in Sobral, Ceará. Son of Otávio and Dolores, he had more than 20 siblings. According to Medeiros (2007), some of Belchior's influences were Cego Aderaldo, Romano da Mãe d'água, the music of the speaker of his hometown, with names ranging from Luiz Gonzaga to Ray Charles, the literature of João Cabral, Drummond, Verlaine and Rimbaud and, already at university, songs by The Beatles, Chico Buarque, Caetano, Gilberto Gil, Bob Dylan and others.

He went to live with his parents in Fortaleza in 1960, where he studied at the Liceu do Ceará State College and made some friendships that accompanied him throughout his life. He was a great connoisseur of the Bible and French novels. When he was in his first year of science, he went to study at a school of friars in Guaramiranga, where he spent three years, until he concluded that he had no vocation to religious life. Even when he was in the convent, he already showed a keen critical sense for social and political issues, and did not express satisfaction with the visit of the then president Castelo Branco, in 1965, to the monastery.

Beards and hair were trimmed, habits were ironed. Despite his young age, Belchior already knew perfectly well what Castelo Branco represented and what kind of shadow hung over the country. In the future, his awareness of this democratic rupture would often make him a victim of censorship. That morning, in the photo of the Capuchins with the dictator, some novices appear laughing and making fun. Belchior is grim, on the left, apparently ruminating on the contradiction that this meant: a profession of faith that takes care of the poor, revering a government that takes away the right to kick, to vindicate, to citizenship. (MEDEIROS, 2017, p. 17 and 18)



In 1966, Belchior entered the medical course at the Federal University of Ceará (UFC), but did not complete it to follow the artistic path. During his career, he had songs recorded in the voices of important names in MPB, such as Roberto Carlos, Elis Regina, Jair Rodrigues, Oswaldo Montenegro and Zé Ramalho. He was part of a generation of artists and intellectuals that became known as the Pessoal do Ceará.

The choice to analyze the work of a fellow countryman artist came from the recognition of the importance of studying our culture to learn more about our characteristics as a society and as individuals in a time of conflicts and tensions between the imposed order and the expression of art and thought in our country. Belchior, in a statement captured by Castro (2008), revealed that politics influenced his compositions, providing us with a basis for finding relationships between his songs, at the time they were composed, and the dictatorial regime:

We were formed within a political spirit, of knowledge of the world, of knowing that art can be a way of revealing this world, of clarifying things in the sense that the individual is interested in the common destiny of society, all of this translated in a more delicate, subtle and loving way. I do and say what many young people of my generation would like to put out. But everyone is suffocated. (CASTRO, 2008, p. 87).

## 2 THE PEOPLE OF CEARÁ, BELCHIOR AND THE DICTATORSHIP

In the 1970s, the "People of Ceará" encompassed a group of people from different areas, such as philosophers, physicists, chemists, architects, musicians, poets, singers and actors, who met to discuss the issues that plagued the country and produced art, with music being a prominent element. Some of the most well-known names in the group are: Fagner, Belchior, Ednardo, Jorge Mello, Wilson Cirino, Rodger Rogério, Têti, Amelinha, Augusto Pontes, Petrucio Maia, Ricardo Bezerra, Fausto Nilo, among others. Although the work of each artist from Ceará was different, for Rogério (2006), there were some characteristics in common between them, such as the path, the environment they shared and the references.

There are still disagreements as to what this designation represents. For the singer and composer Rodger Rogério, the artists from Ceará did not have a similar musical project: "The people of São Paulo saw us as a group from Ceará. For them, this was a legitimate thing, but the proposals were not the same" (PIMENTEL, 1994, p.101). Belchior also did not see a unity in the group: "It was a cheerful and even ironic name. And the vulgar designation of 'group', which in reality encompassed a hundred people who generationally were involved with the music project here, did not correspond to the greater objective [...]." (PIMENTEL, 1994, p.101).

In the 1970s, composers and singers from Ceará left for Rio de Janeiro and São Paulo, either in search of giving greater visibility to their musical work, or for academic purposes. According to Castro (2008), Rodger, Teti, Ednardo and Belchior were invited to act as interviewers for a weekly



program produced by TV Educativa de Cultura called "Proposal". From there, the invitation to record an album with the entire group of composers from Ceará, produced by Walter Silva, would arise.

The album "Meu Corpo Minha Embalagem Todo Gasta na Viagem" would have as its subtitle "Pessoal do Ceará", a denomination that started to be widely used in the media. The artists who recorded the album were Ednardo, Rodger Rogério and Têti, in addition to having other people from Ceará in the composition of the songs. According to Castro (2008), the song "Cavalo Ferro", by Ricardo Bezerra and Fagner, made a subtle criticism of the military dictatorship, which is analyzed by Rogério (2006).

A rock 67 that brings lyrics narrating the saga of a brave man riding an "iron horse" who does not fear death: "vivi, campos verdes me bureiro em terras tropicamericanas", emphasizing a Latin American feeling. The author launches a political criticism of the Brazilian government when he says: "in the Central Plateau, where good and evil are decided," which is a "place that is still mute, concrete, iron, deaf and blind" and the rider finds himself on a "right path, without fatal danger." (ROGÉRIO, 2006, p.80)

Because he was committed to the production of his own album, Belchior decided not to be part of the project of the artists from Ceará. He recorded the album "Mote e Glosa" in 1974, produced by Marcus Vinícius de Andrade. According to Medeiros (2017), while the Economic Miracle was publicized as a great achievement of the military dictatorship, at the time, political disappearances were increasing. In this context, Belchior showed indignation and a confrontational posture in his verses, as in the song "Senhor dono da Casa".

The northeastern sound also permeates "Senhor dono da casa", the next song, with the flute sewing the frankly credible verses of João Cabral. "Oh, my lord, owner of the house/ wake up because the sun wants to tell you/ that death has done half the way/ Open that I'm your neighbor/ open to answer me." The cry for help against the recrudescence of the dictatorship is not a cry for refuge, it is in God, the only friendly shoulder of the backwoodsman. "What men are these, who go about at war night and day? Our Father, Hail Mary." (MEDEIROS, 2017, p. 59 and 60)

One of the defining settings for the development of the work of this group of artists and intellectuals was the university. The place brought together access to knowledge, political effervescence, the search for professionalization, a great willpower to choose a path and, at the same time, feed the dreams of achieving freedom, which at that time was curtailed by the military regime.

Another important aspect is that the university was, at that time, a very new institution, a free space, with a certain autonomy and available for the agents to pioneer their ideas, their dreams, exercising and experimenting with political and artistic initiation. (ROGÉRIO, 2006, p.69)

The bars were also an important place for cultural and political meetings, with Bar do Anísio being the main one, as well as Estoril and Gerbaux. "At its peak, in 1971, Bar do Anísio would become



the largest artistic barn of the new music of Ceará, and those university students who elected it as host [...] have become the shining jewels of emerging musical culture." (MEDEIROS, 2017, p.35).

In the midst of the instabilities of 1968 (AI-5, the death of Che Guevara, French May '68, Prague Spring, war in Vietnam, among other impactful events), young people organized themselves to fight for improvements in the university, even against the military dictatorship. Thus, they held marches, in which they made parodies, many of them composed by Belchior and Jorge Melo, mixing resistance and good humor, according to Castro (2008). In addition, Belchior also participated in important moments that would be important for the redemocratization of the country.

The artist, at his own expense, vigorously engaged in the Diretas Já campaign. He was on the historic stage of Praça da Sé, went to João Pessoa, São José do Rio Preto, Curitiba, Londrina, Maringá. At Candelaria, in the twilight of April 10, 1984, in front of a million people, he made the crowd cheer with emotion when he sang, a cappella, the beginning of the song "Commentary on John" ("Get out of my way, I'd rather walk alone"). (MEDEIROS, 2017, p. 128).

We can identify the relationship between several of Belchior's songs and the dictatorship, either through the censorship they suffered or through the critical content of their lyrics. According to Castro (2008), the song "Na Hora do Lunch", which had won the IV University Festival of Popular Music of Tupi, in 1971, where the artist launched himself as a performer and performed alongside Jorge Melo and Jorge Teles, came to suffer restrictions from the repressive organ of the government, but it was released. In addition, other compositions by the artist from Ceará were retained.

"Don't Take Flowers" is one that at the time took a long time to be released, "Common Traffic Case" which, according to Belchior's own explanation, "talked about closed signals, the fact that it is difficult for you to speak, to sing in the middle of so many red lights". And Jorge Melo, when referring to censorship, said that his partnership with Belchior "Rock Romance de um Robot Goliardo" had been censored several times. (CASTRO, 2008, p.172)

According to the website "Censura musical", the song "Pequeno Mapa do Tempo" had been censored and the censors stated, in the opinion of March 29, 1977, that the song brings "messages of political protest against the socio-economic-political reality". The document informs that other songs by Belchior are also vetoed for presenting "content of dissatisfaction and criticism of the current regime". The song "Como nossos pais", composed by Belchior, is also full of references to the dictatorship, according to Medeiros (2017). It was recorded on the album "Falso Brilhante", by Elis Regina, and in "Alucinação", by Belchior, both in 1976.

There is also reference to the disappeared politicians, in the figure of the friend who disappeared and no one heard of him again – something that was common to every young intellectual in the 1970s. "It's been a long time since I saw you on the street. Hair blowing in the wind, young people gathered / On the wall in memory this memory is the picture that hurts the most." Belchior exposed himself more than his colleagues of his generation. (MEDEIROS, 2017, p.89)



The album *Once Upon a Man and His Time*, released in 1979, is perhaps the most political of Belchior's entire career and the one with the most hits after "Alucinação", for Medeiros (2017). From *Once upon a time the man and his time*, we selected the song "Meu cordial brasileiro", composed by Belchior and Toquinho, aiming to understand elements that show the confrontation with the military dictatorship.

### 3 METHODOLOGY

We will use the terms "Metaphor", "Irony" and "Intertextuality" to analyze the song "Meu cordial brasileiro", by Belchior, from the dialogue of the works of classic and contemporary authors, scholars of discourse analysis and linguistics, such as Garcia, Menezes, Fiorin, Maingueneau, Koch and others, in order to make the analysis clear, coherent and efficient.

#### 3.1 METAPHOR

Metaphor acts in the transmission of a message that can hardly be said in the literal sense. For Garcia (2010), contact with objects and beings of nature naturally leads us to create associations, so we are able to generate new meanings from a context.

The existence of similarities in the objective world, the incapacity for abstraction, the relative poverty of the vocabulary available in contrast to the richness and numerosity of ideas to be transmitted, and the aesthetic pleasure of picturesque characterization constitute the motivations of metaphor. (GARCIA, 2010, P.55)

Menezes (2010) exemplifies a metaphor of similarity with the following sentence: "The prosecutor in this case looks like a peacock, he deserved to be scrutinized by the judge and now by the judge. Less chatter and more work." The peacock is characterized by liking to be admired for its extravagant plumage, while the aforementioned promoter likes to exhibit his oratorical skills but has few significant achievements. Therefore, the metaphor is given by sharing the "exhibitionism" present in the two subjects.

The conception of the metaphor of classical rhetoric, which sees it as a relation of similarity between the term of departure (substituted) and the term of arrival (substitute), for Fiorin (2008), is limited. The author states that metaphor, more than a substitution of words, is a resource that creates possible readings from a context. These are discursive procedures that can be found in literary texts and in everyday communication, and each linguistic community has its own semantic mechanisms of connotation. Therefore, metaphorical research must be done through a web of relationships that can take place at the level of a word, text or discourse.



### 3.2 IRONY

In irony, discourse X should be understood as not X, as it occurs when the opposite of what is intended to be said is affirmed, as stated by Fiorin (2008). As an example of irony, Maingueneau (2008) cites the phrase "What a kind man..." when it is said about someone who is rude.

Some elements of oral enunciation, such as intonation, mime, among others, can facilitate the identification of irony. In writing, these modes of identification "are indices that generate a distancing with ellipsis, emphatic words, quotation marks", according to Maingueneau (2008, p.176). The reader must be careful not to read the statement "literally", not understanding its true meaning.

Two different ways of using irony are presented by Maingueneau (2008). One of them is the extreme one, in which he subverts his own enunciation, generating a depreciation of the character represented. The other case is milder and makes what the author calls an ironic "coloring", because the enunciator distances himself, making it difficult for the co-enunciator to clearly identify the divergences of the points of view. Ducrot (1987) also addresses self-irony, when the enunciator mocks himself.

### 3.3 INTERTEXTUALITY

Based on the principle that every text is inserted in another, which has already been produced before, intertextuality, according to Kock and Elias (2006 apud Souza e Silva, 2018) is essential to generate meaning, as it is part of the collective and social memory of both the producer and receiver of the text.

In its broad sense, intertextuality is present in each and every text, as a decisive component of its conditions of production. That is, it is the very condition of the existence of texts, since there is always an already-said, prior to all saying. According to J. Kristeva, creator of the term, every text is a mosaic of quotations, of other sayings that preceded it and gave rise to it. (KOCH and ELIAS, 2006, p. 86 apud SOUZA and SILVA, 2018, p.4).

The various textual productions establish dialogues about other people's texts, by presuming that the reader already has knowledge of them, developing certain effects of meaning that are widely used, for example, in humor, in popular song, in literature, in philosophy and even in advertising. As stated by Fiorin and Plato (2008, p.20) "The more one reads, the more one expands the competence to apprehend the dialogue that texts have with each other through references, quotations and allusions".

Koch (1991 apud MARCUSCHI, 2008, p. 131) classifies intertextuality into distinct modalities:

a) intertextuality of form and content: when someone uses, for example, a certain textual genre such as the epic in another non-epic context just to obtain an effect of special meaning and thus develop the discourse;





- b) explicit intertextuality: when there is a citation of the source of the intertext, as in the reported discourses, in the quotations and references; in abstracts, reviews and translations; in the resumption of texts from partners to thread about it or question it in conversation.
- c) intertextuality with one's own, alien or generic texts: one can situate oneself in an affinity with oneself and refer to one's texts, as well as mention texts without specific authorship, such as proverbs, etc. (KOCH, 1991, p. 532).

The author analyzed in our research, Belchior, uses the resource of intertextuality to quote from literary phrases to other songs of Brazilian Popular Music. An example is in the song "Just a Latin American Boy" when he quotes the song "Divino Maravilhosa", by Caetano Veloso and Gilberto Gil. The track "Velha Roupa Colorida" refers to the lyrics of "Assum Preto", by Luiz Gonzaga and Humberto Teixeira, from 1950, and also "Blackbird", by The Beatles, recorded on the album "The Beatles", from 1968. Both of Belchior's songs are on the 1976 album "Alucinação". According to Medeiros (2010), Belchior does not aim to disregard the cited authors, but to reaffirm them.

Belchior stated that his strategy of quotations, which arose from the first hour of his career, was not an attitude of disrespect to the composers he mentioned, but a reiteration and a complementary act. Something that 'recycles previous art, puts in check what is already done', a quote in another context. For Belchior, his intertextuality was "equally sincere." (MEDEIROS, 2010, p.127)

#### 4 ANALYSIS: MY BRAZILIAN CORDIAL

##### **My Brazilian Cordial**

(Belchior/Toquinho)

My cordial Brazilian (a fellow)

tell me how happy and warm you are...

I smiled with my teeth out, in bed, South American.

Lord don't forgive me that I'm not in a good place

always lose the sport,

in the face of these indecent people, who eat, drome and consent;

That cala, logo is alive.

I'm alive too, I know,

but because I can bleed;...

And even though I see that it's dark,

Say the sun will shine

with/against those who hit me hard with their finger in the face,

Commanding me to soak up.

Girl, I've still got a cigarette,

but I can give it to you.

Girl, the grass is always green,



but I want to step on.  
Girl, the North Star didn't even move out of place.  
Girl, white wing, black assume,  
The hinterland did not become the sea.  
Girl, the show's already begun,  
It's good not to be late.  
Girl, it is forbidden to enter,  
But I want to talk  
with/against those who give me a hard time,  
With my finger in my face, telling me to shut up  
That the native sin is simply to be alive,  
it's wanting to breathe.

The title of the song "Meu Cordial Brasileiro" contains two adjectives, one designates nationality, the other a quality of affection. According to Ferreira (1999) "cordial: 1. Adj. Relative or pertaining to the heart. 2. Affectionate, affable 3. Sincere, frank. 4. Medicine or drink that strengthens or comforts." The term "Cordial Brasileiro" generates an idea of closeness and affection with the subject. However, at the same time, the author is using an irony, as he criticizes the model of the amiable Brazilian, who is always cheerful and not indignant.

By using the expression "I smiled with my teeth out, in bed", the author criticizes the posture of the subject to whom he refers. Leito refers, metaphorically, to apathy, immobility, which is the state in which the "cordial Brazilian" finds himself. The word "content" is usually used in a positive way. According to Ferreira (1999), "to content: 1. To make happy; to give pleasure, satisfaction; please. 2. To appease, to settle; soothe. 3. To be satisfied, content; satisfy yourself." However, Belchior, in the song, is being ironic when using the word, because it is close to conformism and comfort, while, for him, people should have a posture of being active and fighting for change.

The expression "South Americanly" expands the criticism in the text, which is now directed not only to Brazilians, but also to South American countries in general, which are in a similar situation, in the author's view.

There is a simulation of a dialogue between the narrator and God (Lord), who questions whether he can be forgiven for his sin, which is not to take it with humor, nor to think it normal to be like people who live mechanically, who follow the routine without complaining. For him, the lack of questioning is not decent, because decency and honor lie in fighting for better living conditions. (Lord don't forgive me if I'm not in a good mood, I always lose my sport / in front of these indecent people, who eat, drink and consent; who are silent, therefore alive). There is a linguistic variation in the text, because instead of sleeping, in formal language, the author uses "drome", from informal language.



The song intertextually intertexts with the phrase of the philosopher René Descartes "I think, therefore I am", but he modifies and transforms it, saying: "People who are silent, therefore they are alive". The meaning of the statement is that people don't speak their minds, and that's why they're alive, so there's no problem, no conflict. Thus, the composer criticizes those who only say yes, who go on with life without contesting what is wrong, because he believes that human beings should think and have ideals.

The lyrical self of the song does not want to pay the price of a life in which to be well it is necessary to be silent and annul oneself. He'd rather be hurt than have this practice (I'm alive too, I know/ but because I can bleed). The dark represents, metaphorically, difficult, sad times. Despite this, the enunciator hopes to find happiness, a better time, represented by the metaphor of the "sunshine". (even seeing that it's dark, say that the sun will shine).

This dark time can be represented by the existence of repression and lack of freedom, but the lyrical self insists on not being afraid and on being free to express what it feels. At a certain point in the song, the author starts to simulate a dialogue. And it reveals the pleasure in transgressing orders, doing what is forbidden. (Girl, I still have a cigarette/ but I can give it to you. Girl, the grass is always green, but I want to step on it.).

The birds "Assum Preto" and "Asa Branca", which are part of the sertanejo universe, are brought to the song, in the form of intertextuality with the homonymous songs of Luiz Gonzaga. The expressions "The Sertão did not become the sea" and the "North Star did not move from the place" illustrate the stagnation and lack of change in the world.

The show to which the song refers is not a radio, theatre or television spectacle, but is a metaphor for the staging that takes place in real life. People are representing something they are not, and even if the speaker does not feel welcome, since he makes his position very clear, he makes a point of saying what he thinks about all those who try to coerce him. (Girl, it's forbidden to enter, but I want to talk).

The song addresses how invasive the instance that determines what is and is not allowed is. We can relate the repression presented in the musical work with the military dictatorship, which used mechanisms of censorship, coercion and violence against opponents of the regime. (against those who hit me hard with their finger in the face making me shut up).

From a brief context of national songs with protest content, knowledge of part of Belchior's trajectory, the artist's political engagement and his position in favor of democracy, the censorship of some of his lyrics by the DCDP and the study of other researchers on how Belchior's songs manifested criticism of the military regime, It becomes coherent to understand that the "Cordial Brasileiro" of the song is someone who does not react to the excesses committed by the rulers in the dictatorial period.



Acting passively, to avoid confrontation and unpleasant situations, the subject ignores the violence and repression that take place in the country.

Through our analysis, we understand that Belchior is opposed to this cordial Brazilian and prefers to suffer and take risks rather than have to remain silent and not give an opinion in the face of what he does not agree with and what he does not think is correct.

## 5 FINAL THOUGHTS

We hope with this work to have contributed a little to the studies of Ceará music and the military dictatorship. We analyzed a small part of Belchior's work and we believe that not only him, but also many artists in the state, have a great quality to originate academic research. The military dictatorship is the subject of countless works and can be studied in songs, newspapers, testimonies, books, academic articles, among others, but no study can make us feel what many suffered and lived during this period.

In view of a reflection on the present work, we conclude that, when we make a choice, we are naturally led to discard other possibilities that arise from the construction of the object of study presented. Even so, we point out possible developments for future research: to expand the analysis of aspects of the history of the military regime; analyze other Belchior songs, which also have the potential to be investigated; and we also envisage the possibility of deepening the methods of discourse analysis.



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