

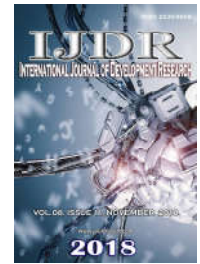


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THE LANGUAGE OF MUSIC AS A POSSIBILITY OF SOCIAL CRITICISM: RESULTS OF A RESEARCH-ACTION IN THE CONTEXT OF PUBLIC SCHOOLS

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ABSTRACT

This article presents the results of a collaborative research-action carried out at a public school in the city of Cruz Alta, Rio Grande do Sul (RS). The activities carried out aimed to promote the improvement of teaching in the public school, so that the methodology of the research-action was configured as an alternative proposal to carry out a work with the engagement of all involved. The option for this methodology is justified by the fact that it contributes to solve problems in specific contexts, especially in the educational context. The study was carried out through activities aimed at the permanent reflection between the characters of Chico Buarque de Hollanda lyrics and the social, cultural and educational daily public school subjects, with the appropriate interventions proposed through the organization of previously planned studies by the group. The results revealed indicative of a transformative education, fomenting interdisciplinary pedagogical proposals necessary to the school context of the basic education, mainly, of public schools. The reflections from the musical work of Chico Buarque de Hollanda corroborated the importance of artistic-cultural works to rethink the sociocultural practices of the subjects in society, in a critical perspective and resistance to the most diverse forms of oppression and repression.

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INTRODUCTION

This article presents some results of a research-action conducted in a school of basic education of the public network of the city of Cruz Alta - RS. The activities consisted in the analysis and interpretation of the musical work of Brazilian artist Chico Buarque de Hollanda who, with his social criticism, its history and its involvement in Brazilian society, has contributed to the promotion of critical and creative manifestations in pursuit of democratization. The musical work of Chico Buarque de Hollanda is characterized by social and political illustration, describing in detail the daily life of subjects and their involvements in the creation of structures which were established in historical periods, more specifically

in the recent history of the military period, between 1964 and 1985, and the sociocultural developments in the redemocratization of the country. Chico Buarque can be characterized as chronicler of Brazilian life. In the phase of the redemocratization composed songs that portrayed abandoned children, the prostitutes, the lovers, the time, the cities and children. The social bias characterizes the poetic literature of his songs, while a permanent social and historical review on the realities have already illustrated in different moments and social behaviors. For more than a work is conceived in a historical context as well determined, marked by repression and struggle for the democratization of the country, the work, as Ricoeur (aa), introduces a distancing between the be-given and the able-to-be, reveals new possibilities of understanding and interpretation of the current social moment, leading to possible worlds (RICOEUR, 1989). The work of Chico Buarque, by breaking the boundaries of censorship, reveals

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itself as an important didactic-pedagogical tool for deepening of studies for the new generations, since it enables the analysis of social structures of today, providing a critical spirit needed for the exercise of citizenship in respect to gender issues, prejudices, distribution of income, social differences, among others. So, to deepen a sociological analysis of the several themes discoursed by author associated with the current scenario, it configures itself a significant understanding of the characters represented in musical literature of Chico Buarque de Hollanda. In this perspective, as an illustration of the work of action research carried out, the present article presents one of the developed activities, i.e., the analysis and interpretation of the song "Cup", with the intention of contributing to the formation of critical citizens. The article illustrates results of an interdisciplinary practice developed into one of the largest public schools of Cruz Alta - RS, through the deepening of historic production, social and educational for students, teachers and researchers involved with the action research, having the lyrics of the song "Cup" as the object of analysis and interpretation. The interdisciplinary character of the work carried out it is evident in the articulation of the lyrics of the song with the most varied curricular components, involving teachers from different areas of knowledge. The survey enabled a pedagogy of the interweaving of historical and social contexts, and its relations with the routine of participating subjects of research, as well as the association of themes of content. The school context, therefore, instructed that the promotion of various and different possibilities to identify the social subjects and their relations with the characters involved in the work of the author.

MATERIALS AND METHODS

It should be noted that initially the study, because it is reflective activities with a view to promote improvements in the quality of public education, takes the action research as an alternative methodology. The research carried out by means of activities aimed at permanent reflection among the characters of the lyrics of Chico Buarque and individuals of everyday social, cultural and educational public school, with the appropriate interventions proposed by means of organization of studies previously planned by the group. In this way, the methodology is focused on the preparation and development of educational activities associated with the various areas of knowledge, through work with analyzes about the social issues found in the letters of the compositions of Chico Buarque de Hollanda, with the characteristics of this pedagogical training, i.e., criticality and emancipation purposeful in all decisions democratically (re)planned. In this perspective, research-action is understood as a form of identification of some of the difficulties faced by the social group which is involved in the research, which can be obtained by means of everyday experiences and reflections arising from situations and practices of social and educational context. The research-action it is evident, therefore, as a way of driving the reflective criticism from the realization of concrete actions aimed at the promotion of changes (Kemmis and McTaggart, 1988). It is research-action when there is a collective interest between researcher and researched. In terms of the social character, action research is a form of "social research that is designed and carried out in close association with an action or with the resolution of a problem and collective in which researchers and participants representative of the situation of reality to be investigated are involved in a cooperative and participative" (Thiollent, 2011). Thiollent (2011), still, defines that action

research, although participatory nature, cannot be reduced solely to participation, but the intervention of the researcher so active, which makes the resolution of problem situations of the collective. Aligning to this idea of research-action, this research sought to involve the group of researchers with the musical context of Chico Buarque de Hollanda and its receptiveness and developments in basic education. The steps of the research consisted in the organization, implementation and evaluation of the process and its results, taking into account various possibilities of interpretation and understanding of the context of the sociocultural practices present in the compositions of the author and his relations with the routine of the Brazilian social reality. The methodology of research-action took place with the development of activities focused on the reflection between the work in its various and different approaches and the individuals from social life. For this exercise of interpretation and understanding of the work of Chico Buarque, the language constituted itself as a social practice, because they involve different points of view about contemporary social issues and social criticism present in the work of the author, which covers the period of military dictatorship in Brazil and, subsequently, the process of democratization. The researchers have developed activities that allowed the interpretation of the musical-literary object and its relationship with the current social context. The interpretation and understanding was part of the process of identifying the literary and social, i.e., the identification of the peculiarities between the work and the individual social, which described the research in terms of criticality, proposition and intervention in the social environment from their reflections arising from the analysis of the studies proposed. Due to the breadth that got the work, which approached the different areas of knowledge, in particular the areas of Languages and Humanities, the organization was articulated from the proposal of the historical-literary production, where the student initially had the knowledge of the works of the author in consonance with the programatic content established by the educational project of the school and through the guidance of teachers in the respective areas of knowledge. In this way, the researchers of different curricular components have established a work plan that allowed the achievement of comprehensive studies, articulating the history, philosophy, sociology and languages. This articulation allowed the connection between art and life, by means of musical literature of Chico Buarque de Hollanda. The researchers acted jointly, as suggested by the methodology of action research, comprising the school space as an appropriate context to the search for solutions to social problems resulting, many times, the lack of criticality and a cooperative work. In addition to the authors of this text, became involved in the search for a group of five teachers in the respective areas and forty-four students of two classes graduates from High School.

RESULTS

With the purpose of illustrating the work carried out here, one of the activities developed with students and graduates from high school teachers from public schools. First, it was presented a video on the life and work of Chico Buarque de Hollanda, aiming to situate the work of the composer in time and space. The group said that many of the compositions are deeply related to the current social context, with a view to addressing issues of prejudice, prostitution, political and social problems, totalitarian regimes, etc. In addition, to analyze the life of Chico Buarque de Hollanda, the group underlined the

sociocultural context marked by repression and taxes that prevented the manifestations of the different segments of society. If the lyrics of the song, itself, emphasizes the content of resistance and suffering, the interpretation of the song makes it even more evident difficulties in the Brazilian political context which gave rise to the music. So even before any analysis of the lyrics of the song and its senses and meanings in the context of its composition and in the days today, one of the researchers, who compose the teaching staff of the school and with musical training, performed the song "Cup", with the aid of a guitar. In order to widen the debate, the group followed an interview with Gilberto Gil, in which the singer and composer talks about his partnership with Chico Buarque as regards the composition of the music "Cup" (Gil, 2013). In the interview, Gilberto Gil presents the vital context in the composition of the song, with emphasis on the following elements that become evident in the letter: the idea of the "cup", conceived in a holy Friday by Gilberto Gil and, after talking with Chico Buarque by telephone, the meeting scheduled and performed on Holy Saturday; the notion of "pond monter", derived from the vision open of the lagoon from the apartment in which Chico Buarque lived; the "bitter" drink, while reference to *Fernet* served by Chico Buarque to his friend; the extension of the initial idea of "cup" for the word "silence", referring to the silencing of different voices of mental torment imposed by the censorship.

In addition to these elements that relate to the composition of the music, Gilberto Gil also highlights the difficulties of dealing with the song "Cup", by treating pain, torment, of censorship suffered in the season with its oppressive and repressive shadow that extends up to the present day. In this sense, the own melody of music is loaded from feelings of pain, suffering and anguish, fiddling with its soul, dreams and hopes. Gil says, yet another difficulty of dealing with the music, coming from the image of Father, in clear reference to the first person of the Trinity, incarnated by the repressive forces of the era, with its shadow permanently bonded human manifestations, without space for autonomy and human individuality. After following the interview of Gilberto Gil on the vital context of composition, students and researchers involved, in a loud voice, a careful reading of the lyrics of the song. Father, remove this cup from me / Father, remove this cup from me / Father, remove this cup from me / From blood red wine / How to drink from this bitter drink / Swallow the pain, swallow the toil / Even shut your mouth, the chest / Silence in the city do not listen / It's worth me to be the son of the saint / Better would be the son of the other / Another reality less dead / Such a lie, so much brute force / How difficult it is to wake up quiet / If in the dead of night I hurt me / I want to shed an inhuman scream / That it's a way to be listened to / This whole silence stuns me / Stunned I remain attentive / In the stands at any moment / See the monster emerge from the pond / Too fat the sow no longer walks / How hard is it, daddy, open the door / That word caught in the throat / That Homeric pileup in the world / What good is it to have good will / Even if the chest is empty, there is nothing left / Drunk from the city center / Maybe the world is not small / consuming act / I want to invent my own sin / I want to die of my own poison / I want to lose your head / My head loses your mind / I want to smell diesel oil / Drunk until somebody forget me (Hollanda; Gil, 1973). Then, those involved with the action research were invited to write, on a panel provided by the researchers, a word or phrase, or even represent in drawing some of the feelings from the interpretation of the song and the

interview with Gilberto Gil. Among the feelings generated by the lyrics of the song, it is worth mentioning: pain, suffering, freedom, backspace, torment, ambition, lack of compassion, inhuman dictatorship, ambiguity, revolt, drawings of a chalice and a mouth censored. After, the research participants were invited to comment on their words or representations in design, relating them to the political context of composition and their possible interpretations today, considering that the meaning of art is not limited to, or as stated in Ricoeur (1988), "the symbol gives the thinking", that is, "[...] the symbol gives; I do not dispute the meaning, it is he who gives the sense, but what he gives, is "to think", you think. From the donation, the position". It can be argued, in this sense, that the symbol survives the repression, or even that the critical thinking and autonomous in the language resources the manifestation of new possibilities of being and see. Hence the importance of artistic work as an object of reflective space in a historical context, social and political environment in which the free expression was not possible. The metaphor; therefore, is not just a figure of speech, but translates into political expression by opening semantics that is inherent, opening up space for two or more interpretative senses. By its ambivalence of sense, the metaphor refers to a possible world which, in the specific case of music, represented say, in a poetic form and rich in meanings, human realities devoid of meaning and freedom which, by direct language, it would be impossible. Assuming the perspective of Ricoeur, teachers of Portuguese Language and Brazilian Literature reflected on the phrase "Father, this cup away from me [...] red wine of blood", highlighting the concept "cup", while verb and noun. In the condition of word cup is can be interpreted as "shut up", suggesting possibilities of sociopolitical analyzes, which opens space for expression in a context marked by the suspension of free human expressiveness, the gag that silences and lard of "wine of blood". In the condition of a noun, "cup" refers to the biblical text, specifically the words of Jesus at a crucial time for revision of his life and his political, social and religious project, but also to other figures of the real. Before the cup and the wine of blood, for more difficult or impossible that is to say directly to a word of hope and of opening up new ways of seeing and expressing the social reality, is always given the opportunity to write metaphorically another possible reality.

In the sequence of activities carried out in the context of the high school reflections were developed with respect to other verses of the song, having as background the elements extracted from the above analysis that, as in an orchestra, guided the interpretation of the song "Cup". From the song in question, it was stressed that many times we are forced to swallow the "bitter drink", i.e. "Devour the Pain" as something naturalized, no space for resistance or another possible world. However, despite all the repression that keeps "Shut your mouth", still remains open the chest that carries the whole feeling of anguish, suffering and pain, which keeps alive the flame of resistance. Among the ideas emerged from the group, was highlighted in the phrase "What is to be the son of the holy", which can be interpreted that we are children of a country with a totalitarian regime and untouchable, which is practically a sacred tone. Despite all the propaganda of economic progress, has become a reality dead, once that this reality is maintained by means of "so many lies" and "so much brute force". It is within this brutality and lies that emerges from the indignation, what causes the need for demonstration. For this, you need to find a way of expressiveness, because silence is stunning, so as to make the human being a mere

spectator of the bleachers, with fear of the “pond monster” that does not slow in appearing, ceasing to be a fear is present only in the imagination of children. The researchers, even in their interpretations, emphasized, from the third verse of the song, its tone of resistance and denunciation. The knife, evidenced as a symbol of the dictatorship, which, being widely used, no longer cuts, reveals that the resistance will have its strength, while the regime is losing its and marketing is no longer enough to wriggle out of their minds. Even if the breast is silenced by the pain almost unbearable, remain aware of the fact that another reality is possible and the drunkards of cities, representatives of the “crazy”, the marginalized, the maimed, the misfits, who, in his own way, present an alternative society. Finally, the analysis of the last verse of the song showed some elements of hope in the midst of the oppression of the system and all negativity present in most of the song, since the world is greater than the awareness or understanding that you can have it. “Perhaps the world is not small, nor is the life a *fait accompli*”, that is, life is not given, but is to be done, so that the “sin” can be invented and it is possible to die of “own poison”, without having to undergo the pre-established rules. The hope that keeps alive the dream of walking freely in the homeland, smelling “Smoke from diesel oil”. To this end, it is necessary to lose once and for all the “head” and the “judgment” of others, in order to put themselves in the world and in society with more human itself which is the ability to think or judge (Arendt, 2014) from itself.

DISCUSSION

The research-action that illustrate some of the results obtained, involved programatic contents of different curricular components of a school of public basic education of Cruz Alta with the work of Chico Buarque de Hollanda. Among the developed activities, brought, at this moment, the analysis of the music “Cup”, whereas, in particular, the school space as a privileged place for the actions of awareness and, consequently, citizen training and role of social subjects, which may act critically in the social context of which they are part. It is worth noting that research-action as a methodology that favors a space of discussions, reflections and, above all, seeks to promote improvements in different contexts and groups that demonstrate the need for intervention, the activity performed approached researchers from the university context with students and teachers from the public schools, the environment is still lacking of actions capable of promoting these changes. The positive contribution of the research-action emerged from various manifestations of teachers and students involved, which have registered, including interest in giving continuity to the activities.

Similarly, the researchers believe that a transformative education includes a close relationship between the various levels of schooling, while responsibility and joint construction of the common world. In this sense, musical works such as the Chico Buarque de Hollanda feature, critical and reflective character, with a potential for analysis of society and its forms of organization, which requires analytical skills own subjects of the citizen consciously prepared for the exercise of citizenship. The research-action, therefore, revealed itself as a unique moment for rethinking the sociocultural reality in which we are inserted, with special attention to the political and social constraints that involve the life in society, using part of the musical work of Chico Buarque de Hollanda as a source of inspiration. The results obtained with the research-action feature indicative of a transforming education, fostering interdisciplinary pedagogical proposals necessary to the ambiances schoolchildren, especially public schools. In this way, action research conducted from the musical work of Chico Buarque has revealed the importance of artistic and cultural works for the renewal of human hopes, as well as to rethink cultural practices from the most diverse subjects of society, in a critical perspective and resistance in relation to the most diverse forms of oppression and repression. The resignification of sociocultural practices becomes, therefore, by language, while constituent of the human and the common world. Finally, action research has expanded to all the subjects involved, the ability of linguistic articulation of current sociopolitical reality through art, more specifically from the art of music.

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