

LINGUASAGEM

A DRAG SONG OF FREEDOM: 'INDESTRUTÍVEL' AS AN LGBTQIA+ FEATURE

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Abstract

Based on the Semiotics theory by Greimas, this paper aims to analyze the lyrics of the song *Indestrutível* (Indestructible), by the Brazilian drag queen singer Pablllo Vittar released in 2018. Violence against LGBTQIA+ population is a reality in Brazil and around the world. The song takes inspiration against this backdrop, and we mainly based on the generative trajectory, we will analyze its lyrics. In it, we seek to observe how the meaning of being indestructible is constructed and what are the enunciative strategies used at each of its levels. At the fundamental level we identify the minimal pair of axiological opposition freedom vs. oppression. Then, at the narrative level we infer the processes of narrative construction around the desire for freedom and its abstract forms. Finally at the discursive level we analyzed whether there is a conjunction of the subject with the desired euphoric values based on the elements of enunciation.

Keywords: Semiotics; Generative Trajectory; *Indestrutível*; Pablllo Vittar.

Introduction

Although discrimination against non-heterosexual and non-cisgender people, that is, lesbian, gay, bisexual, transsexual, queer, intersex, asexual and others (LGBTQIA+) in Brazil constitutes a crime under Law 7.716/1989 (Law against Racism deployed as a binding precedent for gender discrimination), it has virtually no impact in Brazilian society, which is increasingly intolerant. In this context, the various forms of violence, both symbolic and physical, against this community² are committed daily.

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² The use of the word *community* refers, in this text, to the idea of *discourse community* proposed in the framework of French Discourse Analysis: "In Maingueneau's problematic (1984, 1987), the notion of discursive community is solidary to that of discursive formation. The underlying hypothesis is that it is not enough to oppose discursive formations in purely *textual* terms: from one discourse to another, there is a change in the structure and functioning of the groups that generate these discourses (1984: 135). and their discourses are inseparable; doctrines are inseparable from the institutions that make them emerge and maintain them" (CHARAUDEAU; MAINGUENEAU, 2008, p. 108). Therefore, the use of discursive

According to the yearly reports promoted by Grupo Gay da Bahia (Bahia's Gay Group - BGG) (Table 1), the number of violent deaths of the LGBT+ population increases yearly. In 2000, the number of people violently killed was 130. In 2019, 19 years later, the number increased by more than 253%, rising to 329. The year in which there were the highest number of violent deaths of LGBT+ people was in 2017, compared to the 2000s, there was a 342% increase in the number of deaths.

YEAR	No. of victims
2000	130
2001	132
2002	126
2003	125
2004	158
2005	135
2006	112
2007	142
2008	187
2009	199
2010	260
2011	266
2012	338
2013	314
2014	329
2015	319
2016	343
2017	445
2018	420
2019	329
Total	4809

Table 1 – Cases of violent deaths of LGBT+, Brazil, 2000 to 2019.

Source: BGG, 2019.

When we look at these numbers split by Brazilian state, in last year's survey, 2019, the highest rate of violent deaths is found in São Paulo, with 50 violent deaths, followed by Bahia, with 32 violent deaths, as shown in Figure 1:

community is to refer to subjects that are inscribed in a certain discursive formation, sharing specific worldviews with each other.

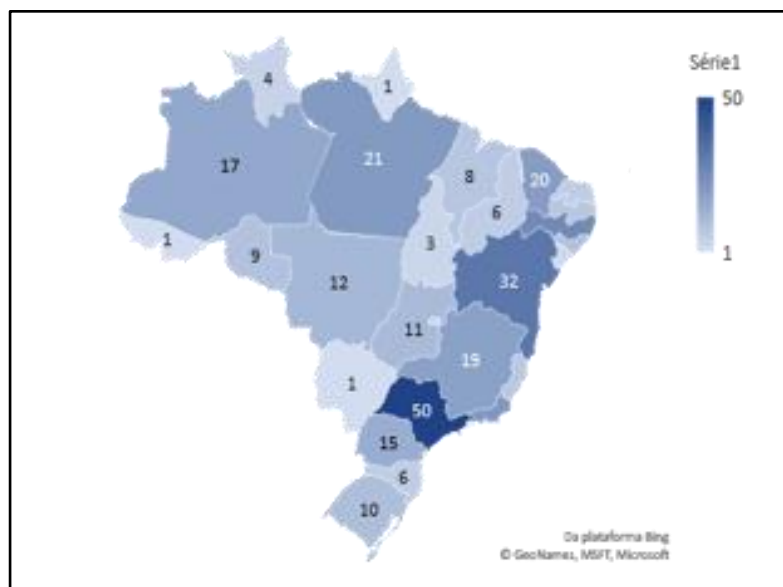


Figure 1 – Map of violent LGBT deaths per State, Brazil – 2019.
Source: BGG, 2019.

This paper was built around the image of the drag queen subject. That is, an artist, regardless of gender, who creates a character with a feminine aesthetic, make-up and with particularly characteristic clothing. Drag queens use the art of drag as a professional activity through performances of song, dance, theater, make-up and other diverse media and environments. Based on a song by a nationally known artist, we will make some analyses anchored in Greimasian Semiotics aiming broadly to bring a point of view of discursive theories to the debate of LGBTQIA+ themes.

We begin the paper by presenting the corpus and objectives. Then we discuss the methodology and the theoretical basis to finally bring in the analyzes that will be developed to reach a solid conclusion on the initially proposed hypothesis.

About Pablo Vittar, *corpus* and objectives

This paper aims to carry out a semiotic analysis of the lyrics of a song by Brazilian singer and drag queen Pablo Vittar, entitled “*Idestrutível*” (Indestructible). We chose this artist as the object of this research because she stands out in the Brazilian scenario, since we understand that she generates “greater public interest in other musical artists who are also drag queens, as well as trans and transvestites”³. In addition, she is known for using

³ Available in: <https://pt.wikipedia.org/wiki/Pablo_Vittar>. Access: 29/04/2021.

her visibility in favor of LGBTQIA+ rights and as a result of her political activism Pablo was listed in Time Magazine as one of the Leaders of the Next Generation and was cited by Forbes as "the most popular drag queen in the world".

The song *Indestrutível* (Indestructible) was released in 2018. It was composed by Rodrigo Gorky, Maffalda and Pablo Bispo. It portrays the scenario of violence that thousands of LGBTQIA+ people go through daily, as pointed out by several researches on the matter. We chose this song as a corpus for our analysis precisely because its theme is in line with the statistical data - which address a topic of great importance in the Brazilian and worldwide scenarios.

Theoretical foundations and methodology

Grounded on Discursive Semiotics we will analyze music as lyrics, that is, its strictly verbal component. Other analyses considering the *Links between melody and lyrics* (TATIT & LOPES, 2008) could be made, but our focus is on the analysis of the lyrics as a text. According to Barros (1999), the text is defined

by the organization or structuring that makes it a 'whole of meaning', as an object of communication that is established between a sender and a recipient", thus, it is up to semiotics "to examine the procedures of textual organization and, at the same time, the mechanisms enunciative production and reception of the text. (BARROS, 1999, p. 8).

With such concepts established, the song will be analyzed so that we can glimpse the procedures that organize it textually and discursively. That is, we will look into enunciative apparatuses that produce the meaning of the song, as well as the levels of meaning that it mobilizes, from the deepest and abstract to the most superficial and concrete.

For this purpose, we will make use mainly of the generative path of meaning, developed by Algirdas Julius Greimas (1973 [1966]). This theory proposed by the literary scientist aims to establish the relation between the various textual components, from the fundamental level, passing through the narrative level and reaching the textual surface with the discursive level. This way, the path is thought of as a progression from one point to another that, as a totality, structure meaning.

According to the *Dicionário de Semiótica* (2008, p. 232), the generative trajectory is designated as

the general economy of a semiotic (or simply linguistic) theory, that is, the way in which its components fit together. We say this from the viewpoint of generation; since every semiotic object can be defined according to its mode of production, we postulate that the components that enter into this process are linked together along a "trajectory" which goes from the simplest to the most complex, from the most abstract to the most concrete.

The first and most fundamental level is one in which analyzes the semantic oppositions established in the text, because it is from them that "is constructed the meaning of it [the text]" (BARROS, 1999, p. 10). Thus, we seek to analyze, in the Brazilian drag song, the semantic oppositions used to highlight the meaning, as it appears in contrast to one another in the syntax structure.

The narrative level is the one that analyzes the narrative program, established for a "statement of doing what governs a state statement" (BARROS, 1999, p. 20). Therefore, it is at this analysis level that we observe both state statements, defined as the relation between subject and object. It is like the statement of doing determined by a transformation operated by the subject in relation to that object (BARROS, 1999, p.18-19).

Furthermore, the minimum narrative of privation and liquidation is observed in this analysis stage. Privation and liquidation are defined by Fiorin (2000, p. 21) respectively as "an initial stage conjoint and a final disjointed" and "initial stage disjointed and final conjoint".

In deprivation narrative the subject that initially is found in conjunction with the valuable object comes into disjunction. For example, in an employment context, when the subject is let go, they become disjointed with their salary. Complementary, the liquidation narrative happens, for example, when the unemployed subject goes with employment disjunction, and consecutively the salary, into a state of conjunction with these valuable objects.

Still at the narrative level four possible phases are analyzed: "Manipulation, Competence, Performance and Sanction" (FIORIN, 2000, p. 22). According to modal values (desire, duty, power and knowledge), at the manipulation phase, a subject tries to manipulate another subject to make them wonder if they must perform a given action. Fiorin (2000, p. 22) proposes four main sorts of manipulation:

1. Temptation occurs when the manipulator, in an attempt to convince its manipulated, presents a object whose value is positive - that means, a object that is interesting to the manipulated, making them react;
2. Intimidation occurs when the manipulator makes the manipulated carry out something through threats.
3. Seduction occurs when the manipulator makes the manipulated perform a certain action, expressing their positive view of their capabilities (competence)
4. Teasing is in contrast with seduction. The manipulator manifests their negative view on the victim's abilities, so that they do not do certain things.

Narrativity is related to a performance, the second phase of the narrative level, in other words, “the narrative’s central transformation” (FIORIN, 2002, p.23). For the subject to perform, they’re required to have certain competences so the *sujeito do fazer, do querer, do poder e do dever* (“subject of doing, of wanting, of being able to and of must doing”, as Greima’s concept of “subject of doing”) conducts an action.

The last phase, sanction, is when the performance was either fulfilled and the subject of doing carried out the action. Fiorin (2002, p. 24) explains that this is the phase where secrets appear, lies are built, and false heroes are recognized as such.

We have exposed the syntax at the narrative level, which differs from its semantics. Semantics refers to values in the objects (FIORIN, 2002, p. 29), objects divided into “modal objects” (syntactic objects) and objects of value, both required for the performance to be carried. According to Fiorin (2002, p. 29) the modal objects refers to what is necessary to obtain another object and is related to being able, while objects of value are those the subject aims last and that they may get into disjunction or conjunction in the main performance.

As in every level, the discursive level has theoretical differences between syntax and semantics. According to Fiorin (2002, p. 40) discursive syntax a) projections of the enunciative in the statement and b) relations between. Enunciation can be defined as “the act of producing discourse” (FIORIN, 2002, p. 39) , while the statement as “product of enunciation”. Both of them are products of the subject of enunciation.

Thinking about the subject of enunciation is thinking about discursive marks that they produce on their meanings, which may be present in the enunciation. Therefore, the discursive syntax concerns the enunciation study, as the *eu-aqui-agera*, (FIORIN, 2002, p. 40), the *ego, hic et nunc* instance

By this definition, Fiorin (2002, p. 40) explains that there are two types of “projections of the enunciative in the statement”. In other words, there are two forms of categorizing the marking of person, time and space in the statement: *shifting in* and *shifting out*.

While the first type, *shifting out*, where there’s an *I*, a place, *here*, and a time, *now*, marking, the second, *shifting in*, has a *they, there* and *then* marked, neither related to the sender/receiver, space or time to the where and when the enunciation occurred.

They both are subdivided in enunciative and *utterance*: the enunciative *shifting in* occurs when the enunciative receives the projection of the person (I), space (here) and time (now) of the enunciation, while in the *utterance shifting out*, the reverse happens, as in *shifting in*.

Fiorin (2002, p.41) explains three types of both enunciation and *utterance shifting out*: spatial and temporal, the last one being the most complex for him. Therefore, he proposes the following scheme:

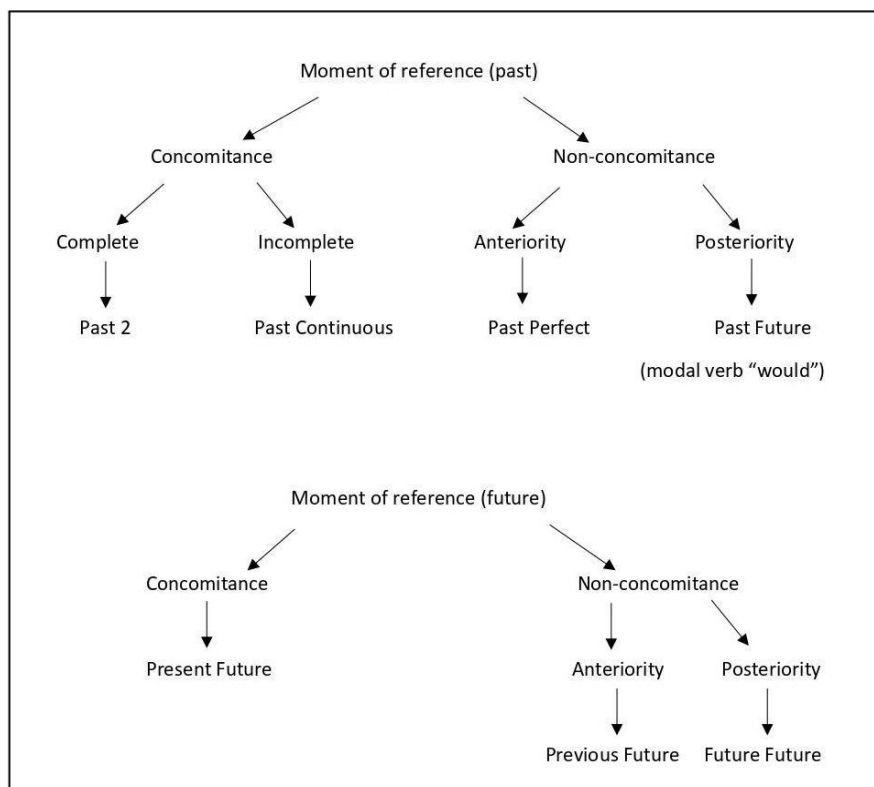


Figura 2 - Basic scheme of verb tense articulation in Portuguese (FIORIN, 2002, p. 42).

In the figure above, the time category is split in *concomitance* and *non-concomitance*, i. e., the enunciation can occur both now or at any moment before or after the time the enunciation was enunciated.

Then can also have its priority and posteriority, being divided in *concomitance* and *non-concomitance*.

It is important to point out that, for the text semiotic theory, when a textual object wants to transmit the approach and subjectivation, those personal, spatial and temporal marks are used. Thus, it happens in political discourses marked by the intention to show rapprochement with the people. The semiotic theory calls this intention sense effect, that effect that the enunciative subject aims to cause in their object. The non use of those marks erases the subjectivity and approach marks, exposing objectivity, as scientific papers do, for example, with seriousness, accuracy.

We will also analyze themes and figures. On one hand, the themes update the values of fundamental semantics and can be understood as representing the general issues dealt within a given text. On the other hand, the figures are the semantic investments

made with a view to concretize a certain theme, so the figure relates more to the real world, giving the effect of reality through the figurativization processes.

Analysis Notes

Now, we present the lyrics of the chosen song. Then, we will proceed to analyze it by the lenses of the Greimasian semiotic theory. Let's observe:

Indestructible - Pablo Vittar

I know everything's gonna be
okay
And my tears will dry out
I know everything's gonna be
okay
And these scars will heal up

What prevents me from smiling
Is all I've already lost
I closed my eyes and wished
That when I opened all the pain'd
be gone

But I know it's not that easy
But I'll learn in the end
My hands come together so that
All that's bad in my chest goes
away
And I keep on saying

Everything's gonna be okay
And my tears will dry out
Everything's gonna be okay
And these scars will heal up

I know everything's gonna be
okay
Everything's gonna be okay

What prevents me from smiling
Is all I've already lost
I closed my eyes and wished
That when I opened all the pain'd be
gone

Bur I know it's not that easy
But I'll learn in the end
My hands come together so that
All that's bad in my chest goes away
And I keep on saying

Everything's gonna be okay
And my tears will dry out
Everything's gonna be okay
And these scars will heal up

If I get pain, I give it back in love
If I get pain, I give it back in love
And the more pain I get
The more I notice I'm
Indestructible

After reading these lyrics, we can deduce, on the fundamental level, a semantic oppositional pair and an axiology established between freedom *versus* oppression. The lyrics give us signs of oppression by presenting themes and figures, at a discursive level, such as “tears”, “scars”, “prevents”, “lost” and “pain”, which indicate oppression. This

value is also observed in some enunciation, such as: “I closed my eyes and wished, when I opened all the pain’d be gone”, “All the bad that’s in my chest goes away” and “I know it’s not that easy”, for example.

In the lyrics, oppression is portrayed as pain, wounds, tearfulness, impairment, loss, eye closing, darkness, begging to be relieved and not pleading, even knowing that is no easy task. The eye closing analogy is brought up to reinforce this semantic oppression, since it means the prevention of freedom, of self, and of wants and needs.

The other item of this semantic-axiological pair, freedom, can be inferred from other themes and figures, such as: “heal”, “learn”, “love” and “indestructible”. The lyrics also contain sentences that lead to freedom: “I know that everything’s gonna be okay”, “and my tears will dry out”, “and these scars will heal up” and “everything will be fine”. Freedom is everything that opposes the values previously presented and is portrayed as a cease of tears, healing of wounds, liberation, rightful possession. It denotes a sense of openness, of wanting to be free, be who you were born to be, live the way you want to.

Through this semantic-axiology contrast given in the fundamental level, a semiotic square can be proposed, where oppression is opposed to freedom and non-oppression; and affirming non-freedom and oppression. Although there are indications in the lyrics that lead us to see the freedom present in it, it is still nothing more than a desire, a vision of the future, as a kind of mantra for strengthening. Finally we see a want, not necessarily endowed with a power or might. In addition, we can see that in order for freedom to occur, all oppression is seen as something that strengthens, it is tears, wounds, all impediments, all pain and all loss that will make both the narrator and the narratee *Indestrutível* (Indestructible).

Next, in Figure 3, we present the semiotic square that synthesizes the axiological values, given at the fundamental level:

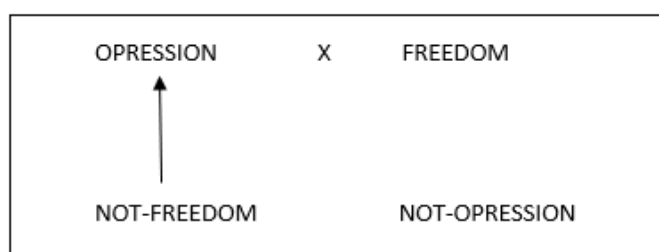


Figure 3 - Semiotic square.

By analyzing the lyrics in its narrative level, we notice that although the subject wishes to be freed from this oppression, it does not materialize, since the lyrics do not

affirm a positive judgment on the achievement of freedom. In such, we can see the intangibility of this value, as there is the repetition of the following stanzas, which emphasizes the yearning for freedom not yet conquered:

What prevents me from smiling
Is all I've already lost
I closed my eyes and wished
That when I opened all the pain'd be gone, but

I know it's not that easy
But I'll learn in the end
My hands come together so that
All that's bad in my chest goes away

And I keep on saying: Everything's gonna be okay
And my tears will dry out
Everything's gonna be okay
And these scars will heal up

At no time does the subject actually conquer freedom. He repeats this kind of mantra, that is, his desire for it, a desire for all oppression to cease, shaping the understanding that he still remains in disjunction with freedom. This disjunction becomes clear, for example, in the following phrases “Everything’s gonna be okay”, “And my tears will dry out” and “And these scars will heal up”, which perhaps in the future, exposed by the verb tense in “will”, the subject will come to conjunction with freedom.

As for the action of the assignor-subject, we can infer that the performance is not concluded, since the subject of doing, Pablló Vittar⁴, is responsible for his own change. That is, he is, at the same time, the subject of the doing, the one who is responsible for being able to enter into conjunction with freedom and with its identity, and subject of the state, being itself the subject who wishes to undergo the change from oppression to freedom.

Thus, at the same time, the subject is the assignor-subject of the action and the assignee-judge, as he is the only one who will be able to judge whether his freedom and his identity are in conjunction with himself. It is not the prejudiced society that oppresses them that can assert their freedom. Because they are the ones who provoke dysphoric

⁴ We think in this article that the actant of the utterance and the utterer merge and, therefore, Pablló Vittar is the subject of doing. This interpretation is based on several statements by the singer, as well as on the verbal-visuality of the official music video, which features Pablló intertwined with the actant of the utterance. Available at: <<https://www.youtube.com/watch?v=O8B72HzTuww>>.

feelings in the subject, that remain trapped, as shown in the verse “All that’s bad in my chest goes away”. In addition, he also shows himself as the assignor-judge, when he voices out an appeal that recognizes his oppression, showing himself capable of perceiving when he will be in conjunction with freedom.

In such a way, the subject is unable to execute the performance socially because, in terms of competence, it must not be in conjunction with the freedom to express himself and to be who he was born to be. This social impediment is marked in the lyrics of the song in the highlighted verse, “All that’s bad in my chest goes away”, which confirms the existence of laws. There are stronger and heavier social constructs that press down your chest and prevent you from standing up, conquering your freedom and being able to be. Thus, obstructing your ability to aim towards the desired object of value.

When analyzing the lyrics, we are able to identify that this assignor-subject and assignor-judge has the will and the know-how, even though he cannot perform it. Despite his limitation imposed by others, the subject continues to do his part and shows knowledge when he recognizes that it is necessary to continue chanting his desire (“And I keep on saying”), receiving pain (“If I get pain”), giving back love (“I give it back in love”), recycling feelings (“And the more pain I get / The more I notice I’m / Indestructible”), imposing yourself by fulfilling your desires, becoming more and more indestructible, showing that you are mastering the ability, in search of freedom and identity.

The lyrics indicate that there are anti-destinators. Who are the ones who have different values from the subject and do not want him to conquer his freedom. It expresses the presence of anti-recipients in the highlighted excerpt “all that’s bad in my chest goes away”. In this song, the anti-destinators are those who hurt him, illustrated in the excerpt “and these scars will heal up”, because the weight that is on his chest is also the cause of scars. The anti-recipients are also those who prevent the smile, the subject's happiness, in the lyrics “what prevents me from smiling”; the anti-recipients are those who attacked and made the subject lose everything (“Is all I've already lost”).

The lyrics show that for the performance to be done, even if upcoming, it is necessary that the adjuvants who are also presented as anti-destinators come to help, removing all the weight placed on the subject (“All that’s bad in my chest goes away”). The adjuvants are responsible for oppression, pain, tears and weight. They are the ones who prohibit, the ones who impose certain rules. Therefore, they are responsible for

establishing the obligations, they are responsible for taking away all pain and ceasing all crying.

This way, the anti-subjects are adjuvants who strengthen the subject. It is with every obstacle, pain, every tear taken, every weight, that they strengthen the subject. And it all makes him “indestructible”, as shown in the excerpt "and the more pain I get / The more I notice I'm / Indestructible."

With the subject still in mind, we notice that he is virtualized, despite social rules saying that he should not enter into conjunction with his freedom and identity, he has the will to do so.

This subject manipulates himself, being seduced by the desire of being who he is, to be free (“That when I opened all the pain’d be gone / All that’s bad in my chest goes away”), to be able to have the image of a different subject, who does not oppress, but who casts love (“If I get pain, I give it back in love”), who has the image of someone strong, indestructible (“Indestructible”).

Furthermore, the subject is also manipulated by temptation, specifically through positive objects. The subject aims such as cure, “And these scars will heal up”, smiling, “What prevents me from smiling”, learning, “But I’ll learn in the end” and, lightness “All that's bad in my chest goes away”. The subject is manipulated by teasing, so they do not proceed with the oppressor's negative image (“If I get pain / I give it back in love”). Thus, he proves himself different.

In the discursive level, in discursive syntax, the narrator is Pablio Vittar as a drag, singer, public figure, and the narrator is all the LGBTQIA+ people and his fans who have gone through and still go through oppression. But, according to the narrativity of the letter, they persist in the search for their objects of value: freedom and respect.

Analyzing the lyrics, we can identify that time’s enunciation happens through the enunciative clutch that intends to create an effect of proximity with its narratee, those who are the target of the enunciation. In addition, the enunciative clutch of time creates meaning in a song that portrays the reality of millions of LGBTQIA+⁵ people, working on the subjectivity of this audience.

The marks of this enunciative clutch of time are built from the *present* of enunciation, and they are produced from the verbal endings: “I know”, because it is in

⁵ Cf. footnote 4.

the *present* that one knows, “gonna be”, because everything will get better afterwards, “will”, because it is in the future that the open scars will heal, “prevents”, because it is in the *present* that there is an impediment, “I’ve lost”, because it was lost in the past, “closed”, because it closed in the present “wish”, because it is wished now, “come together”, because it is in the present that the hands unite, “keep”, in relation to the present, “goes”, also in relation to the now, “get” because it receives in the present “notice” because it is noticed now and “am”, because it is indestructible in the present.

The song makes use of the enunciative clutch of time aiming to create the effect of proximity, so it creates the effect of generalization. That is, of being a song that narrates the history of several LGBTQIA+ people, regardless of the time in which the song is heard. In terms of analysis, if you read the lyrics, it always embodies this totality.

In the matter of person, the lyrics use the enunciative clutch, clearly denoting *I* and *You* in the enunciated lyrics. The song brings excerpts with explicit marks of self such as: “I know everything’s gonna be okay”, “Is all I’ve already lost” and “I closed my eyes and I wished ”.

The *I* of the utterance is marked through the verbal ending, as in the excerpts: “I know everything’s gonna be okay”, “Is all I’ve already lost”, “I closed my eyes and wished”, “and I keep on saying”, “but I know it’s not that easy”, “but I’ll learn in the end”, “and I keep saying”, “If I get pain, I give it back in love”, “and the more pain I get” and “more I notice I’m.” The presence of *You* occurs through the unstressed pronoun “it”, in the verse “If I get pain, I give it back in love”.

The *I* of the utterance is also marked by the use of possessive pronouns in the excerpts “and my tears will dry out” and “my hands come together”. We can perceive the presence of self through the unstressed pronoun in: “What prevents me from smiling”.

The usage of the first person singular brings proximity to the narrator. So that when read/sung, the song expresses subjectivity, even if dealing with something that happens to several people. A sensitive experience that affects individuals but that forms the whole who shares both the dysphoric feeling of music and the euphoric values of the fight against prejudice.

When analyzing the space of the enunciation, it is noted that it is an enunciative clutch, as the lyrics explicitly marks *here*, shown in: “That when I opened all the pain’d be gone”. The effect of meaning generated from the use of such is that of proximity, as if the space of oppression were the same for all LGBTQIA+ people.

Furthermore, the word “okay” in the very first verse can be seen as a trigger. Because it initiates the theme of oppression by showing a desire for the current dysphoric situation of oppression to be transformed. This part is resumed repeatedly throughout the lyrics, building the effect of struggle and perseverance of the oppressed subject.

The song brings up oppression, violence, suffering, sadness, pain, anguish, hate, homophobia and lgbtphobia. Throughout the lyrics, we can infer these themes by certain lexical choices: “pain”, “tears”, “scars” and “I’ve lost”. In addition to certain syntagmatic constructions, as in: “all that’s bad in my chest goes away” , “If I get pain”, “What prevents me from smiling”, “Is all already I’ve lost”, “I closed my eyes and wished / that when I opened all the pain'd be gone” and “And the more pain I get ”.

Hence, we can infer certain figures that give an effect of reality to the speech, being these figures: eyes (“I closed my eyes and wished), hands (“My hands come together”), smile (“What prevents from to smile”), chest (“All that's bad in my chest goes away”), tears (“And my tears will dry out”) and scar (“And these scars will heal up”). By bringing such figures, the lyrics iconize the human body, because it is precisely freedom with his own body and with his identity that the actor will come into conjunction with. By working on these semantic traits, a thematic isotopy of the body is also created, in a way that reiterates its semantic coherence.

Conclusion

This paper aimed to semiotically analyze the song, *Indestrutível* (Indestructible) by brazilian drag queen and singer Pabllo Vittar, following the Greimasian theory. We were allowed to construct our analysis through the generative trajectory, by observing and applying concepts from a fundamental level, where the semantic opposition Oppression *versus* Freedom can be seen. This exposes that the song presents oppression as dysphoric, as something that wishes to be disjoined, and freedom as euphoric, as something that wants to be conjoined.

At the narrative level, it’s possible to observe that freedom was not achieved, the sender-subject does not achieve the conquest of a positive sanction of their freedom and does not perform their performance. Even though they are the very subject of doing and sender-judge, because, socially, they must not come in conjunction with such freedom, even if they want to and know how to do it.

As for the discursive level, the enunciative clutch is prevalent, as both time, person and space terms. These enunciative clutches take the *present*, the *I* and the *here* of the enunciation as a reference, so that the person addressed by the interlocutor feels close to the reality highlighted by the lyrics of the song. Because, regardless of the place, of person and space, the narrator, LGBTQIA+ people, want to come to terms with freedom and, after all, being able to be who they are.

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