



## **DIALOGISM AND INTERTEXTUALITY: THE DISSONANT VOICES THAT THE SONG FUNK MELÓDICO, BY CAETANO VELOSO**

Noemi Marques de Carvalho (UEMS/Dourados)  
mipadovam@hotmail.com

Paulo Gerson Rodrigues Stefanello (UEMS/Dourados)  
Grupo de Pesquisa LEETRA-UFSCar  
pgrstefanello\_@hotmail.com

**ABSTRACT:** Art, in its numerous and varied expressions, such as literature and music, for instance, is social as it undergoes influences from environmental or contextual factors manifested in work in varying degrees of sublimation, as well as when it produces its consequences or effects in a practical way upon individuals by modifying their behavior or perception of the world or by reiterating in them their convictions about social values (CÂNDIDO, 2006). There are, therefore, among the three fundamental elements of artistic communication, namely the author, the work and the public, a dialectical movement that puts art and society in interaction in a wide system of mutual determinations. From Bakhtin's perspective (2014[1929]), dialogism is the constitutive principle of language and the condition of meaning of discourse. Thus, it is in the product of the utterance – the arena of disputes between social formations and therefore vehicle for ideologies – that are contained varied voices, which intertwine in discourse and present themselves in the materiality of the text under various forms of dialogism, polyphony and intertextuality. Discourse, therefore, as a form of communication is not self-sufficient and autonomous, but it is part of the social flux that constitutes and determines it. From the Bakhtinian concept of intertextuality, understood as the process of incorporating one text into another, either to reiterate its meaning or to transform it, the objective of this work is to unveil, from the textual materiality of the lyrics of the song Funk Melódico, written by Caetano Veloso, the voices in dispute within the established interdiscourse, identifying the elements and processes of intertextuality present. One of the tracks from the Abraço album, released in 2012, Funk Melódico dialogues with texts from other famous songs by important Brazilian songwriters of popular music like Noel Rosa and Vinícius de Moraes, through intertextual processes like allusion in order to transform their meaning, building the same processes of interdiscursivity and intertextuality with the text of the iconic narrative poem I-Juca Pirama, by Gonçalves Dias, also in disagreement with it.

**Keywords:** Art; Bakhtin; Caetano Veloso; Intertextuality; Society.