



## Ethical-political analysis of national rap: contributions in social psychology

*Ethical-political analysis of Brazilian rap: contributions in social psychology*

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### SUMMARY

This work analyzes the way in which RAP highlights the psychological suffering of populations from the outskirts of southeastern Brazil, based on the investigation and analysis of excerpts of songs of this genre, produced by groups/artists of national importance, from the outskirts of the states of São Paulo and Rio de Janeiro. The study consists of an interpretation from the perspective of Social Psychology, with the main objective of understanding how this musical style is able to communicate social problems that permeate its political order and cause psychological suffering in the subjects involved. The guiding theoretical framework for the analysis of the chosen songs is the concept of ethical-political suffering proposed by Sawaia (1999), which relates aspects of the dialectic of social inclusion/exclusion to human psychological suffering. The material analyzed consists of songs produced between 1999 and 2003 by the artists/groups Racionais Mc's, Mv Bill, and Fação Central. The analysis of the musical material is based on categories predefined by the author. The research results allowed the verification and validation of emotional content from the periphery through RAP, highlighting the differences in the manifestation of these emotions in each of the selected artists.

**KEYWORDS:** Ethical-political. Periphery. Social Psychology. RAP. Suffering.

### ABSTRACT

*The present work analyzes the way in which RAP demonstrates the psychological suffering of populations from the outskirts of southeastern Brazil, based on the investigation and analysis of excerpts of songs of this genre, produced by groups/artists of national relevance, from the outskirts of the states of São Paulo and Rio de Janeiro. The study consists of a reading based on Social Psychology, with the main objective of understanding the way in which this musical style is capable of communicating social problems that permeate its political order and cause psychological suffering for the subjects involved. The guiding theoretical framework for analyzing the chosen songs is the concept of ethical-political suffering proposed by Sawaia (1999), which relates aspects of the dialectic of social inclusion/exclusion with human psychological suffering. The analysis material are songs produced between 1999 and 2003 by artists/groups Racionais Mc's, Mv Bill, and Fação Central. The analysis of the musical material starts from categories pre-defined by the author. The research result allowed the verification and validation of emotional content from the outskirts through RAP, highlighting the difference in the manifestation of these emotions in each of the selected artists.*

**Keywords:** Ethical-political. RAP. Outskirts. Social psychology. Suffering.

## 1. INTRODUCTION

The theme arose from the authors' previous interest in the RAP musical genre and the way in which this style expresses, through music, everyday life and problems experienced by the peripheral population.

RAP, as music, can be considered a movement that challenges reality.

(Delphino, 2020, p.34) considering that it seeks to confront social and political paradigms, exposing through letters, the reality of the population that lives in the outskirts and the distance promoted by the State when it refers to the promotion of the rights of residents of communities.

Brazilian RAP “is formed from American RAP, as an urban phenomenon from the 1980s onwards” (Andrade, 2019, p.65), and “gains strength especially in the 1980 ... 1990 in Brazil”, (Delphino, 2020, p.31). Etymologically, Loureiro (2016), cited by Andrade (2019 p.64), analyzes that the word RAP comes from the combination of the English words “*rhythm and poetry* – rhythm and poetry” the author also adds that in English dictionaries, from the 19th century XIV, “they had this word with meanings related to “beat”, “criticize”” (Andrade 2019 p.64). However, Delphino (2020) proposes a broader look at this musical style when we talk about the Latin American RAP movement, where it is not limited to rhythm and poetry, not just “beating” and “criticizing” but rather “criticizing the reality that accompanies the lyrics beyond territorial borders, uniting the demands of marginalized populations in Latin America” (Delphino, 2020 p.31).

In this context, it is observed that since its origin, RAP has been a musical movement of sociopolitical nature, where participants use music as a way to portray the reality of which they are a part and highlight problems experienced by the community to which they belong part.

In order to broaden discussions about historical, social, political and psychics that involve Brazilian RAP, this work sought to identify and classify, through from a qualitative-quantitative analysis, excerpts that presented the manifestation of one or more categories that constitute, according to Sawaia (1999), the

ethical-political suffering. For the author, ethical-political suffering is caused by problems already known social issues: social inequality, injustice and exploitation. However, by establishing “ethical-political suffering” as a category of analysis of exclusion/inclusion in science social, the author defends a look through affectivity, taking as a basis the psychologist Lev Vygotsky, where he proposes a critique of scientific neutrality regarding the emotions of the subject in an exclusionary situation, which according to her, contributes to blaming the individual and legitimize power relations (Sawaia, 1999, p.98).

In this sense, Sawaia (1999) highlights the need to consider psychic aspects when faced with social problems, in a movement to “recover concepts discriminated against by the sciences in the analysis of social issues, and to ask why they were excluded or classified as pathological and disorderly” (Sawaia, 1999, p.98).

From this perspective proposed by the author, the work sought to highlight and discuss, through analysis of musical productions of the style, followed by quantification and qualification of the categories that give rise to Sawaia's (1999) ethical-political suffering, understanding what this musical style serves as a mechanism for the manifestation of socio-economic problems. policies for the peripheral population, more specifically, the outskirts of southeastern Brazil (São Paulo and Rio de Janeiro) given that the artists chosen for material analysis are originating from these regions and address in their lyrics themes experienced by the population of these regions. The *rappers* chosen for analysis were: Mv Bill, Racionais Mc's and Facção Central.

That said, based on the proposal of a look at affectivity and taking as a basis the categories that give rise to ethical-political suffering, the quantification of this research sought to measure and highlight, from the songs of the artists mentioned, the presence of passages that demonstrated manifestations of one or more categories of ethical-political suffering: social inequality, injustice and exploitation in order to understand the role of RAP in psychosocial aspect of the population that these artists refer to in their lyrics.

The specific objectives of this work consisted of identifying excerpts in the songs that manifested ethical-political problems, categorize



aspects of social inequality, injustice and exploitation in the selected lyrics, these categories present in the formation of ethical-political suffering presented by Sawaia and discuss how the RAP acts to manifest these problems that contribute to the exclusion process and generate suffering in the target audience.

The hypothesis developed argues that RAP, as a sociocultural movement, serves as an instrument for expression, contestation and criticism of social problems experienced by the periphery, however, their articulation, forms of expression and public suffer with the marginalization of society because they address issues such as drug trafficking, violence, incarceration, unemployment and social inequality from a different perspective than the portrait media and the State, where the latter becomes the main “villain” of the population for which the RAP fights.

## 2. MUSIC AND SOCIAL RELATIONS

The starting point for this work was the work of the Swiss philosopher Jean-Jacques Rousseau who gained prominence with his theory known as the “social contract”, but who also has relevant material on the aspect of music with the work “Dictionary of Music” from 1764. according to Garcia (2021, p.161), when citing Rousseau's work, indicates that the philosopher always had music as his great passion and dedicated part of his life to understanding the relationship between music, subject and society. The author, when addressing the work of the Genevan philosopher, explains that music appears as a reference for the rescue of sensitivity and spontaneity lost, a place of subjective experience. Therefore, a place of privilege, where it is possible move, or more specifically, fix itself in its true place in a safe manner. In this way In this way, the research problem follows the coexistence and reality in the social space, having music as a translator of the individual's space and helping him to build himself within of this place. Garcia (2021 p.161), also presents the philosopher's perspective on the potential of music, where the way it manifests itself promotes the pleasure of listening to it and awakens the pleasure of the soul's movements, reinforcing the idea of finding oneself in one's space and express themselves in accordance with this meeting, whether politically, socially or in terms of of morality.

Regarding the musical style “RAP”, it emerges as a means of discussing, denouncing, and expressing and raise awareness among residents of the outskirts about issues surrounding the reality of this space, such as racial issues, crime, inequality and social class. Typically, these topics are aimed at young people on the outskirts of the city. Regarding the approach to these groups:

Young people express different reactions to similar problems, which can be seen in their distinct lifestyles. These styles, in turn, are geared toward seeking participation in political spaces in pursuit of social recognition. Social mobilization from a class perspective is indicative of generational position.

(TAVARES, 2010, p.309)

Another philosopher used to initially support the investigations of this work was the German Friedrich Nietzsche and his ideas about “the moving power of sound” from the work by Martins (2015). The author used the philosopher in his dissertation to begin his research on the RAP of Racionais MC's, in the classroom, based on the philosopher's ideas about the rites to the God Dionysus, where Nietzsche makes a reading, about the approach of those who gathered to worship the Greek God with music as a crucial factor during these rites:

The author's tragic interpretation of the musical "essence of the phenomenon" provides us with a key to understanding the modes of musical perception and reception capable of sensitizing the senses. But this is a sensitization originating from the awareness of pain and the finiteness of existence that becomes a vital force. (MARTINS, 2015, p.11).

From this reading, called “tragic”, the author promotes a reflection on the Nietzsche's ideas about RAP, considering that this style, as already mentioned in this work, concerns the elaboration of peripheral reality, denouncing themes such as racism, crime and social inequality. (Martins, 2015, p.12).

The analysis made by Martins (2015) draws attention to the beauty that RAP has acquired, according to him. This “beauty” goes against other arts and, often, against common sense common, as it is part of a portrait of the suffering experienced by the peripheral population and in a “aggressive”.

The true beauty of rap is of a different order, different from the classical arts, because it comes from this everyday life. Rap speaks of the social barbarity that plagues the outskirts and favelas, affecting their inhabitants, who are, for the most part, individuals discriminated against because of their race and social status. (MARTINS, 2015, p.12).

## 2.1 RAP AND THE PERIPHERY

It is necessary to highlight how peripheral environments gained the format in which

today they present themselves:

Despite all the legislative advances we have made as a Brazilian society, inequality continues to grow day after day. We know that the creation of Brazilian favelas, initially called slums, began with the Free Womb Law in 1871 and intensified with the abolition of slavery by the Golden Law in 1888, as slaves no longer had a place to live. We then realize that this social inequality is structural, since the ruling class has always segregated, excluded, and exploited the dominated class. This creates a vicious cycle, where social inequality provides a greater concentration of economic power to those who already hold it, consequently generating even more social inequalities, directly affecting the lowest stratum of the Brazilian population. (SILVA, SHARDONG, CALDEIRA, NETO, 2022, pg. 5-6).

In this way, it is possible to see that the periphery brings with it a legacy slave-owning and consequently exploitative, which generated social inequality, oppression and discrimination in its constitution, given that the tenements were places isolated from large urban centers and noble regions, originated from racial and social segregation. Since their constitution, favelas have suffered from repression and class segregation, making which makes this population have great difficulty in developing in an equal manner in relation to other regions given the oppressive, separatist and exploitative context.

RAP within the outskirts is seen as a tool that unites the groups there inhabit, as highlighted by Gilroy (2001), cited by Tavares (2010). "Hip-hop, since its origin, has been associated with an art aimed at excluded segments in urban space, such as young immigrants, black people, women, among others." Tavares (2010, p. 310).

Through exclusion, groups form based on common themes and interests, RAP is an example of this approach, and can serve as a mechanism for protest and expression. of feelings beyond the subject's sense of belonging in relation to the space that he inhabits.

Given this perspective, the lyrics of the songs address social issues faced by these communities, providing a voice for those who are often socially excluded and discriminated against because of their purchasing power, skin color or place of origin housing. RAP can unite the groups that inhabit this

peripheral space, allowing them to feel represented through the themes addressed.

## 2.2 THEORETICAL FRAMEWORK

The main work for which Bader Sawaia acted as organizer and author “Artimanhas of exclusion” of 1999, became a reference in human and social sciences courses, competitions public and public policies in Brazil. His work on the concept of ethical suffering political was the guiding reference for this work and also provided the categories for analysis of the chosen material.

According to Espinosa (1995) cited by Sawaia (1999, p. 101), psychic suffering gives- if by a system of ideas where the psychological, the social and the political intertwine and reverse each other in each other, all of them being ethical phenomena and of the order of value. Therefore, influence of exclusion and the intertwining between psychosocial and political, residents of peripheral areas who face socio-political problems of the same order in their daily lives, share similar sufferings caused by economic, geographical and racial issues.

In this context, exclusion, oppression and discrimination bring with them suffering of psychosocial order. RAP, when considered a communication mechanism of this suffering, can serve as a tool for coping and assimilation around common themes experienced by the subjects inserted in this context. In addition to performing an important role as a mobilizing and challenging movement against the State.

In view of this intertwining, Sawaia (1999) criticizes the standardizing form and moralizing the social sciences by portraying the subject in a condition of social vulnerability, the from scientific neutrality. For the author, it is inevitable to consider the subject's emotions in an exclusionary situation. “Asking about suffering and happiness in the study of exclusion is overcome the idea that the poor's only concern is survival and that they do not there is justification for working on emotions when you are hungry” Sawaia (1999, p.98). In this sense, the author proposes a new form of analysis that, according to her, belongs to Social Psychology:

Studying exclusion through the emotions of those who experience it is to reflect on the "care" the State has for its citizens. They are indicators of (dis)commitment to human suffering, both



by the state apparatus, civil society and the individual himself.  
(SAWAIA 1999, p.98).

It is from his critique of scientific practice in social sciences, the study of emotions and based on authors such as Heller, Espinosa and Vigotsky; Sawaia (1999) conceives the idea of ethical-political suffering, expanding discussions on public policies by defending a perspective for emotions:

By introducing emotions as an ethical-political issue, the human sciences in general and Social Psychology in particular are forced to incorporate the subject's body, until then disembodied and abstract, into economic and political analyses. (SAWAIA, 1999, p.101).

The author argues that the (human) body is inseparable and constitutes biological matter, emotional and social. To exemplify this inseparability, the author uses death: “[...] both that your death is not just biological, organ failure, but social and ethical. You die of shame, what it means to die by community decree” (Sawaia, 1999, p.101). Still on the impacts of socio-political aspects on the mental health and physical integrity of the subject, the author mentions “banzo”, an unknown disease that killed black Brazilian slaves; character Anna Karenina from Tolstoy's novel of the same name, victim of ethical suffering-political order of gender; and also, the character Riobaldo from O Grande Sertão de Guimarães Rosa. (Sawaia, 1999, p.104). In these examples and also through research by field of the author, it is possible to note the dimension of this suffering to which she proposes a new perspective, since its impacts cross social and political issues and are capable of even to cause death, for this reason, his concern with scientific, political work and social focused on emotions:

Because they are social, emotions are historical phenomena, whose content and quality are always evolving. Each historical moment prioritizes one or more emotions as a strategy of social control and coercion. In the last century, shame in the gaze of others predominated, requiring public atonement. Today, guilt tends to replace shame, shifting the character of atonement from public to individual and private. (SAWAIA, 1999, p. 102).

Sawaia (1999) shows that the general notion of society is changeable when we talk about social exclusion, fostering a 'perverse inclusion', whether by the State, private institutions and, as the author highlights, through the individuality of the subject who, when looking at others in a situation exclusionary, feels shame and/or guilt. In this sense, it is noted that the perversity of inclusion is almost imperceptible because the impersonal look at socio-political issues ends up serving as

instrument that maintains the psychological suffering of the subject in a situation of vulnerability to disregard their feelings, approaching this person as part of a margin of society that needs support to survive, corroborating the dehumanization of actions of the State in proposing care measures for this population.

Due to its social intertwining, the inseparable relationship between the subject is observed and the environment in which it is inserted, thus referring to the ideas explored by others authors, such as the philosopher Marx about "class consciousness" who speaks of the rapprochement between people of the same economic class through their understanding of their condition as a proletariat (exploited) in a movement of taking for itself a suffering that says respect for the collective (Marx, Engels, 2015). Sawaia (1999), when developing ethical-suffering politician, also faces this feeling of social order, shared among people of the same social class:

It reveals suffering through the awareness of how the exclusionary logic (the quality of the forms of production and distribution of wealth and human rights) operates on the subject's level and is supported by the subjectivity thus constituted. (SAWAIA, 1999, p.106).

The focus of this research was based on the speech presented by Sawaia (1999) about the problems that give rise, according to the author, to ethical-political suffering:

[...] Ethical-political suffering is to analyze the subtle forms of human plunder behind social appearance and, therefore, to understand exclusion and inclusion as the two modern faces of old and dramatic problems - social inequality, injustice and exploitation" (SAWAIA, 1999, p. 106).

Therefore, the purpose of this work, when analyzing the RAP and its developments regarding of ethical-political suffering, part not only of an investigation of the main themes addressed by gender, but rather, the transmission of emotions arising from issues of order socio-political through music. In this sense, the work was based on the author's speech above, investigating, quantifying and discussing from an ethical-political perspective, verses that portray one or more problems mentioned by the author: social inequality, injustice and exploration in order to understand how this musical genre addresses this suffering that affects the subject but has its origins in the social/political sphere. In subsequent topics, the following were addressed the problem categories mentioned by Sawaia (1999) in order to broaden the discussions about each of them and the

analysis perspective in identifying these problem categories in the analysis material presented in “Table 1”.

In addition to Sawaia (1999), other authors were used to expand the discussions of categories in question, including: Andrade (2019), Arendt (1989), Delphino (2010), Garcia (2021), Lopes (2006), Martins (2015), Marx and Engels (2015) and Marx (2022), Maslow (1943), Mello (1999), Nascimento & Portella (2016), Silva (2022) and Tavares (2010).

### 2.2.1- ANALYSIS CATEGORY - SOCIAL INEQUALITY

Despite constituting the majority of the workforce in 2021, representing 53.8%, black or mixed race population occupied only 29.5% of management positions. In contrast, white employed population, which corresponds to 45.2% of the total, had a presence significant, occupying 69.0% of these positions. This pattern was observed in all five Major Regions of Brazil (IBGE, 2021). When analyzing the distribution of income in positions management in ascending order, a tendency was observed that, as salaries increase, the proportion of black or brown people decreases. These data highlight significant disparities in access to leadership positions and income levels between different ethnic groups.

This statistical analysis shows the country's slavery heritage, where the impact of exploitation of African and indigenous peoples perpetuated a socio-economic problem. political figure who presents himself in various forms in the recent Brazilian scenario. That said, it is possible consider inequality as a structural problem, since the relationship between class dominant and dominated favors social, economic, geographic and cultural distancing between classes, not forgetting to highlight the aggravating factor for the black population.

Through this distancing, the inversion of objectives between the classes becomes clear where, the dominant class accumulates goods and the dominated class works so that this accumulation happens and so that maintain its survival. In this sense, Sawaia paraphrases Spinoza:

Persevering in one's own existence is more than staying alive, that is, it is seek the expansiveness of mind and body in the search for freedom. It is as fundamental as food or housing. (SAWAIA, 2009, p.3).

Thus, it is possible to understand that there is a limitation in the search for this expansiveness and consequently freedom, when the concern for staying alive takes up more space in the subject's life, he does not have the vital strength to seek his fulfillment;

expansiveness. Maslow (1943), when writing about his Theory of Human Motivation, explains: "Any frustration or possibility of frustration of these basic human goals, or danger to the defenses that protect them, or to the conditions on which they are based, are considered a psychological threat." In other words, social inequality, as proposed by Sawaia, becomes an important pillar in the ethical-political suffering of the subject subjected to unequal situation, therefore, exclusionary, so that this problem goes beyond its socio-economic nature political and directly contributes to psychological suffering since it limits the expansiveness of the mind, which we can call "happiness," "fulfillment," and/or "completeness".

In the current concept of society, obtaining basic things without difficulties, such as for example, housing, food, studies and security, makes the search for this completeness described by Spinoza less complex. From this idea, it is understood that in a case On the contrary, where there is difficulty in having and maintaining the basics, there is also difficulty to seek completeness, because the primary concern is to stay alive, to stay safe, have refuge, have access to what is rightfully yours. In contexts where this concern with basic needs is not necessary, as they are already guaranteed due to the condition financially, the search for freedom and the pleasure of discovering oneself becomes feasible.

Considering that most of the factors mentioned above (housing, food, studies and security) are the State's responsibilities and, as its duty, all citizens must have the same rights and access, which in practice does not happen, we understand this aspect as social inequality.

Social inequality is a reality intrinsic to social dynamics. It is rooted in interactions between members of society, establishing distinct positions for those who find themselves in unequal situations, whether in terms of income, gender, race, religion or belonging to different social strata.

### **2.2.2- CATEGORY OF ANALYSIS - INJUSTICE**

The word "injustice", etymologically, comes from the Latin word *injustitia*.*ae* and means, according to the Portuguese dictionary (PT-BR): "That violates the rights of another person; In which there is no justice; without justice; iniquity; Action and/or behavior that opposes to justice". From its meaning, it is noted that injustice occurs in the relationship with the other, where one of the (wronged) parties suffers the consequences of a power relationship in a movement to invalidate personal and constitutional rights.

Other problems that arise from inequality, such as poverty, which part of the reality of the periphery, crime, which over time is linked to poverty and to the poor due to a marginalized view of society, encompass the idea of injustice, since it permeates socio-economic issues and takes on proportions that build this phenomenon as something symbolic, as explained by (LOPES, 2006). In 2020, people brown people recorded a rate of 34.1 deaths per 100,000 inhabitants, while black people had a rate of 21.9 deaths. These figures represent almost triple and double, respectively, of the rate observed among the white population, which was 11.5 deaths per 100 thousand inhabitants (IBGE, 2021).

In this context, injustice encompasses various aspects of society, be it economic, racial, cultural, political, etc. It is a fundamental aspect for the constitution of what Sawaia (1999) called ethical-political suffering because it permeates the treatment of the other as subordinate, useless appendage of society.

### **2.2.3- ANALYSIS CATEGORY - EXPLORATION**

The word "exploration", etymologically, comes from the Latin "*exploratio, onis*". It is the act of to abuse, to use or take advantage of something or someone. In a figurative sense, excessive, unfair use, bad; abuse. According to the Portuguese dictionary (PT-BR). In this way, exploitation is advantage, benefit obtained (from a situation or opportunity or someone) is the abusive, illicit use or unethical.

Within the capitalist perspective in which we live socially, according to the concept of surplus value (Marx, 2022) differs between the work that is performed and the value that is added to it even, it is not proportional. Which categorizes a form of exploitation.

Out of necessity, many children and young people from the outskirts of town begin working before what is considered ideal, leaving aside studies and leisure, matters of utmost importance importance for the healthy development of a child. Child labor performed in informal way, through selling items at the lighthouse, performing small tasks for businesses or even begging. In 2019, there were 1.768 million children and adolescents aged 5 to 17 in a situation of child labor, which represents 4.6% of the population (38.3 million) in this age group. Data taken from IBGE.

### **3. MATERIAL AND METHOD**

This work is classified as exploratory research based on quality.



quantitative in light of the concept of ethical-political suffering proposed by the doctor in Psychology Social Bader Sawaia where the author defined three main problems that lead to, originate, condition the subject/population to this suffering, being: social inequality, injustice and exploration. These problems became categories for investigating music presented in "Table 1", based on the quantification and analysis of the verses that communicated one or more of these categories with the aim of answering the guiding question "Of how RAP manifests the ethical-political suffering of the peripheral population".

The phase preceding the analysis of the songs was the contextualization of related themes to RAP and the periphery, with the aim of promoting a critical reflection about the population and this musical style as a countercultural movement.

The research started from the analysis of four RAP albums produced between 1999 and 2003 by the artists/groups Racionais Mc's, Mv Bill and Facção Central. The reason for this choice is related to the objective of the work in investigating how RAP acts in the manifestation of the ethical-political suffering of the periphery, therefore, the choice was based on artists from the outskirts of southeastern Brazil, especially São Paulo and Rio de Janeiro. These artists were also chosen for their significant contribution to the development of the style musical of the country. The albums were selected based on prior research of relevance, being the material, outstanding works among the artists.

From the selected albums, 2 songs from each album were drawn. analysis. The draw was made by numbering the album tracks and drawing them using an online tool.

The track list consisted of: Artist: Mv Bill - Album:

Trafficking Information: Track 1 - Introduction, Track 2 - Trafficking Information, Track 3 - One Creole With A Gun, Track 4 - Marquinhos Cabeção, Track 5 - The Night, Track 6 - From Man to Man, Track 7 - How to Survive in the Favela, Track 8 - Soldier of the Hill, Track Track 9 - Social Contrast, Track 10 - Stop Drooling, Track 11 - Wrong Attitude, Track 12 - No

Forget the Favelas, Track 13 - Marquinhos Cabeção (Remix). Artist: Racionais Mc's -

Album: Surviving In Hell: Track 1 - Jorge da Capadócia, Track 2 - Genesis, Track 3 -

Chapter 4, Verse 3, Track 4 - I Hear Someone Calling Me, Track 5 - Ordinary Boy,

Track 6 - ..., Track 7 - Diary of a Prisoner, Track 8 - Periphery Is Periphery, Track 9 - Which

Lie I Will Believe, Track 10 - Wizard of Oz, Track 11, Magic Formula of Peace, Track 12 - Hail. Artist:

Racionais Mc's - Album: Nothing Like One Day After Another Day, Vol. 1 and 2.

Track 1 - Sou + Você, Track 2 - Vivão e Vivendo, Track 3 - Vida Loka (Intro), Track 4 - Vida Loka, pt. 1, Track 5 - Negro Drama, Track 6 - A Vitma, Track 7 - Na Fé Firmão, Track 8 - 12

October, Track 9 - I Am 157, Track 10 - Life Is A Challenge, Track 11 - 1 For Love, 2 For Money, Track 12 - Back on the Scene, Track 13 - Otus 500, Track 14 - Crime Comes and Goes, Track 15 - Jesus Cried, Track 16 - Phone (Intro), Track 17 - Dog Style, Track 18 - Crazy Life pt. 2, Track 19 - Midnight Express, Track 20 - Trout and Broken, Track 21 - From the Bridge to Here.

Artist: Facção Central - Album: Straight from the Extermination Camp - Track 1 - Chico Xavier do Gueto, Track 2 - Voiceless Voices, Track 3 - Here She Cannot Fly, Track 4 - São Paulo, Auschwitz Brazilian Version, Track 5 - Menino do Morro, Track 6 - Hoje Deus Walks Armored, Track 7 - Alcatraz, Track 8 - When I Get Out Of Here, Track 9 - Talking To The Dead, Track 10 - Reflection of Death Row, Track 11 - CNN Peripheral, Track 12 - Me I Didn't Ask to Be Born, Track 13 - 765 Reasons to Die, Track 14 - On the Trail of the Valley of Shadow, Track 15 - Man Ruined Everything, Track 16 - The Power I Don't Want, Track 17 - A Cry for Help, Track 18 - A Sip of Poison, Track 19 - What the Eyes See, Track 20 - Better Days Aren't Coming, Track 21 - Road to Pain 666, Track 22 - In the Name of Honor, Track 23 - Blood Sweat And Tears, Track 24 - In The End There Are No Roses, Track 25 - Watching the River of Blood, Track 26 - Please Pull the Trigger, Track 27 - They're Gonna Have to Handcuff My Dead Body, Track 28 - A Thousand Years Light of Peace, Track 29 - Peace Is a Dove White.

The inclusion criteria for the selected songs were: Original composition by the artists and musical context that addressed everyday life/personal impressions.

The tracks: “Marquinhos Cabeção (Remix)”; “Genesis” “ ...”, “Salve”, “I am + You”, “Vida Loka (Intro)”, were excluded from the draw to choose the songs analyzed because, met one or more of the exclusion criteria: Absence of lyrics, introduction version to another song or remix of existing song.

The songs resulting from the draw and their respective albums are shown in “Table 1”:

**Table 1: Analysis Material**

Artist	Album Name	Record Label, Year and Composition	Music
Mv Bill	trafficking Information	BMG Brasil Ltda., 1999, Mv Bill	1) Trafficking Information 2) Soldier of the Hill
Racionais Mc's	Surviving in the Hell	Cosa Nostra Fonografia, 1997, Mano Brown, Edi Rock. Ice Blue, KL Jay.	1) Chapter 4, Verse 3 2) Diary of a Prisoner
Racionais Mc's	Nothing Like a Day After Another Day	Boogie Naípe, 2002, Mano Brown, Edi Rock. Ice Blue and KL Jay.	1) Otus 500 2) Black Drama
Central Facion	Direct from the Field of Extermination	Sky Blue, 2003, Dum-Dum, Eduardo DJ Binho and Moysés	1) I Didn't Ask to Be Born 2) This is a war

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Source: Research Data (2023)

As an instrument for analysis, the perspective proposed by Sawaia was defined (1999), on ethical-political suffering as a category of analysis of the dialectic of exclusion/inclusion, where the author proposes a look at the emotions of the subject in a situation exclusionary and, as previously explained, the author defined three main problems that lead to, originate, condition the subject/population to this suffering, being: inequality social, injustice and exploitation. These issues became categories for investigation of the songs presented in “Table 1”, exploring verses that communicated one or more of these categories.

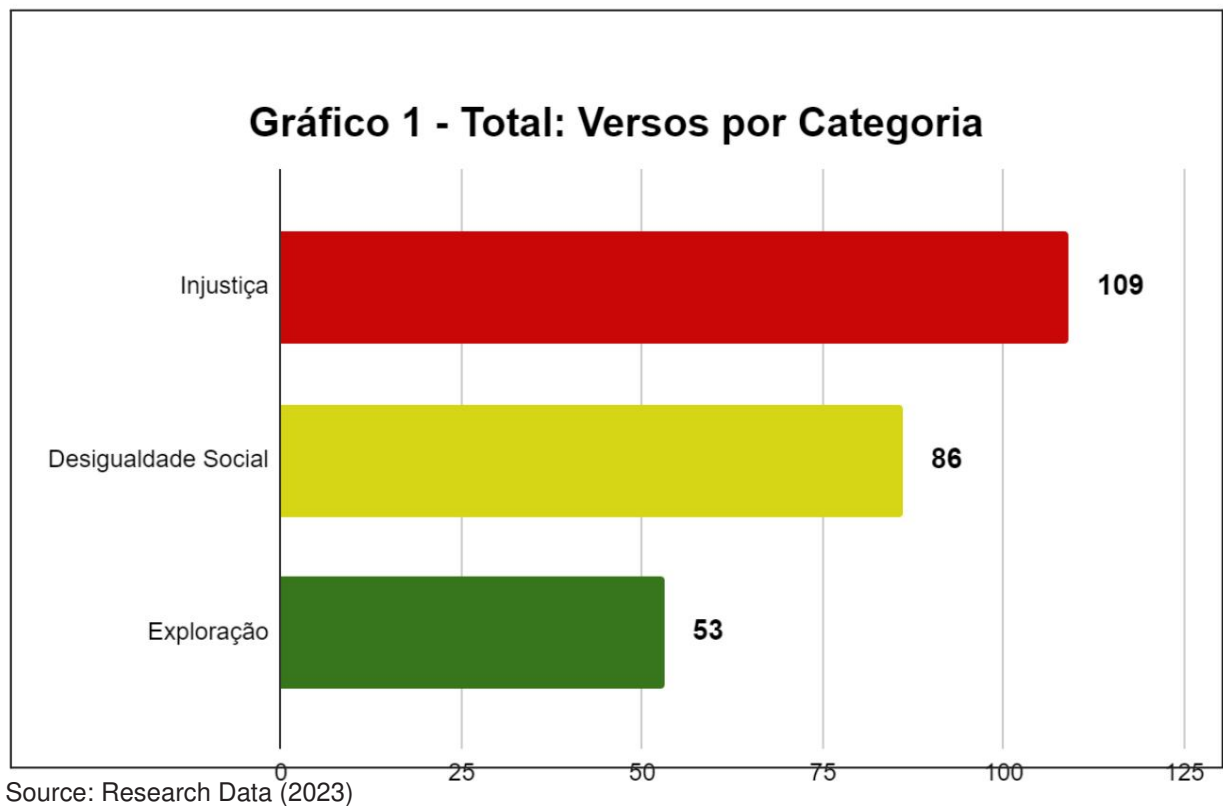
The research started from a socio-historical reading of reality based on the concept of ethical-political suffering proposed by Sawaia (1999). That said, the phase preceding the analysis of the songs, was the contextualization of themes related to RAP and the periphery, with the aim of promote a critical reflection about the population and this musical style as a countercultural movement. Given this contextualization and the deepening of the referential theoretical, the three categories that guided the identification of formative aspects of ethical-political suffering. Given the scope of categories, a brief contextualization was necessary for each of these categories, taking into consideration the main aspect addressed by Sawaia (1999) about adopting a look scientific for the emotions of subjects who find themselves in a situation of subordination.

After contextualizing the categories that involve ethical-political suffering, quantification was made among the songs selected in “Table 1”, of ideas (verses) that translated/manifested one of the concepts presented. Quantification was based on the analysis of authors of the verses of each of the songs, seeking to identify one or more ideas that expressed: social inequality, injustice and exploitation in order to verify which of these themes that form ethical-political suffering are present in the chosen lyrics and that way this suffering was presented. During the discussions, the context of each of the exemplary songs and excerpts were used to shed light on the content explored, making comparisons between verses that addressed the same theme but were presented in a different way different forms, whether because they are different artists, year of publication or forms of approach in the sense of speech. It is worth noting that the verses that were repeated were considered in the quantification only 1 (one) time.

From the identification and classification among the mentioned categories, we sought to understand the role of RAP in the expression of the subject's ethical-political suffering through the discussion of results.

#### 4. RESULTS

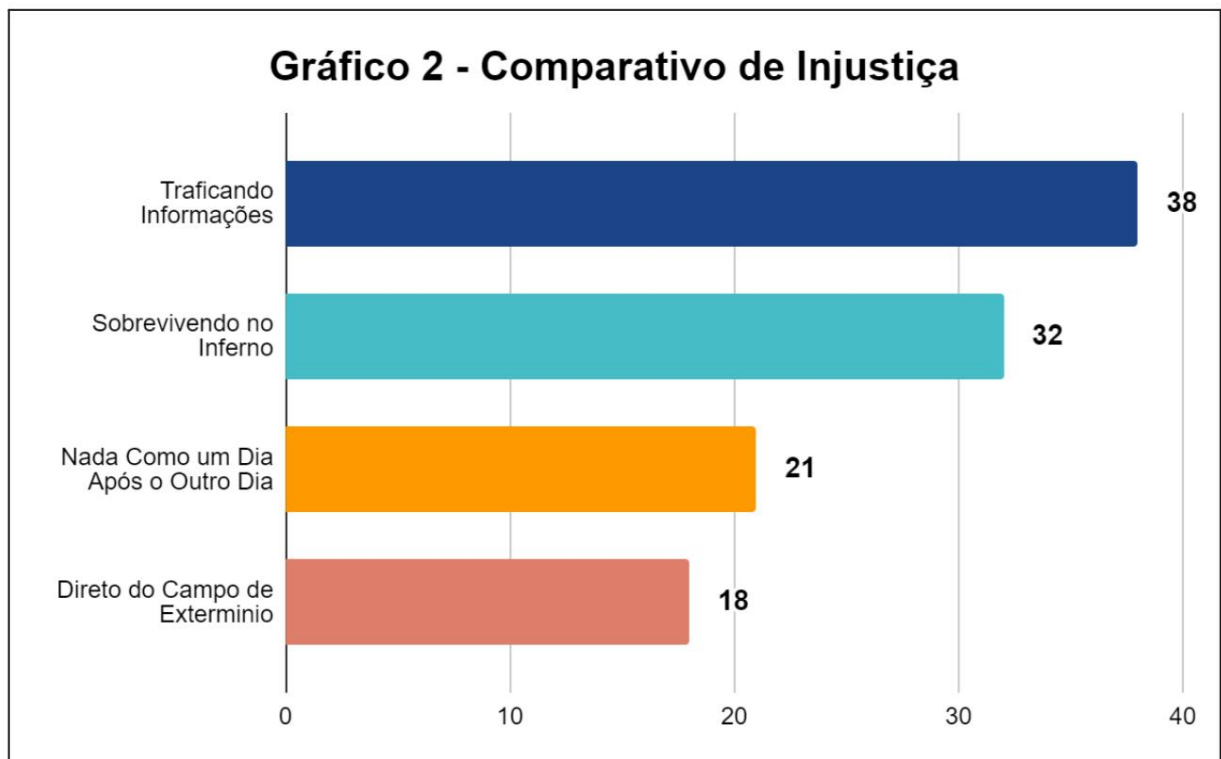
After a brief contextualization about ethical-political suffering and the problems that constitute it, "Graph 1 - Total: Verses by Category" shows the sum of all verses of the analysis material that presented ideas related to the problem categories cited previously. Because it is an interpretation of the authors in relation to the songs and also the similarity between categories, for example, injustice and social inequality, some verses were considered in different categories, given the context presented.



From the data presented, it was observed a greater presence of verses that contemplated ideas of injustice, followed by social inequality and exploitation. The difference quantitative between categories, does not suggest greater relevance in the sense of measuring which of these problems, affect more or less a population and consequently, the subjects that integrate. The objective of quantifying the verses, based on the authors' analysis of the main problems

that form ethical-political suffering, it was necessary to elucidate the number of times that RAP addresses socio-political aspects and through a musical approach, enables the communication from the perspective of the oppressed, of a suffering that arises from an economic, racial, or geographic condition. The following topics analyzed each of the problem categories exposed by Sawaia (1999), using excerpts from the analysis material in their respective category in order to broaden the understanding of ethical-political suffering in RAP.

#### 4.1 - INJUSTICE



Source: Research Data (2023)

According to Graph 2, there was a greater presence of verses about injustice in the album. “Traficando Informação” (1999) by Mv Bill. Based on the authors’ interpretation of the central theme of the analyzed songs of this artist, one can observe similarity between them, where both portray a common environment: the periphery. In “Traficando Informação”, Mv Bill invites the listener to be part of “his world” and as a narrator-character, describes a series of events that, through the lyrics, lead the listener to an idea of everyday life, or that is, the abuses reported by Mv Bill are part of his, and therefore, of the reality of periphery. The two verses below summarize the idea presented previously:



A sucker who is now deceased because he thought he was a scoundrel/He woke up all broken, next to the little store (MV Bill, Trafficking Information, 1999)

In this song, the *rapper*, the lyrical self, demonstrates different perspectives of injustice, where not only a ruling class, external to the periphery, exercises its power and oppresses the local population but, as the excerpt shows, it reflects the injustice it receives from members of the own community. Mello (1999), contributing to the work organized by Sawaia (1999), comments that “Violence breaks security, facilitates the emergence of fantasies related to irrational, and reveals the potential for disorder in urban life” that is, it is noted that the violence portrayed by Mv Bill, also known as “settling of accounts” is a reflection of the injustice committed by the ruling classes and corroborates the “disorder of urban life” indicated by Mello (1999).

In “Chapter 4, Verse 3” by the group Racionais Mc's from the album “Sobrevivendo no Inferno” (1997) the song begins with statistical data in order to introduce the central idea:

60% of young people from the outskirts without a criminal record have suffered police violence/ For every four people killed by the police, three are black/ In Brazilian universities, only 2% of students are black/ Every four hours, a young black person dies violently in São Paulo/ Here who speaks is Primo Preto, another survivor (Racionais Mc's, Chapter 4, Verse 3) - Surviving in Hell, 1997)

As discussed in this work and due to the intertwining between the categories referring to ethical-political suffering, it was observed in this excerpt, through the data presented, ideas that corroborate the injustice, inequality and exploitation suffered by peripheral population. Just like MV Bill in “Trafficking Information” the MCs assume a lyrical-I position where they express their emotions in relation to the context presented throughout history, such as:

My intention is bad, empty the place/I'm on top, I'm in the mood, one, two to shoot/ I'm much worse than you're seeing/Black people here have no mercy, they're 100% poison (Racionais Mc's, Chapter 4, Verse 3 - Surviving in Hell, 1997)

The group also uses possessive pronouns throughout the song indicating a belonging to the reality they address, as does MV Bill:

My condition is sinister, I can't go for a ride / I can't just hang around on the dance floor / In the life I lead, I can't play around / I carry a nine and one HK (MV Bill, Soldier of the Hill - Trafficking Information, 1999)

Both artists construct through language an idea of proximity to the reality and the audience they speak to. The use of slang, popular terms, pronouns possessives and also the position of narrator-character can contribute to the approximation between MC and audience, leading to a possible personal identification of the listener not only with the issues addressed but also with the artist who shares the same reality.

Unlike “Chapter 4, Verse 3”, the group Racionais Mc's in “Diary of a Detento” presents a different perspective on injustice. In this song, Mano Brown portrays as a narrator-character writings from a diary of an inmate of the former São Paulo prison, known as “Carandiru”. The song begins the day before the event known as the “Carandiru massacre” which consisted of an attempt to control a rebellion that ended up resulting in the death of 111 inmates on October 2, 1992.

A good-natured thief has morals in the slums/ But for the State he's just a number, nothing more/ Nine pavilions, seven thousand men/ That cost three hundred reais a month, each (Racionais Mc's, Diary of a Prisoner - Surviving in Hell, 1997)

In this excerpt, the group proposes a reflection to the listener, contrary to what they presented in “Chapter 4, Verse 3” and also by MV Bill in “Soldado do Morro” the verses show an inversion of values, where previously the response to injustices was put in a form violent, through weapons and aggressive speech, at this moment, as a detainee, the subject he finds himself in a subordinate position again, being reduced to a salary of R\$300.00. Faced with this paradox, between responding violently to injustice and running the risk of being detained and reduced to a statistic, *rappers* invite us to think about reality peripheral, where the injustices experienced daily can create a violent response and doom this individual's life forever. Especially when looking at a



violent response, marginalization emerges as society's response, leaving aside the reasons why this response happened in a violent way, that is, placing this subject again in an exclusionary situation, invisible to the eyes of society and consequently, placing him in an ethical-political suffering. "It is the individual who suffers, however, this suffering does not have its genesis in him, but rather in socially delineated intersubjectivities" Sawaia (1999, p.99).

Faced with this perspective, the Central Faction group in "This is a War" (1999) promotes a first impression to the listener about the context of the music, through use of the indicative pronoun "that" and the noun "war" as a comparative between something, still unknown, which resembles war, that is, a chaotic, armed and violent event. The from the analysis of the music and its context, it was possible to identify its central idea which says respect for the cruelty of peripheral reality, where the injustices promoted by the State reflect directly on the attitudes and emotions of the population that lives there. The excerpts below express part of the authors' emotions in relation to the injustice to which the peripheral population is subjected submitted. Unlike the previous excerpts, the verses below are non-sequential excerpts in relation to the full lyrics of the song. The purpose of this excerpt is to broaden the understanding of the emotions addressed by the RAP group, in a movement to broaden understanding, starting from the subject in an exclusionary situation and his psychic and physical responses to this political-social problems:

Unfortunately, we live in a war/ It's a war where only those who shoot survive, pow, pow/ And Brazil only respects me with a revolver, there/ Here is another Brazilian turned into a monster/ Semi-illiterate, armed and dangerous (Central Faction, This Here Is A War - Straight From The Field Extermination, 2003)

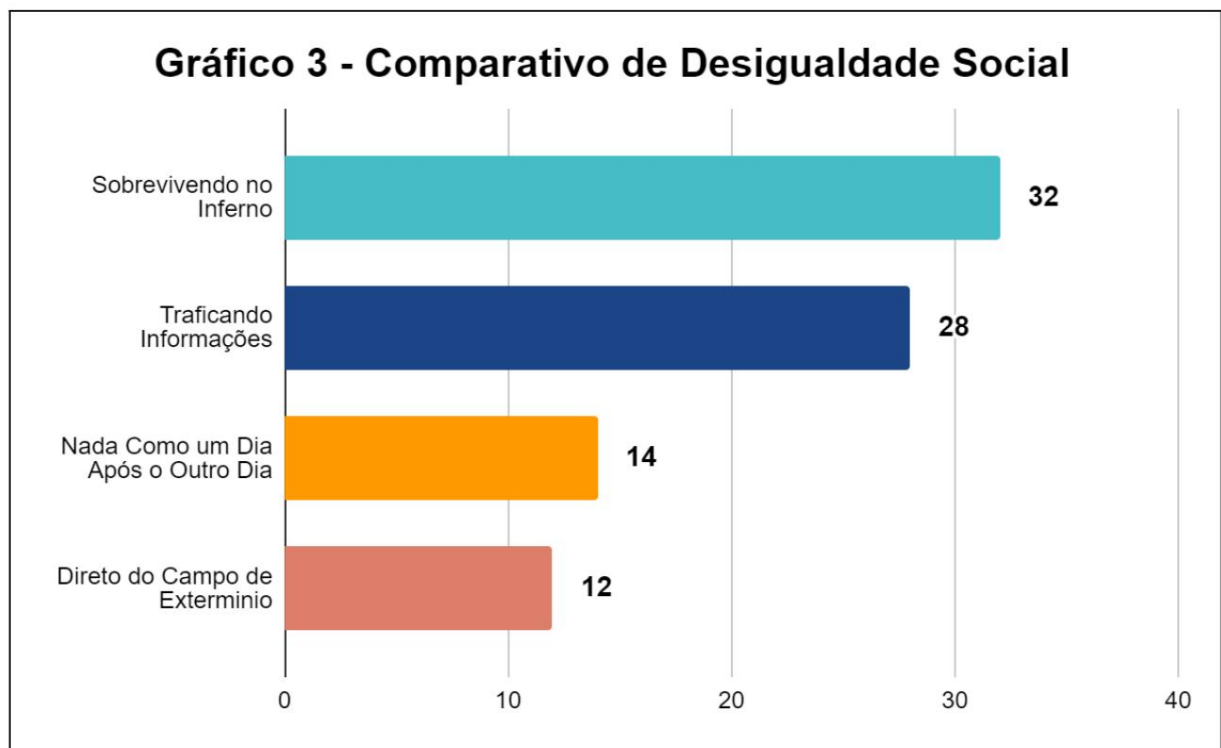
From the excerpts presented it is possible to note the group's response in relation to the problems faced by the periphery. The understanding of the category "injustice" in these sentences, started from the difference in reality between the outskirts and the upscale neighborhoods, where often geographical distance between regions is minimal, however, the daily lives of those who inhabit them are completely different. Central Faction, expresses that since it is a war, there is the need for violent, armed responses to possible threats and relates that their position as a Brazilian, is only respected when he is armed with a weapon and

complete, addressing the precariousness of the provision of rights to this population, such as education. Above all, it is not appropriate to make a value judgment regarding the violent response addressed by the group, it has been seen that ethical-political suffering concerns the understanding of emotions of the subject when he is subjected to an exclusionary situation. From this perspective, Arendt (1989) contributes to the understanding of the violent response of this population

The danger is that a global, universally correlated civilization may produce barbarians from within itself by forcing millions of people into conditions which, despite all appearances, are the conditions of savagery. (ARENDR, 1989, p.263)

In this way, it was possible to observe, among the excerpts highlighted above and the others considered in Graph 2, the prevalence of emotions such as anger, revolt, nonconformity and anguish in the face of injustice, that is, issues arising from social aspects, reflect not only in the subject's psychic elements, but they contribute to a possible radical reaction, in view of Arendt's (1989) speech about the State's attitudes, that is, the attempt to "civilizing" the population establishes exclusion and promotes injustices against those who do not frame. "It can be noted that social participation is a fundamental need of the human being human and its absence creates and recreates spatial antagonisms, degenerating into violence both in both the public and private spheres". (NASCIMENTO and PORTELLA, 2016, p.10).

#### 4.2 - SOCIAL INEQUALITY



Source: Research Data (2023)

From the analysis of the material and according to Graph 3, a prevalence was noted

of ideas related to social inequality in the album “Sobrevivendo no Inferno (1997)” by group Racionais Mc's. The album's title refers to hell, a place where, according to the Christianity, after death, sinful souls are subjected to eternal suffering in virtue of their sins in life. Given the context presented by the group, it was possible understand that the word “hell” is an allusion to the reality experienced by the characters adopted by the group in their songs, that is, the life of the poor population, mostly black and peripheral, it resembles the Christian hell, giving a sense of eternal suffering.

The excerpt below presents some verses from the song “Chapter 4, Verse 3” which were identified as related to social inequality:

The monster that was born somewhere in Brazil/ Maybe the guy who works under the oil-stained car/ Who frames the strong car in the fever with blood in his eyes/ ... The guy who delivers envelopes all day in the sun/ Or the who sells chocolate from lighthouse to lighthouse/ Maybe the guy who defends the poor in court / Or the one looking for a new life on probation / ... Someone in the room made of wood, reading by candlelight/ Listening to an old radio in the back of a cell/ Or the royal family's black one, like I am (Racionais Mc's, Chapter 4, Verse 3 - Surviving in Hell, 1997)

Regarding the presented excerpt, it was viable to relate it to Sawaia's discussion (1999) about the concept of identity. Different possibilities were observed in the lyrics, mainly in the social aspect, of the same people: the Brazilians. From the context of music, it was possible to identify that the group portrays, mainly, the black population Brazilian, where, in the excerpt presented, this subject occupies different social positions: as jury, robber, informal worker and/or resident of areas without access to electricity. The Based on this understanding, ideas related to social inequality were identified manifested by the group, where this subject can occupy different social positions but, in a certain way way, is involved in a system that fosters power relations and permeates the distancing and inequalities of social order. “Identity hides negotiations of meaning, clashes of interest, processes of differentiation and hierarchization of differences, configuring itself as a subtle strategy for regulating power relations” (Sawaia, 1999, p.123).

“Mv Bill” in the song “Traficando Informação” (1999) exposes the results of this strategy, where at this moment, it leaves the field of subtlety and places the listener in front of the reality. The verses below are excerpts from different parts of the same song:

You'll see that justice here is served with bullets/ There are no children in the school/ They are in a life of crime, the notebook is a pistol/ The system makes the people fight against the people/ Doing exactly what the system wants, going out to steal (MV Bill, Trafficking Information - Trafficking Information, 1999)



In this excerpt, one can analyze the awareness-raising potential of RAP, where, from the direct exposure of events, this is capable of challenging the attitudes of the population that seeks alternatives to overcome his subordinate condition but succumbs to the wishes of the State to further increase their social distancing, in this case, through possible detention and consecutively, incarceration.

The reference to identity can only be used when its political use to discriminate and exploit others is overcome, when identity is recognized as equality and difference, escaping the logic of sameness, portrayed in the Brazilian proverb "a crooked stick dies crooked" (SAWAIA, 1999, p. 125)

As elaborated by Sawaia (1999), the regulation of power relations through subtle mechanisms, such as the concept of identity linked to its political condition, feed a vicious cycle of exclusion where, from a social perspective towards others, everything is fed a system that is sometimes unsophisticated, sometimes subtle, which is reflected in the violent response exposed by Racionais Mc's in "Chapter 4, Verse 3" and by Mv Bill in "Trafficking Information" (1999), for example.

From this violent response, and as discussed previously, arises the marginalization as an oppressive response to a social problem, placing RAP and, consequently, the periphery, again in a subordinate, exclusionary position. Faced with this movement, "RAP would assume all the complexities of this marginality and, from that, the periphery would create emancipatory spaces" (Delphino, 2020, p.40). that is, RAP, despite facing their marginalization due to the way they approach certain topics, is capable of creating a collective identity, going beyond music that expresses ethical-political suffering of the peripheral population, but rather as a countercultural movement, capable of offering a new space and identity.

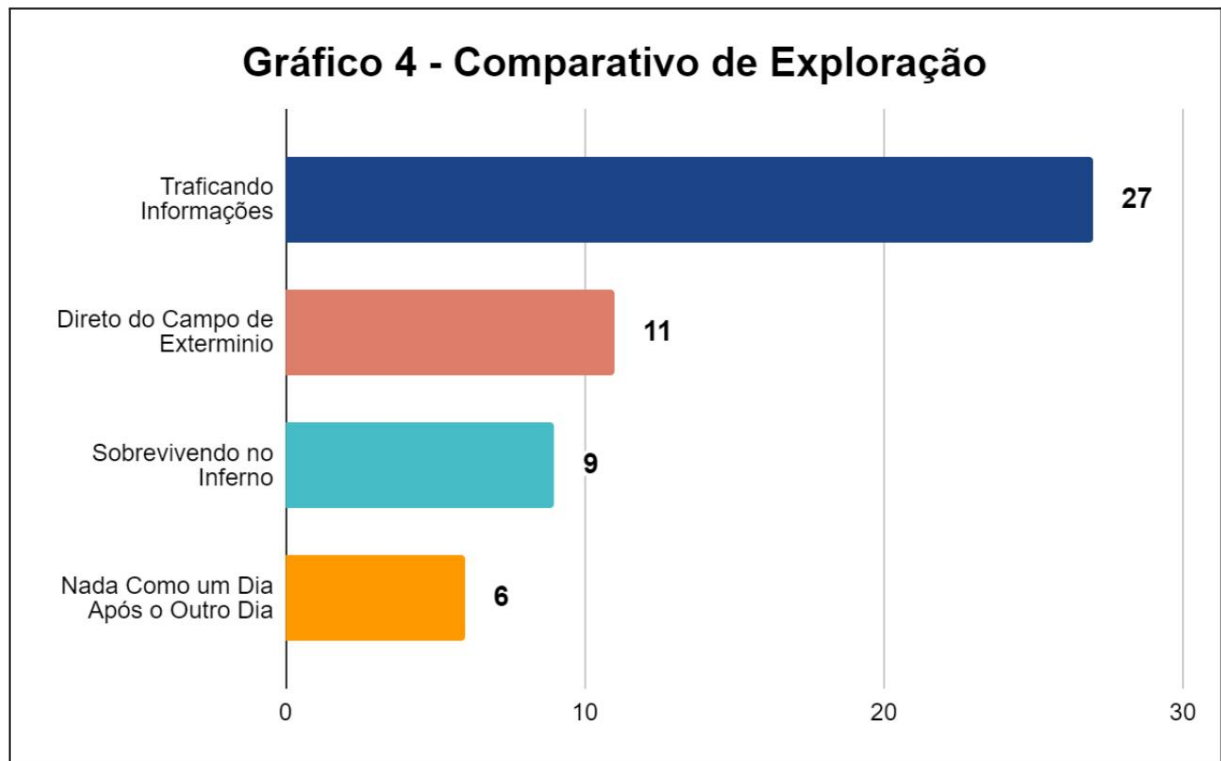
Using identity as a framework to analyze social problems means seeking guidance to recreate, in this world diminished, uprooted, and dehumanized by technoscience, new spaces for the democratic representation of human needs, recovering the human being, rich in necessity, with the potential for action and emotion, from the rubble of instrumental efficacy. It means seeking places where identity ceases to be destiny.

and consciousness "in itself", to become consciousness "for itself" and for others, without losing the feeling of being unique and, thus, being able to dispose of oneself for oneself. (SAWAIA, 1999, p. 126).

Considering Sawaia's (1999) speech, one can understand the role of RAP, as awareness-raising mechanism "for oneself and for others", based on the author's speech, because, according to the excerpts presented, in addition to exposing different scenarios of the peripheral population, make it possible the creation of a new place of speech for this population, giving rise to a movement of validation of your feelings, recognition of others in a similar social position and creating a voice for

a population silenced by power relations and heir to a slave legacy.

#### 4.3 - EXPLORATION



Source: Research Data (2023)

Analyzing Graph 4, it was noted that the album “Traficando Informações” (1999) by Mv Bill, the exploration theme had a greater scope, followed by “Straight from the field of Extermínio” (2003) by the group “Facção Central”. Although it deals with the same theme, differences were observed in how exploration was approached among the artists. Directing the looking at the work of the group “Facção Central”, we observed speeches that incite aggression literally, unlike “Mv Bill” which sought to demonstrate its ideas in a construction of “cause and effect”. The literal meaning concerns the armed response to the detriment of conditions to which the peripheral population is subjected.

As mentioned earlier, regarding the savagery that is promoted by civilization (Arendt, 1989), we sought to identify through excerpts from the songs “Traficando information” and “Soldado do morro” from “MV Bill” in “Traficando Informações” (1999), others examples in relation to the thinker's speech:

Stray bullet, lack of employment, precarious housing / Society created me now orders me to be killed / I don't know if it's worse to become a criminal / Or kill yourself for a minimum wage / Making money with our reality/ left me between

crime and necessity. (Mv Bill, Trafficking Information, 1999).

In relation to the excerpts above, it was noted that the exploration gains complexity as to think that the lack of opportunity arising from social exclusion results in two scenarios for the peripheral people: Surrendering to a job that would bring little return would not change their social condition and would not promote a “way out” of his condition or surrender to criminality, run the risk of losing their freedom and in some cases their very lives. From this idea, it became possible to elucidate that the exploratory process present in peripheral everyday life is limiting even in the conditions of choice, or the subject performs a function that does not guarantee him quality of life, or subject yourself to conditions that will make you a social “enemy” and may put you at risk. him in a new exclusionary situation, deprived of his rights and freedom as a citizen.

Still on Arendt's vision (1989), it was possible to establish a comparative reading regarding the anti-Semitism promoted by the Nazi movement in World War II with the exploitation shown by *rappers*:

The Nazis themselves began their extermination of the Jews by first depriving them of all legal status (that is, the status of second-class citizens) and separating them from the world to “gather” them into ghettos and concentration camps; and, before activate the gas chambers, they had carefully felt the ground and verified, to their satisfaction, that no country claimed those people. The important thing is that a condition of complete deprivation of rights before the right to life was threatened. (Arendt, 1989)

The “Central Faction” group demonstrates the effect of deprivation of rights, of oblivion and exclusion from civilization through some excerpts present in the album “Straight from the field of extermination” (2003), a work that alludes to the periphery and the Holocaust. The excerpts below These are non-sequential excerpts from the same song by the group:

It's a war where only those who shoot survive/ Those who frame the mansion, those who traffic/ Brazil only respects me with a revolver/ If I want clothes, food, someone has to bleed/ Hunger has turned into hatred and someone has to bleed/ Without a job as long as a nail in an Audi goes through. (Central Faction, This Here Is A War - Direct from the Extermination Field, 2003)

Thus, from the demonstrated excerpt, it was possible to relate it to the speech of Arendt (1989), where before taking the lives of Jews, the Nazi movement deprived them of their rights, eliminating their status as citizens and ensuring that other populations, did not miss them because they were invisible to the social gaze due to silencing of their rights, something similar to what happens in the outskirts where rights basic rights are not respected or promoted, inhabitants of these regions are exposed to conditions of misery, they lose the power of choice and are left only to fight for their survival, for Sometimes what they earn is not enough to maintain the house or feed the family and they resort to crime has become a response for some subjects. In this sense, it is not appropriate to carry out the value judgment in relation to the “violent” response, since “each emotion contains a multiplicity of meanings (positive and negative), which, in order to be understood, need to be inserted into the psychosocial totality of each individual” (Sawaia, 1999. p.109-110). Therefore, to understand the answer, we need to go back to its causes, where the exploitation suffered by the periphery, may seem subtle to the eyes of those outside this environment in a movement of de(humanization) of people from these regions. In this perspective, RAP puts on the agenda not only exploratory situations but also acts as an identification mechanism, where from expressions of anger, aggressiveness, indignation it is possible to establish proximity with your listener and, when applicable, bring him for social support, considering that music is capable of strengthening, moving and emancipate people from causes and ideas demonstrated through art.

It is worth highlighting another important phenomenon identified in the excerpt above from the Central Faction group: the exploited become the exploiters. “It is a war where only those who shoot survive/ Those who frames a mansion, who traffics” (Central Faction - This Is a War - Direct from the Field of Extermination, 2003). Therefore, analyzing the ethical-political suffering of the RAP of the Fação group Central is to understand its manifestation through the reality that the group portrays, freeing themselves from judgments about the attitudes taken or defended by the group/subject. “The Social Psychology must offer concepts and theories that allow us to understand the subtext of discourses obtained in the interviews, that is, the affective-volitional basis that motivates them” (Sawaia, 1999 p. 113).

Other clippings from “MV Bill” complement the idea presented by the group “Facção Central”. “Wrong for wrong, who has never made a mistake?”/ “He who asks for votes has also killed”, In this excerpt, the artist brings the idea of comparing the subject who breaks the laws and his representatives, who in some way also commit the same crime, but do not suffer the same consequence. In this case, the crime in question is homicide, the subject marginalized person commits the crime directly and political representatives commit the crime indirectly, through the neglect of basic rights. In the following excerpts, MV Bill directs your gaze to a critical idea, highlighting the “cause and effect” mentioned previously. “It put me on the rotten side of society/ “With lots of drugs, lots of weapons and a lot of evil”, that said, through brute force and attitudes linked to criminality, a fact this resulting from the restriction of rights promoted by the State, there is an inversion of values and, this subject, previously in the condition of exploited/oppressed, now takes the position of exploiter, in a movement of struggle for its survival as a result of the options offered to it: “The The system makes people fight against people” (MV Bill, Trafficking Information - Trafficking Information, 1999).

As for the group Racionais, exploration is also present in their lyrics, making allusions to the imprisoned people and the employees who sell their labor and, point of view of the incarcerated subject, becomes a vehicle for maintaining exploitation and silencing of rights, as mentioned previously. The excerpts below summarize this idea:

He offers you money, talks calmly / Contaminates your character, steals your soul / ... Then throws you in the shit alone / Turns a type A black guy into a little black guy / Serving the State as a good PM / Goes hungry pretending to be Charles Bronson / In exchange for money and a good car / There are guys who shake their hips and even wear lipstick / From the beginning, for gold and silver. (Racionais Mc's, Surviving in Hell, 1997/ Racionais MC's, Nothing like one day after another day, 2002).

In the excerpts presented by the group “Racionais MC's”, the artists brought a comparative between a State service provider, “a good PM”, referring to the professional who provides security services for the prison and a person who submits to any situation to change your standard of living “There are guys who shake their hips and even wear lipstick”. From this perspective, there is no difference for *rappers* between these individuals: the “PM” passes hungry and still have a salary

low in relation to the activity it performs, while the other performs any action to collect money, both of them abandon their dignity, from the group's perspective, in order to maintain their survival. In the case of the service provider, it is unacceptable in the opinion of Racionais MC's, occupy an authoritarian position, and this provider is mostly part of the same social group of inmates and, in the second case, it concerns prostitution, implying that this individual submits himself to any type of work in an attempt to overcome his financial and social condition. "From the beginning, for gold and silver" (Racionais MC's, Negro drama - Nothing like one day after another day, 2002).

What, then, were the relationships that became central to such a social formation, or such a mode of production? There was a profound split among people: some became "owners," proprietors; others began to offer the only thing they possessed: labor. This relationship is often called

domination. And, most of the time, almost as a consequence of this, those who owned the means of production began to exploit the worker's labor: this is usually called exploitation. (SAWAIA, 1999, p. 143).

The artists present in some excerpts ideas that dialogue with the phenomenon described above and how this relationship occurs:

He offers you money, talks calmly/ Contaminates your character, steals your soul/...  
Then he throws you into the shit alone/Turns a type A black guy into a little black guy. (Racionais MC's, Chapter 4, Verse 3, Surviving in Hell, 1997).

The group presents the idea in another way, talking about the relationship between the subject and money, both a professional who earns what is necessary to survive and another who submits to crime and collects what he can by putting his life and freedom at risk by doing a allusion where both paths lead you to the same place: being exploited

However, in all scenarios, whether illegality, submission to working conditions precarious or functions that are capable of maintaining power relations, there is the presence of capitalism and the way in which this system feeds back, making it necessary for the exploited for the exploiter to exist, scarcity for capital to be generated:

It is not a thing or a state, it is a process that involves man as a whole and its relationships with others. It does not have a single form and is not a failure of the system, and should be

fought as something that disturbs the social order, on the contrary, it is a product of the functioning of the system. (Sawaia, 1999. p. 8-9).

## 5. FINAL CONSIDERATIONS

The present work, due to its relevance, is the proposition of scientific practice in Social Psychology, from the perspective of the emotions of the exploited, freeing oneself from preconceptions and scientific aspects that limit the understanding of these feelings. This movement was possible, thanks to Sawaia's (1999) concept of ethical-political suffering. Throughout of the analyses, it was possible to investigate, from the perspective of RAP groups, originating from the outskirts of São Paulo and Rio de Janeiro, their form of manifestation of social problems, acting as spokespersons for a silenced, exploited and marginalized population. This concept proposed by Sawaia (1999) arises from the criticism of scientific practice in science social where, according to the author, some scientific methods collaborate in maintaining power relations and, consequently, in the exploitation of populations in conditions of subalternity from a social point of view.

Another relevant factor for the work was the development of understandings about the main social problems experienced by the periphery and their unfolding in psychological suffering in this population. It was possible to establish, based on the understanding of the ethical-political suffering, what are the main socio-political problems that are part of it of this theory and how they are presented in the RAP lyrics of artists/groups Mv Bill, Racionais MCs and Central Facion. The identification of these problems, as well as the understanding of magnitude of RAP, being considered in this work, as a countercultural movement, that is, beyond musical productions, as a movement challenging values and practices dominant, allowed the exercise of research in social psychology, as proposed by Sawaia (1999), that is, a look at the subject in an exclusionary situation based on his reality.

Regarding the initial hypothesis of the work, about RAP being able to occupy a social function as a mechanism for expressing socio-political problems on the periphery, it was possible verify that the artists analyzed demonstrated this ability through qualitative analysis. quantitative analysis of his lyrics using as a basis the concept of ethical-political suffering by Sawaia (1999). It was possible

identify that artists have a linguistic construction of their lyrics that provide proximity to the outskirts, in addition to all of them coming from these regions of the southeast Brazilian. Given this context, it is possible to affirm that this proximity between artist and audience, allows the establishment of a communication channel of feelings where, from a common problem, it is possible to elaborate and transmit feelings to a population that sees- represented in these artists. Through the lyrics, a change in approach was observed among the groups, starting from the oldest album "Sobrevivendo no Inferno" (1997) which, among the categories of analysis, approaches in a mild manner while "Straight from the Extermination Camp" (2003) demonstrates greater aggressiveness in its lyrics.

Regarding the construction of the letters, their placement was observed sometimes as narrators, sometimes as a narrator-character, in this way, the groups transmit ideas present in the lyrics, way to provide an understanding that given suffering, the position they occupy within the peripheral space or phenomena, such as the lack of opportunity and access to basic conditions that happen in this place and cover a large part of the population that is inserted in this context, or that is, social inequality, injustice and exploitation that for Sawaia (1999) are collective, although have been interpreted by a group of artists, that is, "limited" to the personal vision of the artists in a given context, can exemplify or elucidate the reality of a larger group of subjects subjected to the same reality, which can make RAP transform into a tool for demonstration and criticism, giving a voice to the peripheral population.

The choice of methodology for this work was due to the need to investigate the incidence, from the categories analyzed, among the selected albums and artists. However, It is worth noting that each of the problems presented should not be compared to each other with the others, these are socio-political problems that make up ethical-political suffering and each of them has its own magnitude and is often entangled in the social context, making it difficult to identify and influence the subject's suffering. For example, through analysis of the lyrics, it was possible to identify that the categories "social inequality" and "exploitation" are also encouraged by the class previously considered exploited. The reality unequal and exploitative of the periphery, favors the emergence of

violence and this movement feeds power relations because, as observed in some songs, marginalization due to the response to problem categories tends to put them back in a subordinate position, even though they are using the aggressiveness as a response. Above all, given the theoretical framework, it was up to the exercise of understanding of these responses, in a movement involving morals and ethics where, from the understanding behind the history of RAP, the lyrics and selected artists and the formation of periphery was possible, to understand that this answer fits into the well-known popular saying “violence generates violence.” This vicious cycle of social problems affects each of the involved, alter their moral vision and place them in barbaric situations. RAP, in this context, is able to highlight both sides: periphery and State, pointing out the attitudes of each of them and it is up to the listener to interpret that it is not an apology for crime or trafficking of drugs but rather, of the literal exposure of social issues that we face every day thousands of people.

For future work, it is suggested that individual interviews be conducted or group work in order to capture the impressions of the peripheral population of São Paulo and Rio de Janeiro about the artists presented and ask them to identify their respective categories among the songs, in an attempt to compare these people's understanding of the categories presented from the previously selected songs.

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