


"A RITA" BY "CHICO BUARQUE" AND "RITA" BY TIERRY: A POSSIBLE COMPARISON

 <https://doi.org/10.56238/arev6n4-041>

Submitted on: 04/11/2024

Publication date: 04/12/2024

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ABSTRACT

This article aims to compare the lyrics of the song "A Rita", by Chico Buarque, and "Rita", by Tierry, using the semiotic analysis of the French line. The study seeks to identify the differences and similarities in the construction of meanings in each letter. Chico Buarque's music addresses themes such as love, loss, betrayal, and revenge, creating a complex narrative, while Tierry's music speaks of a love loss and the longing it causes. The female characters are represented in a different way, with Chico Buarque's Rita being more ambiguous and provoking conflicting feelings in the lyrical self, while Tierry's Rita is portrayed in an idealized way. The two songs also differ in musical style, with Chico Buarque using sophisticated compositions and Tierry adopting a simpler and more direct language. In addition, the songs reflect different historical and cultural moments, with Chico Buarque's being released during the military dictatorship in Brazil, and Tierry's is part of the romantic sertanejo genre popularized in recent years. The semiotic analysis of the French line will allow us to identify the structural differences between the letters, revealing the different approaches of the artists in relation to the absence of the character "Rita". The research will contribute to a deeper understanding of contemporary music production and the processes of signification involved, expanding the field of semiotics and promoting reflections on language and culture.

Keywords: Music, Lyrics, Semiotic analysis, Comparison.

INTRODUCTION

The general objective of this article is to compare the lyrics of the song "A Rita", by Chico Buarque, and "Rita", by Tierry, using the semiotic analysis of French line, seeking to identify the differences and similarities in the construction of meanings in each letter.

The theme of the love mismatch is recurrent in Brazilian popular music, and, as we have already highlighted, we will work here with two songs with this name, one by Chico Buarque and the other by Tierry. Both address the female figure with the same name, but their approaches are quite different. In this comparison, we will try to analyze the main differences between the two lyrics of the aforementioned songs. Initially, we can notice that the song "A Rita" by Chico Buarque is more complex in terms of meaning than Tierry's song. Chico Buarque uses the character Rita to address themes such as love, loss, betrayal and revenge, creating a narrative that unfolds throughout the song. On the other hand, Tierry uses the figure of Rita to deal with a love loss and the longing that it causes.

One of the main differences between the two songs is the way the female characters are represented. While Chico Buarque's Rita is a complex figure, who causes losses and damages to the song's lyrical self, Tierry's Rita is portrayed as an idealized figure, who is forgiven by the lyrical self, despite having betrayed it. In this sense, Chico Buarque's Rita is a more ambiguous character, who provokes conflicting feelings, while Tierry's Rita is simpler and one-dimensional.

Another important difference between the two songs is the musical style adopted. Chico Buarque is known for his sophisticated compositions, which mix elements of samba, bossa nova and jazz. Tierry, on the other hand, is a singer and songwriter of country music, who uses a simpler and more direct language. This is reflected in the way the letters are constructed. Chico Buarque's lyrics are rich in metaphors and poetic images, while Tierry's song is more literal and direct.

We can also infer that the two songs reflect different historical and cultural moments. The song "A Rita" by Chico Buarque was released in 1972, in the midst of the military dictatorship in Brazil, and reflects the climate of tension and repression that the country was experiencing at the time. Tierry's song is an example of romantic country music, which has become popular in recent years in Brazil, especially among young audiences.

Thus, the two songs address similar themes, but in different ways. While Chico Buarque creates a complex character and a narrative that unfolds throughout the song, Tierry uses a simpler and more direct language to talk about a love loss. The differences

between the two songs can be attributed to both the differences in musical style and the historical and cultural contexts in which they were produced.

As for our specific objectives, we have the following: to carry out a semiotic analysis of the French line of the lyrics of the song "A Rita" by Chico Buarque; perform a semiotic analysis of the French line of the lyrics of the song "Rita" by Tierry; compare the analyses carried out and identify the differences and similarities in the construction of meanings in each letter; discuss the implications of these differences and similarities in the interpretation and reception of the songs by the listeners.

Music is a powerful form of cultural expression that conveys symbolic messages and representations. In this context, understanding how the lyrics of these compositions construct meanings is fundamental to understanding the way in which artists appropriate linguistic structures and stylistic resources to convey their ideas and emotions. By using the semiotic analysis of French line, it seeks to identify the significant elements present in the letters, explore the relationships between signs and meanings and interpret the nuances of meaning that emerge from these compositions. The investigation of this difference in the construction of meanings will contribute to a deeper understanding of contemporary musical production and the processes of signification involved, expanding the field of semiotics and opening the way for broader reflections on language and culture. Thus, we launch ourselves into the following question: What is the difference in the construction of meanings in the lyrics of the songs "A Rita" by Chico Buarque and "Rita" by Tierry, using the semiotic analysis of the French line?

We infer that our personal justification is based on the understanding that music is one of the main forms of artistic and cultural expression, and can convey messages and meanings in different ways. As a lover of music and language, the analysis and comparison of the lyrics of the songs "A Rita", by Chico Buarque, and Tierry's homonymous sparked our interest in understanding how different artists use language to construct meanings and move the public.

In the field of social relevance, we understand that music is an important form of communication and cultural expression, and the comparison of different forms of construction of meanings in lyrics can contribute to a broader and deeper reflection on the importance of language and art in our society. Regarding academic relevance, the French semiotic analysis is an important theoretical approach for understanding the construction of meanings in literary and cultural texts, and the use of this approach in the analysis of the

lyrics of the songs "A Rita", by Chico Buarque, and by Thierry, can contribute to the advancement of research in semiotics and in the analysis of cultural texts.

By thus situating ourselves, we chose as a theoretical reference the field of French semiotic analysis based on the semiotic theory of Algirdas Julien Greimas, which proposes a structuralist approach to the analysis of meanings in literary and cultural texts. This approach is based on the assumption that language is a system of signs that produce meanings through a relationship between the signifier and the signified.

The French semiotic analysis, based on the works of Algirdas Julien Greimas (1970; 1971; 1983; 1989; 2008), is based on the principle that texts have a deep structure, formed by a network of semantic and syntactic relations that give meaning to the text as a whole. This deep structure can be revealed through a set of operations that allow the identification of the semantic units that make up the text and their relations of meaning.

It is hoped that the comparison of the lyrics of the songs "A Rita", by Chico Buarque, and "Rita", by Thierry, from the semiotic analysis of the French line, will allow the identification of similarities and structural differences between the two lyrics, revealing the different ways in which the two artists approach the theme of the absence of a character called "Rita" in their compositions. In addition, it is expected that the comparative analysis will contribute to the development of the understanding of the processes of production of meaning present in the lyrics of music, as well as to the expansion of knowledge about the semiotic analysis of the French line as a methodological tool for text analysis.

Greimasian semiotic analysis is a theoretical approach that allows describing the signifying organization of a text in terms of its elementary structures and, thus, identifying the elements that make up its meaning. In this sense, it is possible to make a comparative analysis of the songs "A Rita", by Chico Buarque, and "Rita", by Thierry, based on the concepts of the semiotic theory.

Throughout the four sections we defend the idea that, in both songs, the proper name "Rita" is used as a central element for the construction of the meaning of the text. In Chico Buarque's song, the character "Rita" is responsible for taking away not only the smile and love of the lyricist, but also his belongings, his plans and his youth. In Thierry's song, "Rita" is associated with betrayal, abandonment and longing. Both lyrics of the songs, therefore, use the character's name as a symbolic element that represents the loss and pain of the lyrical self, and it is possible to perceive a significant difference in the approach of the two songs in relation to the female figure. While Chico Buarque's music uses the

figure of Rita as a symbolic element to represent the loss and pain of the lyrical self, Thierry's music brings a more personal and direct approach to the relationship of this lyrical self with the character "Rita". In Thierry's music, the lyrical self is the one who narrates his story of pain and longing, while in Chico Buarque's music, the character "Rita" is portrayed as a distant and unreachable figure. In short, the comparative analysis of the songs "Rita", based on Greimasian semiotics, allows us to identify the elementary structures that make up the meaning of each text. Although both songs use the name of the character "Rita" as a central element, they present different approaches to the female figure and the structuring of the song.

SEMIOTIC ANALYSIS OF THE FRENCH LINE OF THE LYRICS OF THE SONG "A RITA", BY CHICO BUARQUE

The song "A Rita", by Chico Buarque, presents a narrative about the end of a love relationship, evidencing the pain and suffering of the lyricist, who had everything that was important to him taken away by his beloved, "Rita".

The lyrics of the song "A Rita" present a narrative structure composed of two acts, the first portrays the moment when the beloved takes away everything that is important to the lyricist, including the smile, the portrait, the rag and the plate, in addition to causing losses and damages. The second act portrays the suffering of the lyrical self, who is deprived of his plans, deceptions, twenty years, heart and guitar, in addition to being left mute.

In this sense, semiotic analysis can begin by identifying the actors present in the narrative. The lyrical self is the subject of the enunciation, who builds the discourse around his love experience. "Rita" is the beloved who abandoned him, taking with her everything that was important to her. In addition, there are symbolic elements present in the narrative, such as the smile, which represents the happiness and joy that were torn from the lyrical self, the portrait, which symbolizes the memory and history of the relationship, and the guitar, which is an object that refers to art, music and expression.

Another important aspect to be analyzed is the temporality present in the narrative. The lyrics present a mixture of verb tenses, which can be interpreted as a resource used to express the complexity of the process of elaborating the end of the relationship. The lyrical self refers to a previous moment, when everything was different and happy, and to a present moment, in which he finds himself alone and without prospects.

In addition, the lyrics present elements that refer to Brazilian religion and popular culture, such as the image of St. Francis and Noel's album, which constitute references to religiosity and popular music. From this analysis it is possible to identify the actors present in the narrative, the symbolic elements, the temporality and the cultural references present in the lyrics.

We are here forwarding excerpts of symbolisms, temporalities and cultural references from a semiotic perspective. We start with "Rita took my smile / In her smile / My subject / Took it along with her": When the author says "Rita took my smile", we perceive, in this sentence, the character Rita associated with the loss of the lyricist's smile, with the smile being a symbol of happiness, joy and charm. The loss of this smile can be interpreted as the loss of a positive element in the life of the lyricist, possibly because of the relationship with Rita.

Continuing with the clippings of the lyrical self, he says: "In her smile / My subject". Here, the expression "in her smile" indicates that Rita's smile is the main focus of attention of this lyricist. Rita's smile becomes the center of interest and inspiration for the lyrical self. The term "my subject" suggests that Rita's smile is the main theme of the lyricist's reflections and thoughts. Thus, when considering the verses "Rita took my smile" and "In her smile / My subject", it is possible to explore a connection between them. The first expression, "Rita took my smile", suggests that Rita, in some way, removed or impacted the smile of the lyricist. This could indicate a negative influence or a mood swing caused by Rita. As we proceed to the next verse, "In her smile / My subject," there seems to be a shift in perspective. Now, the focus is on Rita's smile as the new central point of attention. This transition can be interpreted as a transformation from the initial feeling of loss or sadness to a recognition of the positive power of Rita's smile in the life of the lyricist. In this way, the combined interpretation of these verses suggests an emotional change, going from the loss of her own smile to finding in Rita's smile a new reason for reflection and interest. This may indicate a transformation in the dynamics of the relationship between the lyrical self and Rita, moving from an initial state of discontent to a renewed appreciation, centered on her smile.

In the cut "Took it along with her", it indicates that, in addition to taking the smile of the lyricist, "Rita" also took something else. This "something" can be interpreted as the emotional connection, the feelings and perhaps even the identity of the lyricist, who feels incomplete and empty after the departure of "Rita". We understand that the only thing the

lyricist does is change the order of the sentence. In the first verses, one can see the order commonly used "Rita took my smile / In her smile"; then, he constructs in an inverted way "my subject, he took it together with her" which can be understood as "he took my subject with her". Trying to understand the inversion of the order in the construction of the verses, we understand that this can subtly alter the emphasis and interpretation. The change in word order can affect the emphasis and emphasis in the interpretation of the verses. Thus, considering the inversion, "My subject, took along with her", the emphasis falls more directly on what was taken by Rita, highlighting that it was not only the smile, but also something more personal and internal to the lyrical self. This change suggests that Rita not only took the smile of the lyrical self, but also took with her something deeper and more meaningful, such as the emotional connection, feelings, and even the very identity of the lyrical self. Therefore, we can (re)interpret the verses considering this inversion as a way of emphasizing the extent of the loss and the void left by Rita's departure, beyond the simple smile.

The semiotic analysis of this cut allows us to interpret the elements present in the lyrics, considering the symbols and meanings they evoke. In this case, the loss of the smile, the focus on "Rita's" smile, and the sense of emptiness and loss are key elements that reveal the emotions and feelings expressed in the song. This leads us directly to what the lyricist says: "And what is rightfully mine / He tore me from my chest / And there is more / He took his portrait / His rag / His plate / What a paper!" Semiotic analysis here involves the interpretation of the elements present in the letter and their symbolic relations. Let's analyze each part of this clipping:

"And what is my right." In this sentence, there is a reference to what is considered the right or possession of the lyrical self. It can be interpreted as something that belongs to him, as an important part of himself or even his feelings towards "Rita". "Rita took my smile in her smile, My subject, she took it along with her, And what is rightfully mine." The emphasis here is on the idea that what has been torn from the chest of the lyrical self includes not only the smile and the subject, but also "what is rightfully my own." This suggests that Rita not only impacted emotional and identity aspects of the lyrical self, but also interfered with the elements that the lyricist considers as his rights or belonging to himself. In this way, the loss goes beyond the superficial, encompassing more fundamental elements for the lyrical self, because what was torn from the chest was everything that is rightfully the lyrical self. The "Torou me out of my chest" suggests a violent or painful action

of separation. This indicates that something of value or essential has been taken away from the lyrical self, causing suffering and emotional emptiness. "And there's more." This expression introduces the continuation of the list of things that were taken by "Rita". She indicates that there are more elements to be mentioned, intensifying the feeling of loss and dispossession of the lyrical self. In "Took your portrait / Your rag / Your plate", we have an enumeration of objects or symbols that have different meanings. The "portrait" can represent shared memories and recollections, the "rag" can be a symbol of affection or a material reminder of an important moment, and the "plate" can symbolize intimacy and meal sharing. In which "Que papel!", a reaction of surprise, disappointment or indignation at the actions of "Rita" is denoted, as it can reflect the feeling of incredulity of the lyrical self in the face of the loss of such significant things.

Through this semiotic analysis, we can understand the symbols and meanings present in the lyrics of the song. The loss of important elements, the feeling of dispossession and the surprise in the face of "Rita's" actions are elements that reveal the emotions and reflections of the lyricist in relation to the broken relationship, because "Rita killed our love / Of revenge / She didn't even leave an inheritance / She didn't take a penny / Because she didn't have it". Let's go to the analysis!

"Rita killed our love." In this phrase, there is a metaphor in which "Rita" is associated with the destruction of love between the lyrical self and "Rita". The word "kill" is used figuratively to express the end of the affective relationship.

In "De vingança" we perceive an expression that suggests that "Rita's" action in breaking up love was driven by a feeling of revenge or desire to cause damage to the lyrical self. This intensifies the emotional charge of the separation. Here comes "Nem herança dedeixaou". The absence of inheritance can be interpreted as the lack of something that could be transmitted or shared after the end of the relationship. This may represent the lack of memories, feelings, or symbolic objects that could have been left as a legacy of the relationship. Thus, "He didn't take a penny / Because he didn't have it". These phrases emphasize that "Rita" did not take anything material with her, probably because she did not have financial resources, and may symbolize a lack of commitment or emotional investment on the part of "Rita" in the relationship. The idea of the death of love, revenge as a motivation for the separation, the lack of emotional and material inheritance, and the absence of financial resources are elements that contribute to the understanding of the emotions and reflections of the lyricist in the face of the end of the relationship with "Rita".

But behold, the lyrical self says that "But it caused losses and damage / It took my plans / My poor mistakes / My twenty years / My heart". Let's look at each part of the quote. "But it caused loss and damage." This expression indicates that Rita was responsible for causing losses and damages to the lyrical self. This can represent not only negative material consequences, but also emotional and psychological consequences caused by the separation. In continuity we have "Took my plans". The idea here of "carrying" is related to the frustration of the expectations and future projects of the lyrical self. This suggests that the separation with "Rita" compromised life plans and personal goals. In "Meus pobres enganos", the word "enganos" refers to mistakes, errors or illusions that the lyricist committed in relation to "Rita". This phrase highlights the lyricist's view of his own naivety or lack of discernment in the relationship with the character mentioned.

"My twenty years" can indicate youth or a specific phase of the lyricist's life. This may symbolize that the relationship with "Rita" occurred at an important time of maturation and personal discoveries, as "O meu coração" may express the center of the emotions and feelings of the lyrical self. By mentioning that "Rita" took the heart, it can be inferred that there was a profound emotional impact with the separation, possibly resulting in pain and suffering.

Through this semiotic analysis, we can perceive the symbols and meanings present in the lyrics of the song. The idea of losses and damages, the compromise of plans and expectations, the reflection on personal mistakes, the phase of youth and the emotional impact are elements that contribute to the understanding of the feeling of frustration and disillusionment of the lyrical self in relation to "Rita", "And beyond everything / Left me mute / A guitar", as a series of symbolisms can be identified. The expression "muted me" suggests that the presence of "Rita" or the separation from her caused a loss of words or an inability to express herself verbally. This can have a profound impact on communication and the ability to relate to the world.

The second part of the phrase, "a guitar", also has a symbolic meaning. The guitar is a musical instrument associated with artistic expression, musicality and communication through music. By mentioning that "Rita" left a guitar, it can be inferred that she took with her not only the ability to communicate verbally, but also the ability to express herself artistically and emotionally. In this context, the guitar can be interpreted as a symbol of emotional connection and the expression of the lyrical self. The idea of being left "mute" and losing the guitar reinforces the feeling of deprivation and emptiness caused by "Rita's"

departure. In this way, the semiotic analysis reveals the symbolic power of music and its elements, highlighting the loss of the ability to communicate and verbally express, as well as the emotional connection represented by the guitar in the relationship between the lyrical self and "Rita".

SEMIOTIC ANALYSIS OF THE FRENCH LINE OF THE LYRICS OF THE SONG "RITA", BY TIERRY

To carry out a semiotic analysis of the French line of the lyrics of the song "Rita", by Thierry, it is necessary to follow the steps of the theory proposed by Algirdas Julien Greimas.

At the fundamental level, there is the syntagmatic axis, which is composed of the sequence of elements that form the narrative of the lyrics. In this case, the song is composed of a series of stanzas that tell the story of a man who feels sad and lonely after being betrayed by his beloved, "Rita". He expresses his longing and pain through words such as "saudade", "betrayal", "desgramada", "stab", "solidão", "vazio" and "sufoco".

At the narrative level, there is the paradigmatic axis, which refers to the elements that make up the deep structure of the narrative. In this case, the narrative revolves around the relationship between the protagonist and "Rita", who betrayed him and left him alone. The protagonist feels betrayed and abandoned by his wife, and expresses his pain through music. The paradigmatic axis also includes elements such as "betrayal", "love", "loneliness", "longing", "forgiveness" and "pain".

At the discursive level, there are the relationships between the elements of the narrative and the world in which we live. In this case, the song portrays human emotions and feelings, such as sadness, longing, and pain. She also addresses topics such as love, betrayal, and forgiveness, which are common in people's lives.

At the semiotic level, there are the deeper structures that govern the production of meaning. In this case, the song uses metaphors and other figures of speech to express the emotions and feelings of the protagonist. For example, he compares the longing he feels for "Rita" with the smell of cigarettes and alcohol, and asks her to come back, even though she has betrayed him.

Thus, Thierry's lyrics present a narrative about a man who feels betrayed and abandoned by his beloved, named "Rita". He expresses his pain and longing through music, using metaphors and other figures of speech to describe his feelings. The lyrics of the song address themes such as love, betrayal, forgiveness and loneliness, which are

common in people's lives, understanding that "Speech is always a speech about human action." (GREIMAS, 1970, p. 26). This statement is relevant to highlight that the lyrics of the song "Rita" are a discourse about the actions of the female character and their consequences in the life of the poetic subject. The song narrates a story of betrayal, longing and forgiveness, which unfolds from the actions of the characters. In this structure we are bringing a semiotic analysis of the cut of "Rita", by Thierry, when he states that "Your absence is doing more damage than your betrayal." We perceive elements that represent symbolic meanings, because in the expression "her absence", the lack of the presence of "Rita" in the life of the lyricist is symbolized. This absence is highlighted as something that is causing more damage than the betrayal committed by her. This suggests that the lack of "Rita" is having a profound emotional impact, possibly causing more suffering than the act of betrayal itself.

The word "damage" also carries important symbolism. It indicates that the absence of the woman "Rita" is causing damage, losses or negative consequences in the life of the lyricist. This word can represent not only the emotional effects, but also the practical consequences that the absence of "Rita" is generating in the life of the lyricist.

In this way, the semiotic analysis reveals the symbolic importance of the absence of "Rita" in the life of the lyricist. This absence is represented as something that causes damage and negative consequences, even surpassing the effects of betrayal. This interpretation suggests the deep emotional connection between the lyrical self and "Rita," where her lack has a significant impact on her life and well-being. Thus, we understand that "The object of meaning is the meeting point between the signifying system and the system of experience" (GREIMAS AND COURTÉS, 2008, p. 129). This statement is relevant to highlight that the object of meaning of music is the female figure, which is constructed from elements of the signifying system (such as the words of the lyrics of the song) and the system of experience (the experiences and experiences of the listeners).

From this analysis, we move on to "My bed doubled in size / Without you on my mattress", which allows us to explore the symbolic elements present in the lyrics. Let's analyze! "My bed has doubled in size / Without you on my mattress". In this excerpt, we identify elements that represent symbolic meanings. The expression "my bed doubled in size" symbolizes the void left by Rita's absence in the life of the lyricist. She suggests that, without the presence of "Rita", the bed has become larger, expanding the empty space that was previously occupied by her. This enlargement of the size of the bed metaphorically

represents the loneliness and emotional emptiness that the lyrical self feels in the absence of "Rita".

The mention of the "mattress" reinforces this symbology. The mattress, as part of the bed, is where the intimacy and physical proximity between the lyrical self and "Rita" took place. The lack of it on the mattress represents the absence of this intimate and affective contact, reinforcing the feeling of emptiness and loneliness.

In this way, the semiotic analysis reveals the symbolic importance of the presence of "Rita" in the life of the lyricist. The lack of it is represented by the enlargement of the size of the bed and the absence of the mattress, symbolizing the emptiness and loneliness that the lyricist experiences in the absence of his love. This interpretation underscores the deep emotional connection between the lyrical self and "Rita," highlighting the impact of their absence on everyday life and the intimacy of the relationship. This leads us to the blunt statement: "Signs only have value to the extent that they enter into a relationship, in which they are inscribed in a structural relationship" (GREIMAS AND COURTÉS, 2008, p. 104). This excerpt is relevant to highlight that the lyrics of the song "Rita" are composed of a series of signs that enter into a relationship with each other, forming a coherent narrative structure.

Thus, when the poetic subject says "How I miss this smell of cigarettes and this pure alcohol", we identify elements that represent symbolic meanings, as the expression "smell of cigarettes" refers to a characteristic aroma that is often associated with moments of relaxation, pleasure and even rebellion. This smell can be interpreted as a symbol of freedom, moments of fun and even a laid-back lifestyle. Therefore, the "longing for this smell" may represent nostalgia for past experiences and the lack of those moments when the lyrical self felt freer and more carefree. "Pure alcohol" is another symbolic element present in the quote. Alcohol is a substance that can be associated with moments of celebration, socialization and even escape from everyday problems. "Pure alcohol" suggests a purity in this moment of pleasure and can evoke the sensation of intensity and euphoria experienced by the lyrical self. The longing for this "pure alcohol" may indicate the lack of these remarkable experiences and the search for moments of joy and relaxation.

In this way, the semiotic analysis reveals the symbolic importance of the smell of cigarettes and pure alcohol in the life of the lyricist. The longing for these elements refers to memories, experiences and sensations that are valued and desired by the lyrical self. This interpretation underscores the emotional connection and nostalgia that the lyricist feels

towards these experiences and the lack of them in their current life. In other words, "discourse is always a discourse about something" (GREIMAS AND COURTÉS, 2008, p. 81).

And then the lyricist says: "Rita, I forgive everything / Oh Rita, come back, grass / Come back, Rita, I forgive the stab". We understand the continuity of elements that represent symbolic meanings.

The name "Rita" is used as a direct reference to a specific person, suggesting an affective relationship between the lyrical self and this figure. The presence of the first name brings an aspect of individualization and personalization of the speech, making it more emotional and personal. The expression "I forgive everything" indicates an attitude of forgiveness on the part of the poetic self in relation to some past event. This expression may represent the willingness of this poetic subject to overcome the difficulties and conflicts experienced with the character, demonstrating an openness to reconciliation and the reestablishment of the relationship.

The word "desgramada" is used intensely and emotionally. In this context, it can represent a feeling of anger, frustration, or even an affective term commonly used among close people. Her presence reinforces the intensity of the emotions involved in the relationship between the lyrical self and "Rita".

The expression "I forgive the stabbing" brings a powerful metaphor that symbolizes a betrayal or some kind of action that caused pain and disappointment to the lyricist. The forgiveness mentioned indicates the willingness of the lyrical self to overcome this pain and move on, seeking reconciliation with the woman.

In this way, the semiotic analysis reveals the emotional complexity present in the relationship between the lyrical self and "Rita". The presence of symbolic elements, such as the proper name, the expression of forgiveness and the reference to the stabbing, allows us to understand the intensity of emotions, conflicts and the search for reconciliation that permeate this relationship. The lyrics of the song become a vehicle to express the feelings and experiences lived by the characters involved, thus understanding that "signification is a construction and not a discovery" (GREIMAS, 1971, p. 26). In this way, we intuit that "Rita" is not something given, but a construction that is made from the interaction between the signs that make up the lyrics of the song and the experience of the listeners.

Continuing the analysis based on the excerpts from Thierry's lyrics, we can observe that the figure of the character "Rita" is constructed as a woman who has a great emotional

impact on the life of the poetic self. Through her actions, she caused pain and suffering, but she also left an indelible mark on her life, as evidenced in the quote "How I miss this smell of cigarettes and this pure alcohol".

At the same time, the lyrical self expresses a feeling of lack and a desire for reconciliation with "Rita", as can be seen in the quotes "Rita", "I excuse everything / Oh Rita, come back, grass / Come back, Rita, that I forgive the stab". The character of "Rita", therefore, is portrayed as complex and multifaceted, with the power to cause both pain and love.

In this sense, it is possible to make a relationship with Greimas' semiotic theory, which points out the importance of narrative categories and actors in the construction of a plot. According to Greimas, narratives are composed of a set of actions and mental states, and the actors are the entities that perform these actions and mental states. In the case of Tierry's "Rita", the character of "Rita" is a protagonist in the construction of the song's plot, as it is her action that triggers the events that lead to the suffering of the lyricist. At the same time, its absence creates a state of lack that the poetic subject wishes to fill.

"A RITA", BY CHICO BUARQUE, AND "RITA", BY TIERRY: DIFFERENCES AND SIMILARITIES IN THE CONSTRUCTION OF MEANINGS

The songs "A Rita", by Chico Buarque, and "Rita", by Tierry, have in common that they have as their main character a woman named "Rita". However, the letters have significant differences in terms of content, structure, and construction of meanings. In this analysis, we will compare the letters of both in the light of Greimasian semiotics, seeking to identify similarities and differences in the construction of meanings.

Chico Buarque's lyrics have as their main focus the lyrical self who feels injured by the main character of the song. The lyrics describe how "Rita" took not only the smile of the poetic self, but also its subject matter and even its heart. The song is full of feelings of loss and bitterness, as can be seen in the excerpt: "Rita killed our love / Of revenge / Didn't even leave an inheritance / She didn't take a penny / Because she didn't have it". The song can be interpreted as a criticism of the female figure who is seen as capable of taking everything away from a man, leaving him with nothing but resentment and sadness.

The song "Rita", by Tierry, presents a different approach. In these lyrics, the main character is seen as someone who betrayed the poetic subject, but is still desired by him. The lyrics are full of nostalgia and nostalgia, as can be seen in the excerpt: "Que saudade

desse cheiro de cigarro e desse álcool puro". The lyrics feature a lyrical self who still desires the main character, despite having been betrayed by her. The song can be interpreted as an expression of unrequited love and longing, showing how the lyricist still clings to the image of "Rita", even after everything that happened.

By analyzing the two letters from the perspective of the Greimasian, we can identify some similarities and differences in the construction of meanings. Both songs feature a female figure as the main character, but while Chico Buarque's lyrics present a negative and critical image of women, Thierry's lyrics present a more romantic and nostalgic image. In both songs, the poetic subjects present a feeling of loss and sadness, but while in Chico Buarque's music the loss is irreparable and irremediable, in Thierry's music the longing still persists and unrequited love is seen as a possibility.

According to Greimas, meaning is not something that is found in the word, but something that is constructed from the relationships between words. In this sense, we understand that the two songs present different forms of construction of meanings, which reflect the worldview of poetic subjects and composers. While Chico Buarque's lyrics present a criticism of the female figure and the idea of irreparable loss, Thierry's lyrics present a more romantic and nostalgic view of the love relationship.

Thierry's music presents a narrative structure, in which the lyrical self expresses his longing and sadness for the absence of "Rita". He uses several metaphors and comparisons to describe this feeling, such as when he states that "my bed has doubled in size without you on my mattress" and "the sky is looking grayer, the sun is too lazy to rise". Through these figures of speech, the lyrical self builds a symbolic universe that represents his loneliness and sadness.

However, an important difference between the two lyrics is the way the lyricist relates to "Rita". While Chico Buarque presents a love-hate relationship, in which the female figure is responsible for a series of losses and damages, Thierry portrays a relationship of betrayal, in which the woman would have been unfaithful and left the lyrical self alone. This is reflected in the way each of the artists uses semiotic elements in their lyrics. While Chico Buarque uses repetition to express the obsession and pain he feels, Thierry uses metaphors and comparisons to describe the feeling of emptiness and absence that "Rita" left in his life.

Greimas states that language is a fundamental human activity that allows the creation and communication of meanings. According to him, every text is constructed through a network of semantic relations, which can be analyzed through semiotics. Through

this perspective, it is possible to understand how semiotic elements are used by artists to construct meanings in their works. (GREIMAS; COURTÉS, 2008)

The selected excerpts from the song "Rita", by Chico Buarque, and the song "Rita", by Tierry, show significant differences in relation to the theme addressed and the way feelings are expressed. While Chico Buarque's music presents a story of love broken by a woman's betrayal, Tierry's music portrays the pain of longing after the end of a relationship.

In "Rita", by Chico Buarque, the female character is described as someone who took everything from the lyrical self, from her smile to her plans and mistakes. The lyrics suggest a feeling of revenge on the part of the woman and the total loss of love, with no room for reconciliation. This feeling is reinforced by the phrase "And beyond everything, it left me mute / A guitar", which suggests a complete desolation of the poetic self.

In Tierry's lyrics, the female character is portrayed as someone who left without leaving explanations and who is deeply desired by the poetic self. The lyrics convey a feeling of longing, the desire to have her back and the promise of forgiveness, despite the pain she caused. This is emphasized by the verses "Oh Rita, come back, desgramada / Come back, Rita, that I forgive the stabbing".

Despite the differences, both songs address themes related to love and its consequences. Chico Buarque's lyrics present a more pessimistic and definitive view of the separation, while Tierry's music shows an attempt at reconciliation. In both lyrics, the female characters are fundamental to the plot, both for their acts and for their absence.

In short, the two songs share the name of the female character and the love theme, however, they present different approaches to the feelings involved. Both lyrics portray the complexity of love relationships and their consequences in the lives of those involved.

Returning to the analysis of Chico Buarque's music, the phrase "Rita took my smile / In her smile / My subject / Took it along with her" can be interpreted as an action of a lost object, in which "Rita", as an active subject, performs the action of carrying the smile and the subject of the lyrical self, which are the lost objects. According to Greimas, the action of a lost object is "the destruction of a thing without the possibility of reparation or restitution" (GREIMAS; COURTÉS, 2008, p. 182), which can be associated with the feeling of sadness and emptiness that the lyrical self expresses.

The part "And what is rightfully to me / Pulled me out of my chest / And there's more / Took your portrait / Your rag / Your plate / What a paper!" presents an action of a stolen object, in which Rita is again the active subject who performs the action of stealing the

aforementioned objects. Greimas defines the action of a stolen object as "an action of seizure that does not destroy the object, but that takes it away from someone who has a right to it" (GREIMAS; COURTÉS, 2008, p. 180), which again refers to the feeling of loss and injustice of the lyrical self.

In the part "Rita killed our love / Of revenge / Didn't even leave an inheritance / She didn't take a penny / Because she didn't have it", we can identify an action of a dead object, in which "Rita" is again the active subject who performs the action of killing the love of the lyrical self. The action of a dead object is defined by Greimas as "the complete destruction of the object" (GREIMAS; COURTÉS, 2008, p. 182), which evidences the definitive end of the relationship between the lyrical self and the woman.

When it is said: "But it caused loss and damage / It took my plans / My poor mistakes / My twenties / My heart / And above all / It left me mute / A guitar", we can identify a series of lost objects, which are all related to the loss that the lyricist suffered because of the character. The action for a lost object, as already mentioned, is one that does not allow reparation or restitution, and this is evident in this part of the lyrics.

Finally, in the song "Rita", by Tierry, we can identify the action of an absent object in the phrase "Your absence is doing more damage than your betrayal", in which the absence of "Rita" is presented as an object that causes greater damage than the betrayal itself. The action of an absent object is defined by Greimas as "the action of the absence of an object" (GREIMAS; COURTÉS, 2008, p. 181), which can be associated with the feeling of longing and emptiness that the lyrical self expresses in music.

When comparing the lyrics of "Rita", by Chico Buarque, and "Rita", by Tierry, it is clear and distinct that both artists use semantic elements to build a narrative that expresses their relationship with the central character of the song. While Chico Buarque uses repetition and opposition to express his ambivalent feelings towards the female figure, Tierry uses metaphors and comparisons to describe the feeling of emptiness and absence that it left in his life.

Thus, we can affirm here that Greimas' French semiotic analysis is a powerful tool to understand the way artists construct meanings in their works. By analyzing the semantic elements present in the lyrics of "Rita", by Chico Buarque, and "Rita", by Tierry, it is possible to understand how each of these artists uses language to express their emotions and personal experiences.

IMPLICATIONS OF THE COMPARISON IN THE INTERPRETATION AND RECEPTION OF THE SONGS "A RITA" BY CHICO BUARQUE AND "RITA" BY TIERRY

The differences and similarities in the construction of the meanings of the songs "A Rita", by Chico Buarque, and "Rita", by Tierry, are elements that directly influence the interpretation and reception of the songs by the listeners. Analysis based on de Greimas can help to understand the implications of these differences and similarities.

Regarding the similarities, we can highlight the presence of an element named "Rita" in both songs. This element is built from different narrative elements, such as the love relationship in Chico Buarque and the betrayal in Tierry. According to Greimas (1989, p.19) "meanings are elaborated from the combination of narrative elements." In this sense, we can infer that the construction of the meaning of "Rita" in both songs is the result of the combination of different narrative elements, which build the meaning of the name "Rita" in each of the songs.

On the other hand, the differences in the construction of meanings are also significant for the interpretation and reception of the songs. In "A Rita", by Chico Buarque, the central narrative element is the love relationship, which is presented in a broader way, including elements such as the loss of a smile, the removal of objects and the death of love. In Tierry's "Rita", the central narrative element is betrayal, which is presented in a more objective and direct way, with the presence of elements such as absence and the pain of separation. According to Greimas (1989, p.20) "the construction of meaning is a process of selection, which consists of choosing relevant elements and rejecting others." In this sense, the selection of different narrative elements in each of the songs directly influences the construction of meanings and, consequently, the interpretation and reception of the songs by the listeners.

Another significant difference between the two songs is the way the central narrative element is presented. In "A Rita", by Chico Buarque, the narrative element is presented in a poetic and metaphorical way, while in "Rita" by Tierry, it is presented in a more direct and objective way. Greimas states that "the construction of meaning is linked to the way narrative elements are presented" (Greimas, 1989, p. 20). In this sense, the way the narrative element is presented in each of the songs directly influences the construction of meanings and, consequently, the interpretation and reception of the songs by the listeners.

Finally, the construction of the meaning of "Rita" in each of the songs is also influenced by the cultural and social values present in each context. Greimas (1989, p.21)

states that "meaning is constructed from a system of values shared by individuals in a given culture and society." In this sense, the construction of the meaning of "Rita" in each of the songs is influenced by the values

On the other hand, Thierry's music also creates a discourse of meaning in relation to the female figure of Rita. If in Chico Buarque she is portrayed as the personification of a lost love, which took with it objects and memories, in Thierry she is presented as a traitorous figure, but still desired. Thierry's lyrics point to a troubled and conflicting relationship with "Rita", where love and hate are mixed. As mentioned earlier, the song uses a narrative structure that is built from the lack of "Rita", and her absence is physically felt by the lyricist, who claims that his bed doubled in size without her.

In this way, Thierry's music also presents a discourse of meaning in relation to the female figure, but in a different way from Chico Buarque's music. While Chico's "Rita" is the nostalgic figure of a lost love, Thierry's "Rita" is the ambiguous figure of a troubled love. These differences have implications for the reception of the song by the public, who may identify more with one type of love relationship than with the other. In addition, Chico Buarque's music has a more poetic and sophisticated character, while Thierry's is more popular and accessible. This can influence the interpretation and reception of songs by different audiences.

As Greimas points out, narrative semantics is related to the construction of an imaginary world that is created from the relationships between the characters and the events that occur in the story. Chico Buarque's music builds an imaginary world in which the female figure of "Rita" is central in the life of the lyricist, and her absence causes a feeling of nostalgia and loss. Thierry's music, on the other hand, builds an imaginary world in which the relationship with "Rita" is conflicting and unstable, and her absence causes a feeling of lack and loneliness.

Thus, the analysis of the songs "A Rita", by Chico Buarque, and "Rita", by Thierry from the Greimasian semiotics allows us to perceive how the construction of the discourses of meaning in relation to the female figure of "Rita" is different in each of them. These differences have implications for the reception of the songs by listeners, who may identify more with one type of love relationship than with the other, in addition to influencing the interpretation of the songs according to their more poetic or popular character.

So far, we can observe that both in "A Rita", by Chico Buarque, and in "Rita", by Thierry, the figure of the character Rita is a fundamental element in the construction of the

plot and in the creation of meanings. Through her actions and mental states, she is able to deeply affect the lives of the characters involved, creating a complex set of emotions and feelings that are explored through the lyrics of the songs.

As Greimas (1983, p.24) points out, "The choices of the speaking subject are dictated by their condition as human beings, by their culture, by their individual history", and it is exactly this human condition that is explored in Thierry's "Rita".

In addition, there is a difference in the construction of the sense of power and control in the love relationship between the two songs. While in Chico Buarque the character of Rita is portrayed as having more power and control in the relationship, in Thierry the lyrical self is the one who puts himself in the position of control and power, by saying that "I forgive everything" and asking "Rita" to return to him. This difference in the construction of power in the relationship can have different implications for the interpretation and reception of songs by listeners.

Continuing the analysis, we can observe that both in Chico Buarque's and Thierry's lyrics, the figure of "Rita" is constructed in a complex way, involving elements such as love, betrayal, longing, revenge and guilt. However, the differences in the construction of the meanings of the songs are remarkable. While in "Rita", by Chico Buarque, the figure of Rita is seen as a character who acts with intentionality, taking with her elements that belonged to the lyrical self, in "Rita", by Thierry, the female figure is constructed as a character that provokes reactions in the poetic self, but without clear intentionality.

According to Greimas, the notion of intentionality is fundamental in semiotic analysis, as the relationship between the subject and the object depends on the presence or absence of an intention. In the case of "Rita", by Chico Buarque, the intentionality is clear, since the character is constructed as someone who acts deliberately to cause damage to the lyrical self. In Thierry's "Rita", the intentionality is not clear, and the character seems more like a victim of circumstances than an active agent.

In addition, the construction of the values and emotions involved in the figure of Rita also differs in the two songs. While in Chico Buarque's "A Rita", the figure of Rita is constructed as an ambiguous character, who causes suffering, but also awakens feelings of passion and desire in the lyrical self, in Thierry's "Rita", the figure of Rita is constructed as a character who awakens feelings of longing and regret in the lyrical self, but without the ambiguity present in Chico Buarque's music.

In summary, we can say that, although both songs share the central theme, which is the love mismatch, via the figure of Rita and the elements that compose her, such as love, betrayal and longing, the differences in the construction of meanings lead us to different interpretations. The analysis from Greimasian semiotics helps us to understand how these differences influence the construction of the meaning of songs, and how they can be perceived and interpreted by listeners

FINAL CONSIDERATIONS

Through the semiotic analysis of the lyrics of the song "A Rita", by Chico Buarque, we can learn to identify the linguistic and symbolic elements present in the narrative and how they construct senses and meanings. We can understand the narrative structure of the music, the actors involved, the symbolic elements, the temporality and the cultural references present. In addition, the analysis allows us to interpret the feelings and emotions expressed by the lyrical self in relation to the end of the relationship with "Rita", such as loss, pain, frustration and emotional emptiness.

The semiotic analysis of the song "Rita" helps us to understand the complexity of the narrative and the feelings expressed by the lyrical self. Through the interpretation of the symbolic and linguistic elements present in the lyrics, we can gain *insights* into loss, frustration, and personal reflections related to the end of a romantic relationship. Semiotic analysis allows us to unravel the hidden meanings in music and appreciate the depth and breadth of its message.

We can learn about it from the semiotic analysis of the lyrics of Thierry's song "Rita", considering that this semiotic analysis involves the identification and interpretation of the symbolic elements present in the narrative of the song, such as words, expressions and metaphors, to understand the meanings and relationships between these elements. Through this analysis, we can infer that the song portrays the story of a man who feels betrayed and abandoned by his beloved, "Rita", expressing his pain, longing and desire for reconciliation. The song's lyrics address themes such as love, betrayal, forgiveness, loneliness, and the emotional complexity involved in relationships. Through the symbolic elements present in the lyrics, we can understand the emotions, experiences, and relationships between the characters involved in the narrative. The semiotic analysis allowed us to explore the meanings constructed by the signs present in the music, relating them to the experience of the listeners. Through this analysis, we can conclude that the

lyrics of "Rita", by Thierry, are an artistic expression that uses symbolic language to convey emotions and tell a story about the actions and consequences of the characters involved.

When seeking to compare the lyrics of the songs "A Rita", by Chico Buarque, and "Rita", by Thierry, aiming to build their similarities and differences in the construction of meanings, the possible conclusion is that both songs address the theme of love and its consequences, but present different visions and approaches. Chico Buarque's lyrics portray a negative view of women, while Thierry's lyrics express longing and desire for the main character. The songs use different semantic elements, such as repetition, opposition, metaphors and comparisons, to convey the feelings and experiences of the poetic subjects.

After all the path taken in our analysis, we noticed differences and similarities in the construction of the meanings of the songs "A Rita", by Chico Buarque, and "Rita", by Thierry, and it is essential to understand how these differences influence the interpretation and reception of the songs by the listeners. Greimas' analysis, based on the combination of narrative elements and the selection of relevant elements, helps to understand the implications of these differences in the construction of meanings.

The possible conclusion we reached lies in the perspective that the construction of the discourses of meaning in relation to the female figure of "Rita" is different in the two songs. While in "A Rita", by Chico Buarque, she is portrayed as the personification of a lost love. In "Rita", by Thierry, she is presented as a traitorous figure, but still desired. These differences in the construction of meaning have implications for the reception of the songs by the listeners, who may identify more with one type of love relationship than with the other, in addition to influencing the interpretation of the songs according to their more poetic or popular character.

In the outcome of these reflections, we dive into the understanding that the female figure of "Rita" transcends the boundaries of melodies and enters the labyrinths of our own being. In an intimate encounter with the nuances of these songs, we are led to contemplate the multiple facets of love and betrayal, intertwined in a mosaic of complex emotions. The duality present in the construction of the meaning of the songs awakens in us the deep awareness that each interpretation is a mirror of our own experiences and desires. It is in this interweaving of meanings, between the poetic-erudite and the poetic-popular, that we find ourselves, unique and singular beings, seeking meaning and identification in the melodies that echo in our soul.

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