

HAS CONCERT FOR ANGST: THE CONSTITUTION OF THE ANXIOUS AND DEPRESSED SUBJECT IN THE LETTERS OF CLARICE FALCÃO AND TIAGO IORC

“TEM CONCERTO” PARA A ANGÚSTIA: A CONSTITUIÇÃO DO SUJEITO ANSIOSO E DEPRESSIVO
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HAY “CONCIERTO” PARA LA ANGUSTIA: LA CONSTITUCIÓN DEL SUJETO ANSIOSO Y DEPRESIVO
EN LAS LETRAS DE CLARICE FALCÃO Y TIAGO IORC

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ABSTRACT: Considering that anxiety disorder and depression engender contemporary discourses and, consequently, also act in the modulation of current subjectivities, this study aims to investigate how the constitution of the respective enunciating, anxious and depressive subjects occurs in lyrics by Clarice Falcão (album *Tem Concerto*), as well as Tiago Iorc (*Reconstrução* album). For this purpose, a corpus was selected, consisting of excerpts of two songs from the respective albums. Methodologically, it is a descriptive-interpretative study, with a qualitative approach, which is based, theoretically, on Foucauldian postulates (1992, 2008), as well as other authors, such as Bauman (2005), Giddens (2002) and Caponi (2013). That said, it was identified that the position of the subject who enunciates in the letters, poetically, prints the effects arising from anxiety disorders and depression through a self-writing, which results in a constitution of the self that reflects a distressed subject, exhausted and unmotivated.

KEYWORDS: Discourse. Anxiety disorder. Depression. Self-Writing. Subjectivity.

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RESUMO: Considerando que o transtorno de ansiedade e a depressão engendram os discursos contemporâneos e, conseqüentemente, também atuam na modulação das subjetividades atuais, este trabalho objetiva investigar como ocorre a constituição dos sujeitos que enunciam, ansiosos e/ou depressivos, em letras de músicas de Clarice Falcão (álbum *Tem concerto*), bem como de Tiago Iorc (álbum *Reconstrução*). Para tanto, selecionou-se um *corpus* composto por trechos de duas músicas dos respectivos álbuns. Metodologicamente, trata-se de um estudo descritivo-interpretativo de *corpus*, com abordagem qualitativa, o qual se embasa, teoricamente, nos postulados foucaultianos (FOUCAULT, 1992, 2008), bem como em outros autores, como Bauman (2005), Giddens (2002) e Caponi (2013). Isso posto, identificou-se que a posição de sujeito que enuncia nas letras, imprime, poeticamente, os efeitos provenientes dos transtornos de ansiedade e depressivo por meio de uma escrita de si, que resulta numa constituição de si que reflete um sujeito angustiado, exausto e desmotivado.

PALAVRAS-CHAVE: Discurso. Transtorno de ansiedade. Depressão. Escrita de si. Subjetividade.

RESUMEN: Teniendo en cuenta que el trastorno de ansiedad y la depresión engendran discursos contemporáneos y, en consecuencia, también actúan en la modulación de las subjetividades actuales, este trabajo tiene como objetivo investigar cómo se produce la constitución de los sujetos que enuncian, ansiosos y/o depresivos en las letras de canciones de Clarice Falcão (álbum *Tem Concerto*), así como de Tiago Iorc (álbum *Reconstrução*). Para este propósito, se seleccionó un corpus, que consiste en extractos de dos canciones de los respectivos álbumes. Metodológicamente, es un estudio descriptivo-interpretativo, con un enfoque cualitativo, que se basa, teóricamente, en postulados foucaultianos (1992, 2008), así como en otros autores, como Bauman (2005), Giddens (2002) y Caponi. (2013). A partir de esto, se identificó que la posición del sujeto que enuncia en las letras imprime, poéticamente, los efectos que surgen de los trastornos de ansiedad y depresión a través de una escritura de sí, lo que resulta en una constitución de sí que refleja un sujeto angustiado, agotado y desmotivado.

PALABRAS CLAVE: Discurso. Trastorno de ansiedad. Depresión. Escritura de sí. Subjetividad.

1 FIRST CHORDS....

Much is still discussed about “The malady of the 18 century” in literary and medical discourses, in the period that includes 19th century Romanticism: the impossible love, the idealized woman and the fearful tuberculosis. The poets, often affected by this (until then) incurable disease, imprinted in their verses all the languor and fantasy existing in their being, since, cloistered from the world - and from life - they had in their writing a way of purging, even if momentarily, the burden of their illnesses and, thus, connect with the idealized reality. Nevertheless, we have a similar scenario in the 21st century.

It is certain that the times have changed: the socio-economic, politics, scientific and medical relations had been perfected, appropriating technologies and techniques that has allowed a better and greater life quality/expectancy for people. On the other hand, when contemplating contemporary social construction, it is asked: did societies modernize themselves to such an extent that they could really exclude any and all threats, thus establishing the happiness and progress initially proposed by the Enlightenment, until the current days? in face of development, still we share of some “Malady of the century”? These are complex questions as those that move the great quarrels between diverse fields of knowledge and contemporary thinkers, such as Bauman (2005), Courtine (2013), among others.

According to the latest statistics developed by world health agencies, anxiety disorder and depression are the psychopathologies that most incapacitate individuals in today's times. In Brazil, the indexes already indicate that 9.3% of the population suffers from pathological anxiety, while another 6% suffer from depressive disorder, according to the latest data from the World Health Organization (WHO, 2017). This panorama, in turn, is due to the new socioeconomic and technological dynamics of contemporary times, which end up exhausting the subjects psychophysiologicaly (THEISIEN, 2015). As a consequence of this scenario, it is possible to highlight that the maladies of the current century are depression and anxiety.

That said, and, considering that, in contemporary times, such psychopathologies engender discourses and, consequently, modulate subjectivities, the following question arises: how do subjects who suffer from anxiety disorders and depression are constructed discursively in modern times, specifically, in the lyrics of songs that discursive the respective psychopathologies?

Starting from such problematic, this work aims to investigate the constitution of anxious and depressive subjects in the 21st century by means of song lyrics, because, in a comparative way, these artistic materialities are close to the compositional and stylistic questions of 19th century poems, insofar as they also present traces of self-writing as a cartographic process.

Therefore, some excerpts from the lyrics of the song *Minha Cabeça*, by the singer and comedian Clarice Falcão, as well as the lyrics *Desconstrução*, by the singer Tiago Iorc, were chosen as the *corpus* of analysis. It was adopted as a collection criteria the song lyrics that addressed the anxiety and depressive disorder in its materialities, so that they would impress both the *modus operandi* of the disorders, and also evoke the reflection about the influence of social network as the main provocateur of these psychopathologies in the current “socio psychic” context.

In addition, the choice of the referred psychopathologies in the construction of the analyzes is justified under two arguments: first, (a) the indices involving anxiety and depression disorders are increasing worldwide, which also reverberates in the discourses; and, finally, (b) Lacanian studies include both depression and anxiety disorder in the group of anxieties, since both show “a sign of disorder” and/or “an affection attached to a representation” (CASTILHO, 2007, p. 326) (our translation), which justifies a joint approach to such pathologies.

This investigation falls within the scope of Foucault's discursive studies, anchoring itself in Foucault's postulates (1992; 2008; 2017; 2018; 2019), insofar as this theorist offers the conceptual bases used in this work, such as discourse, the statement, biopower, biopolitics, the norm and the subject; in addition to other authors such as Bauman (2005), Giddens (2002), Caponi (2013), who expand the discussions involving the constitution of subjects and the body in contemporary times. Methodologically speaking, it is a descriptive-interpretative study, which follows a qualitative approach. Thus, by addressing an emerging theme in discursive practices, and understanding that anxious and depressive bodies are poorly studied in this theoretical bias, this work aims to contribute to the theoretical framework of that area, so that it can serve as a contribution for future investigations.

Therefore, for better understanding, the following reading path will be followed by: three theoretical topics, starting with (a) “The ‘Chords’ of Foucauldian theory: required conceptions”, in which discussions about the three phases of research (archaeological, genealogy, and self-constitution), as well as some key concepts of Foucault's theory (discourse, statement, discursive formation, among others); (b) “Tuning the Instruments: introductory discussions on biopolitics, body, and constitution of the subject”, which, in a more general and historical nature, relate the handling of biopolitics in the modulations of identities and, finally, the topic (c) “Soundcheck: pathological emotions and the self-constitution nowadays”, which deepens the discussions about the relationship between body, biopolitics, and emotions in the self-constitution in contemporary times. In the next topic, entitled “In the Beats of Depressive and Anxious Disorders: the self-constitution in Clarice Falcão and Tiago Iorc song lyrics”, the investigation proceeds around the materialities of the lyrics of songs by Clarice Falcão and Tiago Iorc, followed by conclusions, “Last chords”.

2 THE ‘CHORDS’ OF FOUCAULDIAN THEORY: REQUIRED CONCEPTIONS

Unlike the objectives and procedures used in investigating certain perspectives in historiography (“linear” and “evolutionary” studies of historical processes), Foucault was interested in reflecting (and building) a history of the subjects from the observation of (dis)continuities of events and discourses. To this end, it sought to understand how knowledge and power are transformed over time, without worrying about identifying the genesis that led to the emergence of a particular discourse, but rather focusing on the discontinuous path of discursive events through a kind of excavation, to then understand the sayings and powers that modulate the subjectivity of subjects in certain historical moments (FOUCAULT, 2008).

However, the methodological path developed by Foucault (2008) around knowledge, power, and subjectivity did not happen all at once, as they were constituted along his scientific trajectory: at first, the author was concerned to understand how the subject is objectified from the sciences, that is, knowledge, raising therefore, the *archaeological* phase. In this one, The author proposed to “dig” the events and the discourses to identify the knowledge that constituted them; later, Foucault to understand how the subject was objectified by micro-powers - which bring together knowledge and power - from a certain historical era, known as the

genealogical phase; finally, he questioned how the processes of subjectification occur in the techniques of the self, governmentality, among others.

Based on the above, and considering the research objectives of this study, the next paths of reading and analysis will focus on the last Foucauldian phase, which concerns subjectivation, although the archegenealogical method is likewise approached for mapping the discursive events analyzed in this work. Thus, for a better understanding of some concepts developed by Foucault (2008) and used in the course of this research, it is necessary to discuss more deeply on the discourses, and discursive formations.

Very commonly, in everyday discursive practices, the word discourse is associated with acts of public speech or pronouncements in front of a group of speakers. However, the concept of discourse in Foucault's studies goes beyond this understanding. In her text *Análise do Discurso: os sentidos e suas movências*, Gregolin (2001) - based on some Foucauldian notes -, states that the discourse can be understood as a product of the games of meaning coming from the socio-historical environment and it can be confused with a symbolic representation of the real. Beyond the level of the word (written, oral, etc.), it is through this process that the will to truth, knowledge, power, and ideologies can be allocated, allowing that some mechanisms of control and social coercion can be exercised in a subtle and effective way.

Under the perspective of control and coercion, Foucault (2014) states that, in all societies, certain mechanisms of organization, limitation, and control work together, namely: (a) *External exclusion mechanisms* are responsible for the processes of interdiction, separation and by the emergence of the wills to truth of a given socio-historical period; (b) *The internal exclusion mechanisms* are those that help to control the very constitution of the discourses; (c) *Rarefaction* systems limit the circulation of discourses. It is also important to highlight that these processes occur jointly in everyday discursive practices. Thus, for the subjects to be accepted in this order of discourse, they need to obey these prerequisites. Otherwise, they will be excluded (FOUCAULT, 2014).

Although the discourses cannot be confused with linguistic signs, they are materialized in what Foucault (2017, p. 105) called the *statement*, which can be understood as “a function that crosses a domain of possible structures and units and that makes them appear, with concrete content, in time and space”¹. In other words, a statement is the basic unit (the atom) of the discourse, the conditions of existence to the discourses, in order to mediate the relations between the discursive elements and the linguistic signs. This occurs from four properties: (a) referential, which refers to the associated object; (b) the subject's position, which can be enunciated by subjects who “share” these contents; (c) associated domain, in which the same statement can correlate, dialogically, with other statements; and (d) repeatable materiality, which is related to statements materialized in the writings, sayings, etc.

In turn, to the set of statements and discourses that present regularities among themselves, Foucault (2017) called discursive formation:

In the circumstance that among the objects, types of enunciation, concepts, thematic choices, if a regularity can be defined (an order, correlations, positions and functioning, transformations), we will say, by convention, that it is a *discursive formation* [...]. We will call *formation rules* the conditions to which the elements of this division are subject (objects, modes of enunciation, concepts, thematic choices). (FOUCAULT, 2017, p. 47, emphasis added, our translation)

It is, therefore, from the relationship between the elements that make up the discursive formations (objects, types of enunciation, concepts, thematic choices) that what can or cannot be said in a given time and space is defined. Based on this, it is worth to highlight that such regularities are not homogeneous but rather dispersed among themselves (FOUCAULT, 2017).

Through the brief considerations raised on Foucauldian theories, it is helpful to look again at the discussions that involve the constitution of subjects in modern times.

¹ Our translation.

3 TUNING THE INSTRUMENTS: INTRODUCTORY DISCUSSIONS ON BIOPOLITICS, BODY, AND CONSTITUTION OF THE SUBJECT

For some authors such as Bauman (2005), Giddens (2002), Foucault (2018), among others, Modernity is understood as a moment that started with the Industrial Revolution, more specifically around the end of the 18th century and the beginning of the 19th, which changed not only economic relations (with the establishment of Capitalism), but also the social, political, philosophical and scientific relations in Europe. As an illustration, we can mention both the emergence of Darwin's postulates with regard to biological evolution, as well as Enlightenment ideas, marking a time when the scientism and the biological were gaining more and more space in the transformational scenario of knowledge and of the powers of the time (SIBILIA, 2002).

About these changes, Foucault (2018) argues in his book *History of sexuality: the will to knowledge* that, with the insertion of this new way of articulating production², new social commands were established to regulate the control of subjects to sovereign power through the articulation of *disciplines*, that is, control practices (examination, observation, and confession techniques) disseminated by Institutions and security systems in society (prison, school, hospital, etc.).

It was, therefore, in these *disciplinary societies*, as Foucault (2018) called them, that power started to ensure that the bodies were modulated from a double articulation of docility-utility to the system: (a) they should be docile, obedient, in a way that there should be a decrease in political forces, while they should also be (b) useful in economic terms, having, in turn, the forces of production maximized to yield profits to the capitalist machine. In this way, the State became responsible for managing the subjects' lives. In order for exponential production to be achieved, some political-medical strategies in favor of "maximizing life" were adopted, making body and health care as the main means to enhance these forces.

This new way to manage, with a focus in the life and health, was called, for the author, the biopower, that is, an instance of power able that aims at the "administration of the bodies and the calculating management of the life"³ (FOUCAULT, 2018, P. 150), being guided for the premise "to make living" the ones that follow its predications and fit in the ideals of the healthful body, or "to leave dying" the ones that, for some reason, represent risks for the species. Biopolitics, in turn, emerges in the meantime as a set of strategies, that is, biopower technologies in which specific techniques and knowledge are invested for the control and modulation of the body, such as the elaboration of birth controls, mortality, care for health/life conditions in general, among many others.

In this way, it is understood that the human (production) condition, in the "claws" of biopower and biopolitics, was limited to the biological processes of both the individual (man-body) and the species (man-species). In contemporary times, however, a reconfiguration of biopolitics is identified due to the growing technological development and the virtualization of relations⁴. Consequently, according to Caponi (2013, P. 98), when commenting the postulates of Castiel (2007), affirm that the contemporaries biopolitics strategies are centered "in the promises of a medical and psychiatric knowledge obsessed with anticipating the risks"⁵, to guarantee, thus, the fullness of life and the maintenance of well-being through preventions and/or interventions that are increasingly precocious, that mitigate the pain and the human suffering. Hence, according to Giddens (2002), risks are considered more in modern times than at other times because of statistical predictions and specializations.

Therefore, starting from the woven considerations, it becomes possible to affirm that the body is the central element of biopolitical actions. Thus, it is worth systematizing some discussions that involve it. For Giddens (2002):

The body is an object in which we are all privileged to live or condemned to live; source of feelings of well-being and pleasure, but also of illness and tension. However, as highlighted, the body is not just a physical entity that

² For Foucault (2018), in sovereign societies, power was in the hands of the Sovereigns, who, in turn, had the choice to "make them die and let them live", that is, they had the power over the lives and deaths of subjects.

³ Our translation.

⁴ This social and technological reconfiguration of social relations, in which sovereign power is increasingly more controlling and virtual, although subtle and diffuse, was called by Deleuze (1996) as a control society. This control is based on the prerogative of "autonomous subject", in which he is responsible for the self-care and the maintenance of health and body. In this way, the State, in turn, no longer ensures control and protection over the subjects' lives.

⁵ Our translation.

we "own", it is a system of actions, a mode of praxis, and its practical immersion in the interactions of everyday life is an essential part of maintaining a coherent sense of self-identity. Several aspects of the body can be distinguished with special relevance to the self and self-identity. Body appearance concerns all characteristics of the body surface, including ways of dressing and garnishing, which are visible to the individual and others, and which are normally used as signs to interpret actions. Posture determines how the appearance is used by the individuals inside the generic environments of everyday activities; it is how the body is mobilized in relation to the constitutive conventions of daily life. (GIDDENS, 2002, p. 95, our translation)

Thus, the body and the environment are elements that constitute and relate to each other in an inseparable way. It is under this same thought that Ortega (2008) defends that the body is phenomenological, as it acts and suffers the action in the environment. In this sense, the author adds that, when citing the idea of the body, the physical and the mind should not be associated as distinct entities, since "there is no cleavage between the corporal and the mental (except in certain pathologies). [...] Mental and physical are not distinct metaphysical entities, but manifestations of the same body in different environments" (ORTEGA, 2008, p. 206). In addition, it is important to add that corporeality is not only an envelope without meaning, but also includes subjectivities (that is, identities) constructed at certain times or periods through *physiognomies*, that is, from "ways of saying and ways of seeing the human body: semiologies of exteriority, appearance, body wrapping"⁶ (COURTINE, 2013, p. 48).

In the current times, for example, the body and the subjectivity are constituted from the prerogatives of the contemporary biopolitics, where the ideals of health and perfect body are constantly searched. Based on the above, it should be noticed that these ideals require from the subjects a series of behaviors that are based on bioascetics, that is, a reformulation of the old religious ascetics that demanded a kind of resistance of the subjects based on renunciations and distances from certain social practices considered impure, for, thus, "to sanctify the soul" (CASTELLANO, 2012). Such bioascetic ideals and predictions, in turn, guide the norm of contemporaneity, since: "The norm is what can be applied both to a body that wants to be disciplined and to a population that wants to be regulated [...] that extends from organic to biological, from the body to population, through the double game of discipline technologies, on the one hand, and regulatory technologies, on the other." (FOUCAULT, 2018, p. 212-213, our translation).

In other words, the norm is what pre-defines the socially accepted configurations and rules, whether they are focused on the body, behaviors, health levels, etc., considering the knowledge, power, and will(s) to truth(s) of a certain historical period. It is, therefore, based on the norm that one can preset and classify what is normal/abnormal in society. In this sense, normal subjects/bodies would be those that are included in the ideals of health, while abnormal ones would be those that escape the norm, presenting themselves as sick, disabled, or having any other anomaly that makes it impossible to produce properly.

Therefore, focusing on looking at the idea of abnormality in the psychiatry and psychology textbooks, Huffman, Vernoy and Vernoy (2003) comment that:

A widely accepted definition of abnormal behavior is patterns of emotion, thought, and action considered pathological (sick or disordered) for one or more of the following reasons: statistical rarity, disability or dysfunction, personal distress, or breach of norms. [...] In this way, abnormal behavior can only be understood in terms related to the culture in which it is inserted. In addition to that, there are also culturally-bound symptoms, which are those related to a particular culture, culturally universal symptoms, which are found in every culture. (HUFFMAN; VERNOY; VERNOY, 2003, P. 530-531, emphasis by the authors, our translation)

As it can be understood, the medicine is closely related to the historical principles both on the systematization of the norm, as on the look, and on the control of the body. Based on the above and understanding that the subjects who suffer from anxiety disorders and depression - the object of study in this research - are socially included in the set of abnormalities (since the psychophysiological dynamics of these pathologies make the performance required by the current neo-liberal relations impossible), it is necessary to deepen the discussions regarding the concepts of health and pathology through contemporary norms.

⁶ Our translation.

That said, Canguilhem (2018) discusses, in his essay entitled *The normal and the pathological*⁷, that the notion of pathology and health is based on the individual analysis of the subject's own normality. Thus, there is no exact point that separates the normal from the pathological, nor can another serve as an exact reflection to define, in quantitative terms, the health and disease states of a subject. However, the author comments that, to better systematize the concept and medical studies, a common generalization is carried out: while the disease would be in a state below (*hypo*) of normality, health would be in a state above (*hyper*) of individual normality (CANGUILHEM, 2018).

In addition, the author also adds that pathologies are, therefore, a struggle of the body to return to the subject's normal state. It is worth noting that, even in states of illness, the subject still obeys a rule, only now, a rule defined by the illness. Thus, in the words of the author, "the sick person is sick for only being able to admit a norm. [...] The patient is not abnormal due to the absence of a standard, but due to the inability to be normative"⁸ (CANGUILHEM, 2018, p. 129). Starting from the discussions woven, the understanding emerges that, if the disease changes the subject's personality, this, too, is subjectivating. This is because the symptoms of the diseases start to grasp meanings (that is, they become the clinical signs of the disease), contributing to the constitution of subjectivity (COURTINE, 2013).

In this way, it is opportune to resume the discussions that involve "the externalism of bioascetes, [which] by displacing the culture of identity, leaves the door open for alternative descriptions of the psyche and emphasizes the importance of corporeality in the formation of subjectivity"⁹ (ORTEGA, 2008, p. 50), therefore, it is possible to observe new reconfigurations of the way of visualizing and understanding the body and identities, opening space, also, for deficiencies, neurological disorders, and singularities. However, to the detriment of the aforementioned biopolitical norms, abnormal must be medicalized¹⁰ in order to return to constituting the set of normals, eventually triggering a new process of subjectification.

Furthermore, as a consequence of medicalization processes, Ortega (2008) warns that the subjects do not know how to deal with pain, as suffering is one of the main elements that must be suppressed in contemporary times. Thus, states of suffering are no longer seen as a physiological symptom, inherent to the human being, but, rather, as a pathology subject to medicalization, thus establishing a culture of *sensory anesthesia*. That said, it is advisable to discuss more deeply in the next topic about the relationships between emotions and the self-constitution of subjects who suffer from some psychopathologies, such as anxiety disorder and depression.

4 SOUNDCEK: PATHOLOGICAL EMOTIONS AND THE SELF-CONSTITUTION NOWADAYS

As seen in the previous section, it is through the body that the self-constitution - that is, the constitution of social existence - is reflected and refracted. This constitution process is modulated by knowledge, powers and will to truth that cross and singularize the body (FOUCAULT, 2008). Consequently, the way of dressing, behaving, musical preferences, frequented events, ideological positions, among others, they are configured as the different ways of existing and relating in society.

Therefore, Hall (2006) lists the contemporary subject as the product of delayed modernity, which, due to the processes of integration and social exchanges, such as globalization, is displaced and fragmented through its subjectivity. This process of fluid and fragmented marking began with the transformation of social bases after the Industrial Revolution, since the State stopped offering the basis for protection, care, and, consequently, for the self-constitution. The responsibility on this constitution, therefore, migrated from the hands of the State to the subject, being this one constituted as a consequence of choices made by themselves (BAUMAN, 2005). It is, hence, for this reason that contemporary subjectivities, according to the author, are characterized by a liquid, floating, dispersed character, forming a network of connections.

⁷ The following essay resulted from the reissue of the doctoral thesis of medicine developed by Canguilhem, in 1946, and entitled *Le normal et le pathologique*.

⁸ Our translation.

⁹ Our translation.

¹⁰ Medicalization grasps the meaning of medication, that is, the drug that acts as a cure.

Thus, it is understood that the relationship between unification *versus* the self fragmentation of modernity is controversial, but complete, once: “A person can make use of diversity in order to create a distinct self-identity that positively incorporates elements of different environments into an integrated narrative. Thus, a cosmopolitan person is precisely the one who manages to be comfortable in a variety of contexts” (GIDDENS, 2002, p. 176, our translation).

Based on this, Bauman (2005) also comments that there is always a struggle between individual subjectivities and those imposed by others. This polarity, in turn, raises the problem that “if our efforts fail, due to scarcity of resources or lack of determination, another identity, intrusive and unwanted, can be embedded in the one that we choose and build ourselves”¹¹. (BAUMAN, 2005, p. 45). In other words, it is understood that, although individual choices are flexible, the standards of subjectivity imposed by society, that is, by the other, have an inflexible character. In this way, it is understood that, if the struggles for the maintenance and “originality” of individual subjectivity fail, the other obtains the power to approve or reject it.

Therefore, it is this “imposed subjectivity pattern” that causes the emergence of stereotypes and stigmas in social relations (BAUMAN, 2005), such as the stigmas and discourses that are formed around subjects who suffer from anxiety disorders and depression, for example. Thus, when they are classified as abnormal bodies because they are pathologically unhappy, apathetic, and, consequently, outside the demands of neoliberalism, they are, sometimes, stereotyped as crazy, useless, and weak. Therefore, when identifying the maintenance requirements not only of the physical body but also the mental, it is possible to denote that the discussions which involve the scope of emotions gain increasing prominence in the dynamics of capitalism.

Happiness, for example, is “the alpha and the omega of existence”¹² (FREIRE FILHO, 2010, p. 13), that is, the object desired in contemporary times, because it is the indicator that the bodies are fit and healthy for production in the capitalist machine. In this way, that feeling goes much higher than a simple feeling of biological well-being. Thus, in neoliberalism, happiness is not seen only as a “possibility” to be triggered through the moments of fulfillment, nor would the idea of “courtesy of the gods”, luck, fate or some type of reward, in the words of the author. More than that: being happy becomes an obligation; an imperative that must be compulsorily developed, in which the subjects, in turn, are solely responsible for establishing and putting into practice the strategies to achieve it. So, more than *being*, the subjects *must be* happy. Under this conception, Birman (2010) states that:

Through the records of the body and the action, the criteria were established to conceive happiness and failures for the subject, so that he can achieve this condition in contemporary times. In short, it would be through body and action that the imperative to be happy would be constituted today. In this perspective, it is certainly not a case of therapies oriented by neurosciences, such as cognitive-behavioral therapies, if they are disseminated nowadays, since they intend that the punctual way quickly brings the individual back quickly to a performance and to the exercise of capacity, in a cocktail well seasoned, aimed at increasing self-esteem. The body and action are always the preferred targets in these therapeutic interventions, aiming to relaunch the subject towards action and performance. (BIRMAN, 2010, p. 44, our translation)

Paradoxically, this same atmosphere of being obliged to be happy generally generates feelings of incapacity and, consequently, culminates in the development of psychopathologies, depression, and anxiety disorder. In addition, this state of insecurity, in its origin, is also caused by the State’s liquefaction process, in which the subjects became responsible for self-care, that is, responsible for the self-regulation and self-scrutiny of their own life and health (FOUCAULT, 2019). It is this process that justifies the growing demand for self-help manuals, as they bring tips that guide the subject to maximize performance in terms of behaviors (etiquette, emotional education, etc.), or related to *fitness life*, for example. In short, it is understood that both the fluid and mutational character of contemporary subjectivities, as well as the environment of insecurity, can cause the feeling of “emotional emptiness” in the subjects (BAUMAN, 2005).

Under these considerations, Giddens (2002) lists three main features that characterize the being ontologically insecure: (a) Losing the wit to be alive; (b) Paralyzing and an obsessive fear of risks, with possible threats to their existence; (c) Loss of self-confidence,

¹¹ Our translation.

¹² Our translation.

because “self-scrutiny in this way is obsessive; its result as an experience is, as in other cases, a feeling that the living spontaneity of itself has become a dead thing, without life”¹³ (GIDDENS, 2002, p. 55). It is, therefore, because they encompass these three characteristics, that the psychopathologies of depression and anxiety disorder will be discussed deeper:

(a) Depression is a psychopathology that causes a series of emotional, psychological and physical dysfunctions in the body of a patient affected by this disease. Contrary than what is understood, *the modus operandi* of depression can occur on two levels, which alternate between euphoria and intense sadness: *Major Depressive Disorder* - encompasses commonly known depression, in which intense sadness predominates - and the *Minor Depressive Disorder* - concerning to bipolarity, which predominates euphoria. In general, documents in the medical-psychiatric area believe that these disorders are the result of imbalances in the neurotransmitters of Serotonin and Noradrenaline (HUFFMAN; VERNOY; VERNOY, 2003). Considering, therefore, that the object of analysis of this research is limited to the major depression disorder, it is necessary to look more specifically at this psychopathology, based on the postulates of Huffman, Vernoy and Vernoy (2003). Thus:

People who suffer from a major depressive disorder, however, may experience continuous and lasting depression without being able to identify a reason or event clearly causing the depression. In addition, this sadness is more intense, interfering with their functions and basic skills and the feelings of pleasure or interest in life. Clinically, depressed people are so deeply sad and discouraged that they often have trouble in sleeping, they are more likely to lose (or gain) weight, and may feel so tired that they cannot go to work or school, or even brush their hair or teeth. They can sleep all day and night, having trouble to concentrate and feel so deeply guilty and sad that they can even think about suicide. These feelings have no apparent cause and can be so severe that the individual loses contact with the reality. (HUFFMAN; VERNOY; VERNOY, 2003, p. 545, our translation)

(b) Anxiety disorder, in turn, is configured as a kind of anticipation of threats through thoughts of danger, stimulated by fear. Individuals who suffer from anxiety disorder tend to exhibit avoidance of their thoughts, in addition to constant vigilance and control in their relationships with the social environment (DSM-V, 2014). From that perspective, the main types of anxiety disorder can be listed, according to the WHO (2002), the DSM-V (2014), Dalgarrondo (2008): generalized anxiety, panic disorder, phobias, Obsessive Compulsive Disorder (OCD), Racing Thoughts (RT), medication-induced conditions, and post-traumatic stress disorder (PTSD). As for the factors that cause the disorder to emerge, these can be of nature: (a) biological, as it may have a troubled genetic, biochemical or cerebral response; (b) learned by external stimuli and associations; (c) flaws or distortion in the cognitive process, which causes the subjects to intensify or decrease the proportion of what happened (HUFFMAN; VERNOY; VERNOY, 2003).

In view of this understanding of such susceptible disorders that they receive and/or even incapacitate a production force of individuals, some biopolitical procedures are subject to medical objectification of these bodies to aid production return (CAPONI, 2013). Such procedures can be done based on actions of medications in the class of anxiolytics and antidepressants, as well as therapeutics, such as therapeutic writing, bibliotherapy, among others. In accordance with the scope of this study, we focus on the constitution of anxious and depressed subjects in song lyrics, the following discussions will deepen in therapeutic writing, in order to build bridges over the philosophical and scientific discussions that focus on the thematic.

As such, therapeutic writing, according to Figueiras and Marcelino (2008), is a therapeutic instrument that psychologists and psychiatrists use to carry out psychotherapies. It consists of the writing of feelings to purge the sensations caused by the various disorders by the patients, in which they become responsible for self-care and, consequently, for medicalization. In this context, Foucault (1992) reflects that, “[...] as an element of self-training, writing has, to use an expression found in Plutarco, an *ethopoietic* function: it is an operator of the transformation of truth into ethos”¹⁴ (FOUCAULT, 1992, p. 134.). In other words, it is a reflexive practice in itself that modulates the subjects' subjectivity.

¹³ Our translation.

¹⁴ Our translation.

Based on the above, and bringing such meanings closer to therapeutic writing, it can be understood that writing would play the role of the other in the process of elaborating materiality, since it promotes a kind of objectification of the “soul” by obtaining relief resulting from externalization from thoughts and feelings arising from anxiety and depression disorders, finally materializing the subjectivity of this psychic body in the writings (FOUCAULT, 1992).

It is worth mentioning that such narratives are, in large part, characterized as confessional, since it is the confession of the patient's psychic environment. Thereby, Foucault (2018) understands confession discourses as a technology that agency truth and power in a series of practices and institutions, such as justice, medicine, education, among others. Thus, “the problems and their solutions are narrativized in terms of confessional relations” (SACRAMENTO, 2018, p. 133). These relations of confession of pain, referred by Sacramento (2018) as *Culture of the testimony of trauma*, which in turn, help in the constitution of confessing subjects.

In the case songwriting process, the object of study of this investigation, this confession act articulated to the therapeutic process of self-writing underlies artistic compositions. These, in turn, not only focus on anxiety and depression, but also bring about a cathartic process of the subjects' pains, while they reveal the insertion of the powers and the will to truth in the bodies medical technologies (that is, strategies), in the management of therapies. Based on the considerations presented, it is opportune to look again at the self-constitution of anxious and depressed subjects, more specifically, in the musical lyrics of Clarice Falcão (*Minha Cabeça*) and Tiago Iorc (*Desconstrução*), who also suffer from the respective disorders.

4 IN THE BEATS OF DEPRESSIVE AND ANXIOUS DISORDERS: THE SELF-CONSTITUTION IN CLARICE FALCÃO AND TIAGO IORC SONG LYRICS

As we have, seen before, the discourses created by anxiety and depressive disorders start to subjectify bodies through the clinical signs of psychopathologies when inserted in the order of biopolitical discourse (more specifically in the abnormality group), so that they are taken to obey a new norm, that of disease, making rise new singularities (CANGUILHEM, 2018; COURTIME, 2013). Therefore, it is based on this conception that two songs will be analyzed: (*Desconstrução (Deconstruction)*, by Tiago Iorc, and *Minha Cabeça (My Head)*, by Clarice Falcão), in order to identify how the anxious and depressed subject is constituted based on such song lyrics. It is also worth mentioning that, according to the singers' own reports, either on social networks or from interviews, they claim that they suffer from the aforementioned disorders. (MELHOR ESTIMA, 2019; CORREIO DO POVO, 2019)

That said, the songs represent a kind of writing that narrates the traumas resulting from the disorder through testimonies, as can be identified, below, in the excerpts of the song *Desconstrução*, by Tiago Iorc. The original lyrics are presented below side by side with a translation into English:

Desconstrução	Deconstruction
Quando se viu pela primeira vez Na tela escura de seu celular Saiu de cena pra poder entrar E aliviar a sua timidez Vestiu um ego que não satisfez Dramatizou o vil da rotina Como fosse dádiva divina Queria só um pouco de atenção Mas encontrou a própria solidão Ela era só uma menina	When she saw herself for the first time In the dark screen of her cell phone She left the scene so that she could enter it And relieve her shyness She put on an ego that didn't satisfy her She acted out her wretched routine As if it were a divine gift She just wanted a bit of attention But she found pure loneliness She was just a girl
Abrir os olhos não lhe satisfez Entrou no escuro de seu celular Correu pro espelho pra se maquiar	Opening her eyes didn't satisfy her She entered the darkness of her cell phone She ran to the mirror to make herself up

Pintou de dor a sua palidez	She covered up her paleness with pain
[...]	[...]
No passatempo de prazeres vãos Viu toda a graça escapar das mãos E voltou pra casa tão vazia	In her pastime of vain pleasures She saw all joy slip from her hands And she returned to her home, so empty
[...]	[...]
Fez de sua pele sua sina Se estilhaçou em cacos virtuais Nas aparências todos tão iguais Singularidades em ruína	She made her destiny with her skin She shattered herself into virtual shards All so alike in appearance Singularities in ruin
Entrou no escuro de sua palidez Estilhaçou seu corpo celular Saiu de cena pra se aliviar Vestiu o drama uma última vez Se liquidou em sua liquidez Viralizou no cio da ruína Ela era só uma menina	She entered the darkness of her paleness She shattered her cellular body She left the scene to relieve herself She put on the show one last time She liquidated herself in her liquidity She went viral in the thick of her ruin She was just a girl
Ninguém notou a sua depressão Seguiu o bando a deslizar a mão Para assegurar uma curtida	No one noticed her depression She followed the herd by sliding her thumb All to ensure a like

(LETRAS.MUS.BR, 2019)

This song is included in the visual album *Reconstrução* (Reconstruction), released in 2019. This album was composed during the sabbatical year in which Iorc, diagnosed with depression, decided to distance himself from social network and the media spotlight. Having said that, it is worth noticing that the empirical/author subject should not be confused with the subject position who enunciates in the materiality highlighted above. In general, the thirteen clips that compose this album present narratives that interconnect linearly, so that, if they are watched from the first to the last clip, the viewer can contemplate in each audiovisual the continuation of the narrative (as usually occurs in a feature-film) and, consequently, the (de)construction of the character (MELHORESTIMA, 2019).

Desconstrução (Deconstruction), in turn, is the song that opens the album, with depression as the main theme. In this song, in particular, it is possible to identify traces of the singer's life events during the months he spent away from the media - despite the subject who enunciates narrating in the third person, under the dramatization of a female character. In general terms, the position who enunciates in the lyrics raises the discussion about the dynamics of illness through digital social media, responsible for a great part of the psychological stress of the subjects, in contemporary times. In this dynamic, the subjects try to fit into unattainable standards of perfection and happiness (disseminated by digital influencers), and which, from the perspective of the other (followers), are constituted virtually to correspond to such impositions (BIRMAN, 2010; FREIRE FILHO, 2010).

Paying particular attention to the visual and sound dynamics of the clip¹⁵, such materialities, when merging with the senses of the lyric, cause effects that enrich the melancholic content of the narrative, since (a) the slow sounds of the guitar and small beats refer

¹⁵ Although the focus is not on analyzing the clips, throughout this topic, some references are made to these audiovisual materials to situate the reader about the emergence conditions of the songs.

to the sadness and the clock's tick-tock, as in a bomb ready to explode, in parallel with the trigger of depression; (b) combined with the visual and scenographic presentation in which only the character and his reflection can be seen in a mirror illuminated by lights, the one usually found in dressing rooms for shows and soap operas, having its surroundings in black, which can be, similarly, compared to life external to the virtual and to the dark and sad psychic environment insofar as they appear as shadows resulting from the glare of the "media lights".

This dynamics between mirrors and luminosity can be interpreted as a kind of showbiz of private life, intensified in the stretch "She acted out her wretched routine / As if it were a divine gift"¹⁶. Furthermore, the interpretation emerged that social networks allow an escape of reality, fantasizing a heterotopic scenario in which problems with the family and social performances such as introspection, for example, are silenced (She left the scene so that she could enter it / And relieve her shyness / She put on an ego that didn't satisfy her"¹⁷). Soon, eventually, subjects try to supply the lack of affection, attention and psychological weaknesses (as can be confirmed in the excerpt "She just wanted a bit of attention / But she found pure loneliness"¹⁸), and often end up having the false idea of being accompanied by exposure and interaction.

To briefly summarise, the set of these meanings listed above may justify the choice of the term *Desconstrução* (Deconstruction) to compose the title of the song. In this way, when it is placed as the clip that opens the album, it brings out the effect of meaning that seek to explain/represent, in the narrative, the cause and the path that made the subject who enunciates try, in a certain way, to deconstruct his original subjectivity, falsifying it with a new character (happy, beautiful, outgoing) to fit the social impositions. This fact affected his psychic health and culminated in the depressed state of the character.

On the other hand, this constant search for satisfying the will of the other generates feelings of insecurity and frustration, as we can identify in the materiality, both because they try to constantly fit into unattainable body standards of beauty and happiness, as well as the fear of not being accepted, culminating, therefore, in an emotional and existential emptiness of the subjects, as Bauman (2005) says. Allied to this emptiness, the myriad of information tends to trigger several psychopathologies such as depression and anxiety disorders, once, in biopsychic terms, the subjects are not prepared to absorb or deal with such dynamics of virtual media. Under this understanding, we identified the typical emotions of depression (HUFFMAN; VERNOY; VERNOY, 2003) in the excerpts that focus on sadness ("In her pastime of vain pleasures / She saw all joy slip from her"¹⁹), tiredness ("And she returned to her home, so empty"²⁰) and the possible suicide ("She shattered her cellular body / She left the scene to relieve herself / She put on the show one last time / She liquidated herself in her liquidity"²¹)

These symptoms, when changing the subject's personality, constitute clinical signs that corroborate the self-constitution of the subject who enunciates, insofar as the psychological and physical symptoms that emerge from depression start to acquire meanings and modulate subjectivity, as postulated by Courtine (2013). In this sense, the subject who enunciates becomes constituted as an apathetic, exhausted, and unmotivated subject. Both the dispersed environment of the media and those of contemporary social, political and economic practices, these, in turn, generate subjects that are ontologically insecure and constantly suffering, which culminate in the lack of interest in being alive, and in the loss of self confidence (GIDDENS, 2002).

In order not to be allocated to the abnormality group and, in turn, not to be excluded from social practices, the subjects start to pretend happiness at any cost, as can be identified in the excerpt "Opening her eyes didn't satisfy her [...] / She ran to the mirror to make herself up / She covered up her paleness with pain", which shows a forced and painful happiness ("She went viral in the thick of her ruin / No one noticed her depression"), which ends up intensifying, paradoxically, the feeling of frustration and unhappiness of depression. As a consequence of biopolitical imperatives (happiness, health and perfect body), the sufferings caused by the dynamics of the disease itself are seen as pathologies that must be eliminated through the medicalization of symptoms, as they impair production performance of these subjects (CAPONI, 2013). Thus, the main methods used in the treatment of depression

¹⁶ "Dramatizou o vil da rotina / Como fosse dádiva divina".

¹⁷ "Saiu de cena pra poder entrar / E aliviar a sua timidez / Vestiu um ego que não satisfez".

¹⁸ "Queria só um pouco de atenção / Mas encontrou a própria solidão".

¹⁹ "No passatempo de prazeres vãos / Viu toda a graça escapar das mãos".

²⁰ "voltou pra casa tão vazia".

²¹ "Estilhaçou seu corpo celular / Saiu de cena pra se aliviar / Vestiu o drama uma última vez / Se liquidou em sua liquidez".

are aimed at drug administration (antidepressants for depression and anxiolytics for anxiety disorder) and/or for therapeutic instruments, such as, for example, therapeutic writing.

Building on the above, and considering that the therapeutic writing objective, while subjective, the subjects to the biopolitical molds by providing the purification of negative sensations through self-writing (FOUCAULT, 1992); it is opportune to understand how the objectification and subjectification modes provided by the narratives are constituted from the confession of trauma emerging to anxiety and depression disorders, through some statements from the song *Minha Cabeça*, by Clarice Falcão. The original lyrics are presented below side by side with a translation into English:

Minha Cabeça

*Minha cabeça não é
Flor que se cheire
Não é, minha parceira
Não faz nada que eu peço*

*Minha cabeça repete
As mesmas coisas
Repete, as mesmas coisas
Até, não ter mais coisa
[...]
Só quem consegue calar
Tudo aqui dentro, arrumar
Tudo aqui dentro, é você
[...]*

*Minha cabeça me faz
Crer que eu sou doida
E aí, me deixa doida
Vê só, a ironia*

*Minha cabeça não quer
Calar a boca
Se quer, por um segundo
Pra eu ouvir os outros
[...]*

*Minha cabeça alguém chuta
Minha cabeça alguém mata
Minha cabeça alguém soca
Minha cabeça alguém corta
Minha cabeça alguém cala
Minha cabeça alguém tira
Minha cabeça alguém troca
Minha cabeça alguém corta*

My Head

*My mind isn't
A flower to be smelled, isn't
My partner, doesn't
Do anything that I ask*

*My mind repeats
The same things, repeats
The same things, until
There's nothing to repeat
[...]
The only one who can shut down
Everything inside here, organize
Everything inside here, it's you
[...]*

*My mind makes me
Believe that I'm crazy,
And then, it leaves me crazy
Look at that, the irony*

*My mind doesn't want to
Shut up
Not even for a slight second
So I can listen to other people
[...]*

*My head someone kicks
My head someone kills
My head someone punches
My head someone cuts
My head someone shut up
My head someone takes it
My head someone changes
My head someone cuts*

The song *Minha Cabeça* is part of the album *Tem concerto (there is repair)*, the third work released at the age of 29 by the singer and comedian Clarice Falcão. Altogether, nine songs dealing with the theme of anxiety and depression and discuss crises of the singer and comedian who has suffered from these crises since she was 16 years old. Unlike the other albums (*Monomania* and *Problema Meu*, which are involved in humor) "*Tem concerto*" addresses a more serious line and, in Clarice's words, more honest about herself during the crisis period (CORREIO DO POVO, 2019).

Although the singer and comedian suffer from both disorders, in the materiality of the song, the dynamics of pathological anxiety become clearer through the statements, insofar as the repetitive and accelerated thoughts, the tension, the psychophysiological exhaustion are themed by the advance and/or amplified interpretation of the events, symptoms typical of the disorders (HUFFMAN; VERNON; VERNON, 2003). In the meantime, it is important to note that in this materiality, as in the previous materiality, the subject position who enunciates is not to be confused with the empirical subject/author.

As for the audiovisual elements of the respective clip, there are effects of meaning similar to those of the *Desconstrução* (Deconstruction) video clip, since both the layout of the scene (in shades of white - to represent the psyche - and the singer's clothes, also in color white, resemble straitjackets and that reinforce the social idea of madness linked to disorders), as well as the visual effects (which multiply both the figure of the singer and the voices that, similarly, echo in the subject's psyche), corroborate the intensification of the symptoms that mark anxiety disorders, evident in the lyrics.

Thus, being enunciated in the first person singular, it is possible to identify, in the aforementioned materiality, a self-writing that narrativizes the dynamics of the anxiety disorder, for example, (a) the repetition of thoughts from the iterations of the terms "*my mind*", "*repeats*", "*the same things*" throughout all the verses of the song; (b) as well as, in the last, from the repetition of the verses "*my head, someone...*", completed by the alternation of the words "*kicks*", "*kills*", "*punches*", "*cuts*", "*shut up*", "*takes it*", "*changes*", raising the understanding that disorders such as anxiety are uncontrollable in crises and mistreat the physical and mental body (HUFFMAN; VERNON; VERNON, 2003).

That said, from the excerpts "*The only one who can shut down / Everything inside here, organize / Everything inside here, it's you*", emerges the effects of meaning that, metaphorically, only those that can "*shut up*" the symptoms caused by the disorders are the psychotropic drugs and/or the action of therapeutic writing at the moment the subject composes the music and/or chemically modalizes herself. However, it is considered that the subject who enunciates refers to the action of therapeutic writing since it is the most apparent action in materiality by the very constitution of the genre.

Anyway, it can be understood that, when performing such practices, there is an objectification of the body, in other words, a training of the self through the eyes of the other that obey the biopolitical imperatives instrumented by writing, since it is through this action that the enunciating subject can control the countless voices that echo in his thinking (FOUCAULT, 2018; SACRAMENTO, 2018). By contrast, when objectifying the body, writing allows the modulation of subjectivity through medicalization processes, so that these bodies are eventually recovered and are included again in the order of biopolitical discourse (FOUCAULT, 1992).

However, this process of medicalization through therapeutic writing brings about what Sacramento (2018) called confessions of trauma, in this case, consequent to disorders, in which the subjects expose the symptoms and sensations that distress them, as can be found in the stanzas: "*My mind isn't / A flower to be smelled, isn't / My partner, doesn't / Do anything that I ask*" and "*My mind repeats / The same things, repeats / The same things, until / There's nothing to repeat*". In such way, it is these confessions made possible by the self writing (FOUCAULT, 1992) that therapy and, consequently, medicalization are established.

Such narratives, in turn, help in the constitution of the subject: "*My mind makes me / Believe that I'm crazy, and them / It leaves me crazy, look at that / The irony*". In these excerpts, it is possible to identify not only the voice of the enunciating subject, but also the voices that echo in society and that, based on the discourse of abnormality, tend to exclude the subjects who suffer from these disorders. Thus, the enunciating subject comes to recognize, in the product of writing in particular, through the stereotypes and

stigmas of the crazy, the useless and the weak, socially disseminated, as can be identified in the excerpts of the aforementioned materiality (BAUMAN, 2005).

However, it is worth pointing out that, considering writing as a product of the medicalization process in which the subjects purge (and imprint on materiality) the thoughts that afflict them, the interpretation that these subjects are subjectively constituted under the umbrella is considered to be restricted. the crazy, the weak, etc. More than a subjectivity based on stereotypes, the subjects who suffer from anxiety and depression disorders are built around the concepts of resistance and fight against the symptoms of the respective disorders, despite the constant exhaustion and anguish that these psychopathologies cause.

5 LAST CHORDS

Throughout the reflections previously outlined, it was understood that, due to the biopolitical dynamics and the valorization of the somatic, in contemporary times, the identity of the subjects is materialized in the body itself, both physical and psychic. Nevertheless, the subjects who suffer from anxiety disorders and depression also have new ways of existing in the psychic somatic from the norm and the emerging signs of the disease. Therefore, being interested in understanding how the self-constitution of anxious and depressive subjects takes place, in discursive terms and having as *corpus* the lyrics of the songs by Tiago Iorc (*Desconstrução*) and Clarice Falcão (*Minha Cabeça*), it is convenient to condense the results identified.

For this reason, it can be understood that the subject-position that enunciates in the lyrics of the songs mentioned above expresses the feelings arising from the disorder through a self-writing that agency the confessions of such traumas and, consequently, the objectification of their "souls". Then, when writing the anxieties and fears, the subject position that enunciates ends up purging the sensations. Therapeutic writing, at this moment, enables the training of the self, since it functions as the look of the other in this process of self-control. As a consequence, it is such narratives, poetic and dramatic, that help in the self-constitution.

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