


A spell or a song? An analysis of the songs of *Pajubá* by Linn da Quebrada

ARTICLE

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Abstract

This study analyzes the lyrics of the album *Pajubá* (2017) by multi-artist Linn da Quebrada, focusing on the discourses about transvestites and their bodies, within a cisheteropatriarchal and phallocentric society. The research adopts the Materialist Discourse Analysis (Pêcheux, 1975, 1988) and engages with the fields of gender studies (Butler, 2011) and transfeminism (Nascimento, 2021). Nineteen discursive sequences were organized from the lyrics to investigate how meanings about transvestite experiences relate to already established social representations. It was found that Linn da Quebrada's songs confront the stigmas imposed on trans* bodies, while also celebrating resistance. The study proposes a reflection on how music can serve as a form of subversion, challenging cisnormative standards and highlighting the experiences and strengths of trans* bodies in society.

Keywords: Qualitative Analysis. Subjectivity. Gender.

Um feitiço ou uma canção? Uma análise das músicas do *Pajubá* de Linn da Quebrada**Resumo**

Este trabalho analisa as letras do álbum *Pajubá* (2017) da multiartista Linn da Quebrada, focando nos discursos sobre as travestis e seus corpos, inseridos em uma sociedade cisheteropatriarcal e falocêntrica. A pesquisa adota a Análise do Discurso materialista (Pêcheux, 1975, 1988) e se relaciona com os campos dos estudos de gênero (Butler, 2011) e do transfeminismo (Nascimento, 2021). A partir das letras das músicas, foram organizadas 19 sequências discursivas que investigam como os sentidos sobre as vivências travestis se conectam com representações sociais já estabelecidas. Constatou-se que as canções de Linn da Quebrada enfrentam os estigmas impostos aos corpos trans*, ao mesmo tempo em que celebram a resistência. O trabalho propõe uma reflexão sobre como a música pode funcionar como uma forma de subversão, desafiando as normas cisnormativas e visibilizando as experiências e potências de corpos trans* na sociedade.

Palavras-chave: Análise Qualitativa. Subjetividade. Gênero.

1 Introduction

Nowadays, we encounter trans*¹ bodies both on the streets and enlivening other spaces, challenging a restrictive imagination regarding the places these people are expected to occupy. These spaces, increasingly broader, have been gradually occupied in a movement of struggle and empowerment, marked by the survival and resistance strategies of this group. Their visibility is becoming more frequent in areas such as politics, the arts, education, among others. In this context, we can perceive other forms of sociability and alternative discourses that have been emerging and circulating through subjectivities, voiced by individuals who have begun to occupy, albeit initially, but in a more democratic way, the historical time we live in.

This article is part of research developed as the final thesis for the Portuguese-Spanish Language and Literature course at the Federal University of Sergipe. In it, we aimed to analyze the discourses circulating in the musical productions of the multi-artist Linn da Quebrada, focusing on the position she occupies as the subject of her own expression. In particular, this text presents the results of the analysis of the lyrics from her first studio album, *Pajubá*, which traverses the genres of funk, pop, MPB, and trap, and features special collaborations with several trans* artists already recognized in the Brazilian music scene: Gloria Groove, Liniker, Mulher Pepita, and Jup do Bairro.

2 Methodology

Linn has a significant musical and cinematic production that could be explored more broadly; however, in this specific work, we selected her musical album *Pajubá* for analysis. Based on this selected corpus, as mentioned above, our objective is to analyze the lyrics of the songs in *Pajubá*. Additionally, our specific objectives are to understand the various discourses and meanings present in the analyzed material and how they are situated within the social context. We consider it important to work with this materiality,

¹ According to Nascimento (2021), the term trans*, with the asterisk, is used as a way to encompass all non-cisgender people, including trans women, travestis, trans men, and non-binary individuals.

bringing to the foreground a multi-artist travesti, as she self-identifies, since the image projected by Linn da Quebrada represents a significant embodiment of struggle and resistance.

Before beginning the writing of this study, research was conducted to examine other studies addressing the artist and/or her work. We highlight, therefore, the following studies: Silva (2018) and Silva; Santos (2019). What we propose in our research diverges from these works regarding the theoretical framework in which it is situated and the objectives pursued; however, we cannot claim it as unique, given the vast number of productions that may address similar topics.

To achieve our objectives, we worked within the field of Discourse Analysis (DA), from a materialist perspective (Michel Pêcheux, 1975, 1988). As a basis for this research, we mobilized as references: Orlandi (1984), one of the pioneers of this DA approach in Brazil; Nascimento (2021); Butler (2011); among other authors.

3 Results and Discussion

3.1 *Pajubá*: Language and Trans* Subjectivities

In *Pajubá*, wordplay becomes central, and the artist's mode of enunciation establishes playful interactions with language. In these playings, what materializes is the possibility of meanings—directions that are continuously being formulated, reorganized, and sliding across contexts. The word games employed by the artist allow the audience to interact, complete, and produce meanings from their own position in the world, but especially from the standpoint from which they share knowledge with the group to which Linn da Quebrada belongs.

Such linguistic play, as Pêcheux (1988, 1975) asserts, is not the “Sunday” of thought; it is its possibility. It is within language that meanings are (re)formulated and destabilized. This is the metaphor inherent to language. This elaboration allows us to understand meanings from another perspective—that of the voices of the oppressed—

emerging from enunciations that signify both in organization and order, in form, and in the functioning of discourse. It is from this position, that of comprehending Linn da Quebrada's mode of enunciation, that we reflect on the imagination surrounding travestis and their work, seeking to address questions regarding the subject and their social position, as well as the role they play under specific historical conditions of production.

Regarding the album's title, *Pajubá*, it is important to note that it carries the name of the dialect appropriated by LGBTQIAP+² people, which forms the basis of peer-to-peer dialogue, functioning as a form of communication and resistance, as well as protection for travestis and other individuals in the streets. Beyond appearing in the album's title, *Pajubá* is also present as a language in the words that Linn da Quebrada mobilizes and transforms in the materiality of her lyrics. It is the language that materializes discourse, as *Pajubá* represents the entire group and their struggle.

The album *Pajubá* recuperates utterances circulating in the spaces inhabited by trans* people, especially travestis, since, in addition to the language, as previously mentioned, the themes and concerns are also specific to the group represented. These utterances are therefore not unprecedented, but by assuming authorship (Orlandi, 2012, 1996), Linn circulates discourses that once occupied the streets, mobilizing expressions from her position as a singer who, in taking the floor, brings into presence many other travestis who had already expressed themselves through this language and form of enunciation.

3.2 Between the Lines and Rhymes of *Pajubá*

The album *Pajubá* contains 14 songs, of which 12 are original compositions. We based our analysis on these lyrics and carried out segmentations (Orlandi, 1984), from which we organized 53 discourse sequences. Of all the sequences, 19 are presented in

² We use this acronym to encompass people who are Lesbian, Gay, Bi, Trans, Queer/Questioning, Intersex, Asexual/Aromantic/Agender, Pan/Poly, understanding that representation is important, but in this case always incomplete.

this text, with themes revolving around race, gender, and sexuality. We organized our materials into four semantic networks³, namely: 3.1. “Para ser tão viado assim, precisa ter muito + muito talento” (2 DSs); 3.2. “Mate e morra de prazer / Vem foder com os viados” (10 DSs); 3.3. “Tenho pena de você, com o pau apontado pra própria cabeça” (4 DSs); and 3.4. “Bato palma para as travestis que lutam para existir!” (3 DSs). Below, each network is presented along with the sequences selected to compose them.

3.2.1 “Para ser tão viado assim, precisa ter muito + muito talento”

This network is composed of sequences addressing LGBTQIAP+ resistance present in the lyrics of *Pajubá*. Resistance is fundamental, especially when considering the production conditions that shape contemporary Brazil, one of the countries that most kills *travestis* and trans* people, as demonstrated by the report from the National Association of Travestis and Transsexuals (ANTRA).

In 2023, 150 cases of murdered trans* individuals were initially mapped. After thorough verification, 5 cases were discarded for not meeting the parameters established for this research. Therefore, for the purposes of this dossier, 145 deaths by homicide were considered, representing a 10.7% increase compared to the previous year. Of these, 5 were committed against trans* human rights defenders.

Additionally, 136 murders were against *travestis* and trans women, and 9 were against trans men and transmasculine people, which will be further detailed in Chapter Five, presenting information about the victims’ profiles. Among the sources used in this research, no information was found regarding the murder of publicly recognized non-binary individuals.

Observing the first year in which the NGO Transgender Europe began organizing the global ranking in 2008, 58 murders were reported. The year 2023, therefore, reveals a 150% increase compared to 2008, the year with the lowest number of reported cases, rising from 58 murders in 2008 to 145 in 2023. Since then, the numbers have remained above that initial figure each year (Benevides, 2024, p. 45).

In 2023, as noted above, 150 cases of trans* murders were reported—a high number that still does not account for unreported cases in public security systems or

³ Each semantic network is named after song titles by Linn da Quebrada, whether from *Pajubá* or from her other albums.

organizations defending these groups. Considering the mappings carried out in 2008 and 2023, the report indicates a 150% increase in fatal attacks against these individuals. In this context, Linn's work is to give visibility to issues of violence against trans* people and *travestis*, a recurring theme in her songs, as organized in this group of discourse sequences. According to the artist, surviving the various forms of violence this community suffers daily—whether physical or virtual—requires a great deal of talent. We therefore focus on the materiality that structures the verses of Linn da Quebrada's songs to understand how she mobilizes this theme through her art.

Next, DS3 and DS18 portray the reaffirmation of LGBTQIAP+ struggle, which, for Linn, is much more than celebration and party, as it is imaginatively reproduced in discourses about the community. In this sequence, what is read is a resistance to a supposed depoliticization of the movement, directing meanings toward the struggle waged daily.

DS3: “Ser bicha não é só dar o cu, é também poder resistir.” ((+ *Muito*) *Talento*).

The message in the song's lyrics is directed to her peers in the struggle, functioning as both a call to action and a message to those who understand community members only as sexual subjects rather than political ones. In this sense, sexuality is not the focus of the LGBTQIAP+ issue, as that pertains to the personal sphere. Within the group, what matters is resistance; it is fighting for rights. The glamour of the *bixa* must be re-signified, as seen in the following excerpt: DS18: “Ser viada não é só *close*, batom, glitter e purpurina.” (*Tomara*).

The negation here brings into discussion what is said about the *bixa*, about what she would be, as it revisits the discourses circulating about her. The “viada” is defined by what she is not, yet this incorporation brings into the meanings of resistance the words of others. One could say that the “viada” is all of this, but not only this, because defining the *bixa* from this standpoint would reduce her to her body and image, silencing the full complexity of what it means to be a *travesti*.

As seen in this section, by taking a position, Linn reinforces, in a supposed dialogue with her opponents, the seriousness of the cries of these bodies; that is, she reaffirms that

being a *bixa* does not only mean attending parties, being cheerful, and enjoying sexual freedom, but also fighting against the daily obstacles of living in a society that excludes and kills *travestis*.

3.2.2 “Mate e morra de prazer / Vem foder com os viados”

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The first network we presented showed a call to action and a negation of discourses about *travestis*, highlighting aspects that illustrate the difficulty of being marginalized in our society. In this network, we can understand another mode of enunciation, different directions of meaning. Here, open references to sex are central, including expressions about a certain standard of masculinity and the pursuit of masculinized bodies. We can affirm that, until recently, discussions about sex were permitted only if coming from cis-masculine bodies.

In *Pajubá*, this position is reversed: through her lyrics, the artist occupies the space traditionally reserved for cis men—the space to speak openly about sex. The verses of *Pajubá* echo trans* pleasure, self-pleasure, and also provide indications of how to have sex with a *travesti*. By denying discourses that present *travestis* as sexual objects serving others, often portrayed as easy and cheap alternatives, the artist assumes a position of authority—a possibility produced in the mold of pedagogical discourse (Orlandi, 1983).

While in DS16 and DS17, the lyrics depict how *travestis* are treated—that is, as objects for consumption—the following sequences—DS1, DS10, DS14, and DS15—emphasize the position of the *travesti* as one who controls what can and should be done with her body.

DS16: “Aprendi a amar nos cantos rapidinho pela rua. Nem tirava toda roupa, quase nem ficava nua.” (*Tomara*).

DS17: “É sempre a mesma coisa, farinha do mesmo saco, não fazem nada com nada. Chupa aqui, chupa acolá. São três posições, tão prontos a gozar.” (*Tomara*).

DS1: “Não adianta pedir que eu não vou te chupar escondida no banheiro. Você sabe que eu sou muito gulosa, não quero só pica, eu quero o corpo inteiro.” ((+ *Muito*))

Talento).

DS14: “Mas pra que eu quero sua pica se eu tenho todos esses dedos.” (*Necomancia*).

DS10: “Dedo nucuê tão bom, dedo nucuê tão gostoso. Eu vou bater uma curirica e vou lambar o meu próprio gozo.” (*Dedo nucuê*).

DS15: “Eu comecei só com um dedinho, agora eu tô com o braço todo.” (*Dedo nucuê*).

What emerges from these lyrics is the pleasure of the *travesti*, articulated through how Linn da Quebrada, in collaboration with the funk artist Mulher Pepita, positions herself as the subject of her speech and desire, emphasizing self-pleasure and bodily self-knowledge. It is also from the standpoint of the *I*, the subject who takes the floor, that Linn metaphorizes other bodies, other subjects, represented through her voice.

According to Rovai,

For some of them, even though the cis-theme pressures them to become more intelligible according to cisgender standards, retaining their penis is considered fundamental for them to obtain pleasure—a right they also have in sexual relations and, at times, a “lure” for self-identified heterosexual men who wish to be penetrated (Rovai, 2021, p. 242).

In other words, Linn expressing her pleasure is a form of struggle and self-empowerment, and it is important to highlight that, in these sequences, it is evident that the *travesti* does not need another person to experience this sexual enjoyment. The denial of the *travesti*'s right to be a subject comes into play, and she becomes the one who governs her desires, redefining the sexual space she occupies according to her needs, not those of others. Imaginarily, the *travesti* is seen by society as existing to provide pleasure, as a sexual object; in this construction, what emerges is self-legitimation and the mastery of one's own subjectivity.

Continuing our analysis, we focus on DS12 and DS13, in which the following can be read:

DS12: “Esses ocó só quer socar quando não tem ninguém mais vendo. Comigo é diferente, vem aqui, bora fazendo.” (*Pare querida*).

DS13: “Ele só quer socar com força, sem carinho, sem cuidado. Comigo vai ser com jeito. Vem foder com os viado!” (*Pare querida*).

DS12 and DS13 engage with the representation of the pursuit of masculine and “standard” bodies by gay men and trans* women as a means of attaining pleasure. What is denounced in these lyrics is how this pursuit often encounters a society structured around the treatment of sexuality and, imaginatively, feminized bodies. In this society, men position themselves in sexual relationships as responsible only for their own pleasure. The so-called “ocós” reproduce this logic and do not care about the pleasure or safety of the feminized body. The patriarchal logic of heteronormative relationships is equally reproduced in relationships with trans and *travesti* bodies, as reflected in this material.

In DS11, taken from the song “Coytada,” the situation that materializes is the denial of the *travesti*’s body to another: DS11: “Tu podia até ser o último boy do planeta que eu vou dar pra Deus e o mundo, vou dar até pro capeta!” (*Coytada*).

Historically, the *travesti* refuses to engage in sexual relations with a person who fits the standard of a masculinized man, as made explicit in the previous excerpt. In DS11, it is the *travesti* who chooses, marking a reversal of the roles commonly represented in society. To conclude this semantic network, the following verse from the song “Enviadecer” allows us to understand the discourse regarding this heteronormative standard: DS19: “Se tu quiser ficar comigo, boy (ha-ha-ha). Vai ter que enviadecer.” (*Enviadecer*).

In this section, we aim to examine how, in the analyzed sequences, there is a reversal regarding who can speak about the pleasure of the *travesti* and how sexual acts should occur under these conditions. In this way, the lyrics enact an inversion of who can dominate and who can speak about the trans* body, which are now the *travestis* themselves. Therefore, the bodies exalted here are precisely those that are socially subjugated by circulating discourses.

3.2.3 “Tenho pena de você, com o pau apontado pra própria cabeça”

In this third semantic network, we focus on the male/man represented through the

aversion present in the way the artist sings in her songs. It is noteworthy that in the lyrics, it is not explicitly stated who the person referred to as “macho” is, since this subject may be heterosexual or homosexual. The focus falls on the male body in general, or, in other words, on the representation of a supposed phallic body.

According to Adaid,

[...] the logic of masculinity lies in distancing oneself from the feminine; therefore, the less feminine one is, the more masculine one becomes. As male identity is socially linked to the idea of masculinity, it becomes impossible for a man to have feminine characteristics (Adaid, 2020, p. 76).

That is, everything that is or is perceived as feminine—whether trans women, *travestis*, or effeminate *bixas*—is devalued by this imaginary of superiority held by these masculine subjects, shaped by a historical context that places them in a hegemonic position. Phallocentrism, associated with masculine bodies, is exposed by the subject in the following sequences, taken from the song “Transudo”:

DS6: “Tá pagando de transudo se achando o maior vilão. Quer enganar que pega todas que vive no luxo, só na ostentação.” (*Transudo*).

DS7: “Se tu gosta de mulher, porque só fala de piroca e grana?” (*Transudo*).

DS8: “Tenho pena de você com o pau apontado pra própria cabeça, refém de sua frágil masculinidade.” (*Transudo*).

In the sequences described, it is revealed how these masculine bodies use their means of ostentation—whether their penis or money—to boast, thus marking their form of sociability in conversation circles. In these gatherings of heterosexual men, as made explicit in the fragments, topics revolve around the size of male genitalia or the number of women with whom they have been involved. This male exaltation often shames feminized bodies due to the misogynistic and transphobic discourses circulating in these groups, in which women are represented as objects and the glorification of the phallus is central to male sociability.

Two dynamics occur in relation to the penis in a society whose imaginary is based on phallocentrism. For certain bodies, those of cis men, this body part is used to exalt

themselves—a way to display power and masculinity. Conversely, for trans* masculine bodies, the absence of the male genital organ is used to delegitimize their masculinity, while, conversely, the presence of the penis causes trans* women and *travestis* to be judged according to discourses that have been crystallized in society.

Through these discourses, transfeminine bodies are represented as non-feminine; that is, by retaining the sexual organ symbolized as masculine, their condition as women is denied. The relationship of absence for some and presence for others signifies, for society, how these bodies should be and act, making the debate revolve around a body part considered determinative. In other words, in discussions about gender, the phallus, whether through its presence or absence, occupies a central place.

It is important to emphasize that societal pressure on trans* bodies to follow cisgender standards leads many trans* individuals to undergo aesthetic procedures, which are often carried out negligently and dangerously. As Abaid (2020, p. 78) states, “phallocentrism, then, must be interpreted as a legitimate form of power management,” as many aspects of gender discussions revolve around it, structuring everything around the “*neca*.”

A recurring feature of the album is the work with language, which always appears in the form of possibility. Whether through the artist mobilizing *pajubá*, playing with words, or inverting structures, this is illustrated in the following sequence: DS2: “Feminine, you don’t eat?” ((+ *Muito*) *Talento*).

In the following excerpt, the sentence is structured to place “feminine” at the forefront. The phrase could have been constructed as: “*Tu não come feminina*.” However, by bringing the signifier “feminine” to the beginning of the sentence, Linn removes the focus from the male, thereby placing a *travesti* or an effeminate *bixa* in the topic position, becoming the subject of the statement. From being an object—an object body and a direct object—to be eaten, “feminine” occupies the initial position, the first thing spoken about, setting the tone of the utterance. In this case, the inversion functions to remove the phallus from the center, just as the action of “eating” itself is de-emphasized.

As seen in this section, the sequences demonstrate the denial of male power over

travesti bodies, either through negating their bodies or their sexuality.

3.2.4 “Bato palma para as travestis que lutam para existir!”

12

In this last semantic network, the everyday experiences that *travestis* are forced to endure are represented. Nowadays, in some sectors of society, it can already be considered that there are no longer exclusively cisgender binary characteristics, as there are women with penis, men with vaginas, and bodies that do not identify with either sex. Although society continues to reproduce meanings about what it is to be a woman or a man, the LGBTQIAP+ struggle has sought to show other ways of existing and identifying oneself, beyond the gender assigned at birth based on a sexual organ.

The following sequence illustrates how a memory resonates regarding trans* bodies and the discourses circulating about what is expected of them, about what society assigns as masculine or feminine traits: DS4: “Estou procurando, estou tentando entender o que é que tem em mim que tanto incomoda você. Se é a sobancelha, o peito, a barba, o quadril sujeito.” (*Submissa do 7º dia*).

Thus, what emerges is the discomfort of cis people with trans* bodies, given that the absence of this standard would disturb the “Cis-system”⁴ far more than the number of trans* bodies murdered daily. According to Butler (2011), bodies are not given a priori; they are effects:

[...] the body is not just matter, but a continuous and incessant materialization of possibilities. We are not simply a body, but, in a truly essential sense, we make our body, and we make it differently from our contemporaries, predecessors, and successors (Butler, 2011, p. 72).

Following the author’s argument, the trans* body is a body shaped over time, and this body is traversed by choices that also challenge cis bodies, as not all cis individuals fit within socially demanded standards, which is why people try to achieve a supposed

⁴ In the words of Vergueiro (2015, p. 15): “Cis-world,” which I use as a reference to Grosfoguel (2012, p. 339), who characterizes a “[w]esternized/Christian-centric modern/colonial capitalist/patriarchal cis-world” that produces “epistemic hierarchies.”

cisgender beauty, often impossible to reach. Thus, when certain subjects deviate from these standards, their sexuality is delegitimized.

In the pursuit of transformation, Linn da Quebrada underwent facial feminization surgery, a procedure aimed at softening the facial features, and received numerous comments on her social media criticizing the procedure. This demonstrates that the trans* body, with or without aesthetic procedures, is judged, whether for retaining characteristics associated with masculinity or for attempting to transform their body into a supposedly feminine form, often unattainable.

According to Nascimento (2021, p. 80),

[...] cisgender identity imposes the consequent production of a social hierarchy that will consider abject any body that deviates from such normativity. For this reason, the critique of the cisgender as a singular model is so important, as it removes the naturalized condition from the materiality of bodies, proposing instead that these processes of body materialization bear the marks of discursive practices (Nascimento, 2021, p.80).

Through this process, anything that deviates from what is normal and comfortable according to cis standards—that is, from what is stabilized discursively and materially—is estranged and criticized. In DS5, the singer performs the estrangement of an effeminate *bixa*: DS5: “Bixa travesty de um peito só, o cabelo arrastando no chão e na mão sangrando um coração.” (*Bixa travesty*).

The song’s title establishes a power relation, since the term “*bixa*” is often associated with homosexual male bodies and not with a female body. Enunciating the *bixa* as having “one breast” or describing her hair, contrasted with the hand that bleeds, illustrates her wounded heart. The body is mutilated, and so is the heart. According to Nascimento:

The concept of performativity as reiterated acts proposes that trans or cis men and women, *travestis*, non-binary people, and other gender possibilities undergo a process of body production in constant negotiation with the regulatory norms of the sex-gender-desire system and other norms (Nascimento, 2021, p. 82).

Finally, DS9, a segment of a song performed by Gloria Groove, refers to the reality of *travestis* who must defend their own bodies: DS9: “Que trava batalha, puxando navalha.” (*Necomancia*).

According to the song's history, the razor functions as a defensive mechanism against those who assault *travestis*, whether those who engage in prostitution to survive or many others who do not participate in that life. Moreover, the razor or blade is a historical instrument that recalls the existence of *travestis* since the military dictatorship, and today it carries the thread of life for many who work on the streets. Its use has become a symbol of resistance for survival and is already part of daily life, as observed in the following excerpt:

The razor is an ancestral *travesti* technology for confronting colonial violence. We hear from older *travestis*, who lived in the 1980s, that it was common to hide a blade under the tongue, to have a razor—a cutting instrument—for self-defense. Due to the recurring fear of AIDS, *travestis* in dangerous situations would cut themselves, threatening to infect their aggressors, usually police officers who, in violent operations, would arrest *travestis* invoking vagrancy laws (Rodrigues; Nascimento; Araújo; Menezes, 2021, p. 41).

According to Rodrigues *et al.* (2021), it is evident that, since the late 20th century, specifically in the 1980s, the use of violence has been a tool for the survival of many *travestis*. This is enunciated from the perspective of those who wield the razor. Such a stance of *travestis* is represented in discourses about their bodies as violent, marking them as combative and aggressive, while disregarding the fact that they must fight for their survival.

4 Final considerations

Through this study, it was possible to understand how polysemy is present in Linn da Quebrada's work. Based on the materials analyzed, it was observed how the issue of representativity makes history in *Pajubá*, since the album circulates discourses on struggle, pleasure, and debates about trans* bodies. The album bears the marks of a *travesti* subjectivity, with its scars, its ways of performing, in constant construction. Its discourses revisit Linn's own experiences and those of other *travestis*, her "sisters," recalling their feelings about how they are treated in the streets and in beds, seeking to signify themselves/represent them in a different direction: one of affect and pleasure.

Discourse Analysis helps us understand how these discourses are produced and

circulate in society, and, conversely, how music also functions to resonate other possible meanings for the bodies represented in it. Trajano (2017, p. 156) points out that “sound compositions and their circulation update meanings and inscribe themselves in memories.” Thus, it is possible to affirm that the meanings for *travestis*, represented in the lyrics, are historical, and the rupture with stabilized meanings matters because there is a memory of the discourse about them. A memory that signifies and is displaced in the way Linn da Quebrada enunciates based on the themes proposed.

From the analyses conducted, it was possible to perceive the dominance of the phallus as a mark of a patriarchal society, ostentatiously displayed mainly by cis men’s bodies. Such a social organization makes those occupying these positions feel entitled to act solely for themselves, always thinking with “*o pau apontado para a própria cabeça*.”

Another fundamental aspect is the naturalized transphobia in society, constantly referenced in verses that oppose bodies that are completely sexualized, fetishized, and signified as sex machines without pleasure by the “males” who consume them in the shadows of the streets. Linn demands another place for trans* and *travesti* bodies, denying the secrecy imposed on their relationships, affirming a space of acceptance, of wanting to be loved, to feel pleasure, and to be exhibited openly with all their rights.

Moreover, it was possible to understand that this oppressive and cisgender system is molded in the imagination of a society divided by the binary, which sets standards for all bodies, including trans* bodies, which are silenced as subjects.

In this new historical moment, increasingly, *travestis* come into the light, live openly, fighting against an imaginary of submission and subordination, contradicting the stigma imposed by the oppressive Cis-system. With *Pajubá*, Linn da Quebrada shows that respect, equality, and pleasure are not things *travestis* should ask for—they are their rightful demands as subjects of their own discourse.

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