

COUNTER-ARGUMENT AND SPEECH: A TRANSDISCIPLINARY APPROACH

CONTRA-ARGUMENTAÇÃO E DISCURSO: UMA ABORDAGEM TRANSDISCIPLINAR

CONTRAARGUMENTACIÓN Y DISCURSO: UN ABORDAJE TRANSDISCIPLINARIO

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ABSTRACT: This article aims to present a transdisciplinary counter-arguments study model in opposition to the formalist approaches that characterize the scientific studies that object in the linguistic theories context. The proposal is based on the assumption that the transdisciplinary approach is necessary whenever it is sought to overcome the disciplinary fragmentation of knowledge, in view of practical objectives for which such knowledge is necessary, but insufficient. As a result, it articulates elements of classical rhetoric, new rhetoric, Bakhtin's theories about speech genres and text and textual linguistics to elaborate a device for analyzing counter-argumentation as a complex process inherent in various sociodiscursive practices. On the basis of that device, an opinion article was examined. It is concluded that, given the counter-argument complexity, the transdisciplinary approach allows a holistic understanding of its sociodiscursive functioning.

KEYWORDS: Counter-arguments. Discourse genres. Argumentative sequence. Transdisciplinary

RESUMO: Este artigo tem como objetivo apresentar um modelo transdisciplinar de estudo da contra-argumentação em oposição às abordagens formalistas que caracterizam os estudos científicos desse objeto no contexto das teorias linguísticas. A proposta parte do pressuposto de que a abordagem transdisciplinar se faz necessária sempre que se busca superar a fragmentação disciplinar dos conhecimentos, tendo em vista objetivos práticos para os quais tais conhecimentos são necessários, mas insuficientes. Em função disso, articula elementos da retórica clássica, da nova retórica das teorias de Bakhtin acerca dos gêneros do discurso e do texto e da linguística textual para elaborar um dispositivo de análise da contra-argumentação como um processo complexo inerente a diversas práticas sociodiscursivas. Com base nesse dispositivo, analisou-se um artigo de opinião. Conclui-se que, dada a complexidade da contra-argumentação, a abordagem transdisciplinar permite uma compreensão holística de seu funcionamento sociodiscursivo.

PALAVRAS-CHAVE: Contra-argumentação. Gêneros do discurso. Sequência argumentativa. Transdisciplinaridade

RESUMEN: Este artículo tiene como objetivo presentar un modelo transdisciplinario de estudio de la contraargumentación en oposición a los abordajes formalistas que caracterizan los estudios científicos de ese objeto en el contexto de las teorías lingüísticas. La propuesta parte del presupuesto de que el abordaje transdisciplinario se hace necesario siempre que se busca superar la fragmentación disciplinar de los conocimientos teniendo objetivos prácticos para los cuales tales conocimientos son necesarios, pero insuficientes. En función de eso, articula elementos de la retórica clásica, de la nueva retórica, de las teorías de Bakhtin sobre los géneros del discurso y del texto y de la lingüística textual para desarrollar un dispositivo de análisis de la contraargumentación

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como proceso complejo inherente a diversas prácticas sociodiscursivas. Con base en ese dispositivo, se analiza uno artículo de opinión. Se concluye que, dada la complejidad de la contraargumentación, el abordaje transdisciplinario permite una comprensión holística de su funcionamiento sociodiscursivo.

PALABRAS-CLAVE: Contraargumentación. Géneros del discurso. Secuencia argumentativa. Transdisciplinaridad.

1 INTRODUCTION

Historically, rhetorical argumentation has been the subject of controversies around a problem that is also at the core of modern scientific rationality: the matter of truth. The problem began in Ancient Greece and gained the first pages in history through Plato's dialogues in which Socrates' philosophy, committed to the pursuit of truth, confronted the sophists rhetoric, aimed at pragmatic objectives of a sociopolitical nature. The search for truth, in philosophy, required the need to distinguish clearly the true from the false, opposing them as irreconcilable from the ontological and axiological point of view. Sophistic rhetoric, on the other hand, it was not committed to truth or falsity according to philosophical criteria, but it understood them as sociodiscursive constructions arising from the argumentative strategies and techniques use.

With Descartes, modern science begins a process of opposition to rhetoric around the problem of truth, and finally, in the nineteenth century, with the positivist paradigm triumph, rhetoric was progressively and definitively excluded from the educational system. The principle of a science-oriented educational formation, ergo, by the truth, was incompatible with the rhetorical strategies of persuasion, largely uncommitted to the truth in absolute terms.

In the linguistic science context, the argumentation began to be studied in its formal aspects within discrete utterances – argumentation theory in the language - or of textual sequences. That is to say, science has accepted the argument developed in the logic field, more easily adaptable to the scientificity norms, and it has given less importance to the rhetorical argumentation, eccentric, varied and, therefore, less amenable to the modern science rationality.

A transdisciplinary approach must consider what is between, below and beyond the subjects (JAPIASSU, 2006), in view of practical objectives that require diverse knowledge articulation. The argumentation study oriented to the purposes of teaching-learning processes demands the development of a theoretical-methodological model of analysis, that allows to articulate the knowledge related to the argumentative processes to the objectives of Portuguese language teaching, in reference of reading and writing skills development of argumentative texts. Thereunto, it is necessary to observe the following principles:

- A) Place the argumentative genres in the context of effective social practices. This implies considering the sociodiscursive constraints that determine the discursive genres nature, characteristics, and style;
- B) Determine how the communicative situation affects the individuals and how it is affected by them, as well as determine how it appears in the discursive genres.
- C) Identify and evaluate the rhetorical procedures used in the text;
- D) Evaluate how the conversion of a discursive genre into a school object can contribute to the reading and writing skills development defined in the educational policies.

Since rhetorical argumentation is not necessarily based on scientific truths, its constitution and its study involve declarative knowledge of multiple orders, including common sense, emotions, as well as, procedural and conditional knowledge linked to the needed skills to adapt these knowledge to the communicative intentions specificities in different situations.

This work delimits its scope to the approach of the first three principles listed above, with the aim of presenting a counter-argument

transdisciplinary model, as opposed to the formalistic and monodisciplinary approaches, that characterize the scientific studies of this object in the context of linguistic theories. As a result, it articulates elements of classical rhetoric, new rhetoric, Bakhtin's theories about discourse and text genres, as well as, pragmatic theories and textual linguistics, in order to elaborate a device for analyzing counter-argument as a complex process inherent to various sociodiscursive practices. Nevertheless, the model remains open to several other disciplines contribution, which can be used whenever the communicative situation requires it. The opinion article analysis, in the last part of the text, reaffirms the counter-argument complexity as a socially contextualized discursive production.

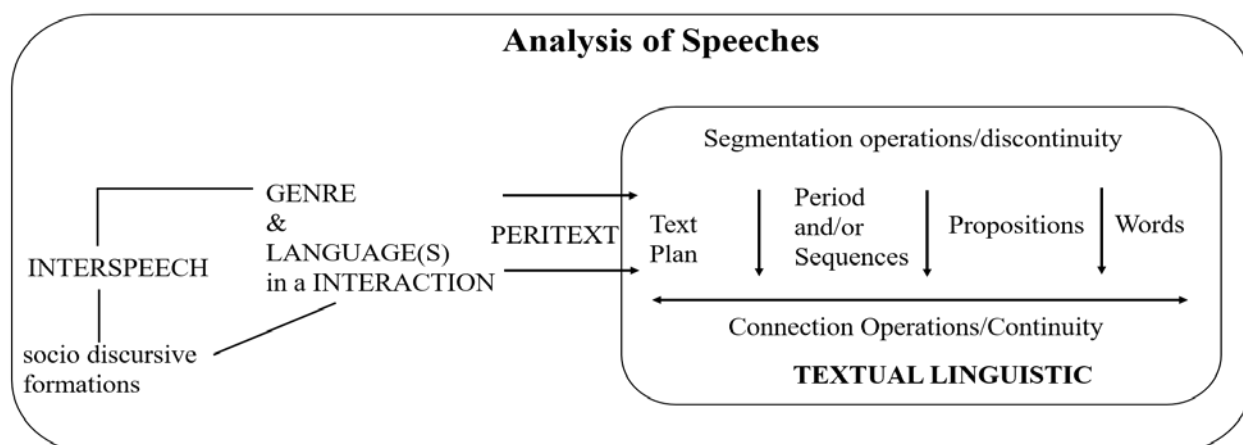
2 THE COUNTER-ARGUMENT AS A SCIENTIFIC STUDY OBJECT

The counter-argument study is a field in which the epistemological problem of the language complexity imposes itself as a challenge to the researcher. The discursive-argumentative social practices are carried out starting from the multiplicity of semiolinguistic operation resources, which are difficult to systematize absolutely or reducible mode, to general laws. It is, therefore, a heterogeneous set of practices that can, at most, be inventoried.

Modern science, as we know, deals with the complexity of the real in a Cartesian way: it cuts the whole into its constituent parts in order to study these units in depth, under the justification that such method would result in a broad understanding of the total object. The method also foresees a final synthesis through which the whole would arise redetermined. How to explain, then, that Cartesianism has become synonymous of fragmented knowledge and, consequently, one of the main influences in the specialization of scientific knowledge process? Among the causes that seem most plausible, it is precisely the difficulty of determining the whole. In general, the whole is only a virtual projection, to which the study of certain discrete objects becomes the subject departure and arrival point.

The proposal to consider textual linguistics as a component of Adam's discourse analysis (2008) proposes to break with the watertight autonomy of other approaches to text and discourse studies while recognizing the dependence and complementarity relation that these disciplines maintain - or must maintain - among themselves. Its modular and multidisciplinary project presents itself as an alternative to the monodisciplinary, fragmentary approaches in the field of text / discourse sciences and as an attempt to answer the study problem of the units without the proper understanding of the whole.

Figure 1 presents a schema that places the subdomain of textual linguistics in the broader field of discourse analysis. From right to left are the elements that govern the propositions threads in the system that constitutes the unit "text", textual linguistics object. From left to right are the elements through which are accomplished the downward regulation that the social situations of interaction, in the languages and in the given genres, impose on the statements. These are the discourse analysis objects.



Picture 1: Speeches Analysis General Outline

Source: Adam (2008, p. 41)

In the downward regulation context, Adam conceptualizes discourse analysis through the interdiscourse notions, a discursive formations product, discursive genres, language, and context. Discursive formations, a concept originally formulated by Foucault and reformulated by Pêcheux in the French discourse analysis context, allow us to relate discourse and genres as notions that define the traits of public and normative stabilization of social practices of language. Discursive formations are thus a constraints system that determine what can and should be said in a given social context, including the nature, form and values of discursive genres. Hence also derives the understanding that language is not enough to produce utterances. The statement conception formulated by Foucault (2004, p. 110) is adopted here:

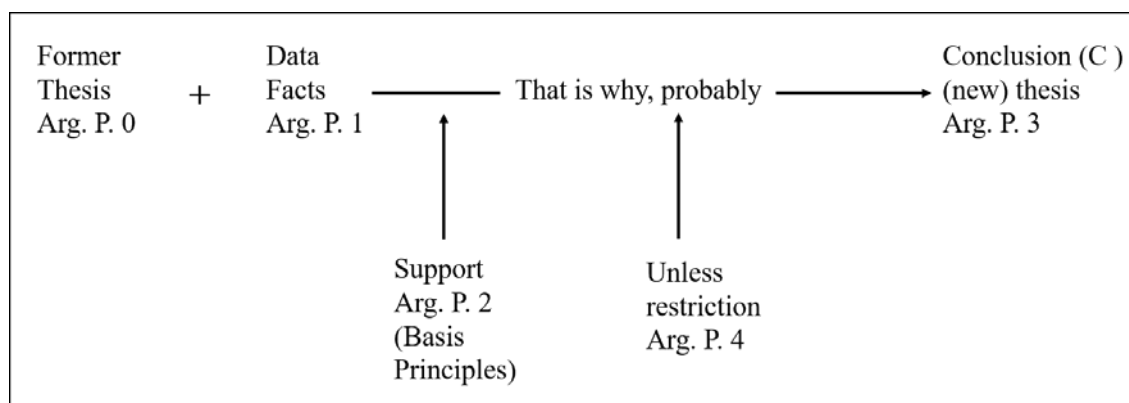
It is not enough to say a sentence, not even to say it in a determined relation with a field of objects or in a determined relation with an individual, so that there is a statement. For it to be a statement, it must be related to an entire adjacent field. Or rather, since it is not a supplementary relation that comes to impress upon the others, a sentence can not be said, it can not be made, that it arrives at a statement existence without a collateral space use; A statement always has populated borders with other utterances.

Adam also proposes the notion of "co(n)text" to deal with cases where the isolated utterances interpretation is based either on the statements (re)construction on the left of the scheme, Figure 1, and / or on the right (co-text) as in the contextualization operation, which would consist of a recovery process of the enunciative scene that makes possible the considered statement.

Regarding to the upward regulations, Adam postulates that textual linguistics role in the discourse analysis consists in formulating theories and descriptions of the elementary utterances threads that constitute the text. According to Figure 1, the textual units are subjugated to two types of textualizing operation. Segmentation refers to sublevels whose units can be studied separately, as objects of other subjects, which affirms the multidisciplinary character of textual linguistics. The attachment operations give an account for the different segments articulation to construct semantic units, by which, a textual segment is recognized. In this model, the counter-argument is a content of textual sequences, more precisely of the argumentative sequences.

Adam defines the sequences as complex textual units formed by a limited number of propositions-statements: the macropropositions. Macroproposition is a kind of period whose principal feature is to be a unit, linked to other macropropositions, all occupying well-defined positions within the ordered whole of the sequence. "Each macroproposition fits its sense in relation to the others in the hierarchical unity of the sequence complex " (ADAM, 2008, p. 204). Sequences are distinguished from periods because their composition depends on propositions preformatted combinations. These different possibilities of combination are at the narrative, argumentative, explanatory, dialogical and descriptive sequences base. Adam assigns sequences to pragmatic properties, classifying them as sociodiscursive macroactions that the Speech Act Theory (AUSTIN, 1990; SEARLE, 1981) does not allow to describe.

The argumentative sequence, as Adam conceives it, represents the articulation product between the argumentation theory in the language, by Ducrot (1987), Anscombe and Ducrot (1997), and the logic-based model of Toulmin (2006), based on logic, besides the dialogical principle, which locates the argumentation always in relation to an effective or virtual counter-discourse. The passage from an argumentative period (proposition series connected by connectors) to the argumentative sequence, occurs when its linguistic structure evidences the objective of demonstrating-justifying and / or disproving a thesis or certain arguments of an adverse thesis. Thus, the complete prototypical argumentative sequence presents the following form, and it already contemplates the counter-argument treatment:



Picture 2: Prototypical Argumentative Sequence

Source: Adam (2008, p. 233)

As Adam points out, the scheme does not present a mandatory linear order. Each period (P.) is an argument in the sequence (arg.) towards the conclusion (C). The (new) thesis (P. arg. 3) can be initially formulated and resumed, or not, by a conclusion that duplicates it at the sequence end. The previous thesis (P. arg. 0) and the supports (elements in the lower part of the diagram) may be understood. Thus, the scheme has two modes of argument:

- a) The *justification* (P. arg. 1 + P. arg. 2 + P. arg. 3): in this type, the interlocutor is little taken into account and the argumentative strategy is dominated by the presented knowledge;
- b) *Dialogical* or *counter-argumentative* (P. arg. 0 and P. arg. 4): in this type, the argumentation aims the knowledge transformation.

The following example, presented by Adam, illustrates how the model works:

[e1] *Dominique Perret, radical skier*: "[e2] [neg. C] *We are not suicidal kamikazes*:
[e3] [F1] *CLEAR, we take risks*, [e4] [F2] *BUT are calculated*."

Moving out from the logical sequence form to its linguistic expression co(n) textual, the periods are expressed as statements (e). The assertion in quotation marks points out the change of announcer from [e1] to the other statements. The *CLEAR* connector points out that the speaker accepts, in the form of a concession, that [F1] (the fact that "we take risks") can be considered as suicidal behavior (assertion of an implicit conclusion [C]: they could [therefore] think that "we are kamikazes"). The support [Base: B1] is not explicit. Its interpretation can be made around in the following reasoning: taking risks is to risk his life; Voluntarily risking his life is a suicidal behavior similar to the World War II Japanese fighters [B1]. On the other hand, chaining refers to restriction, through an argumentative BUT. Thus, if taking risks [F1] is suicidal behavior [C], take calculated risks, such as professional, corresponds to an "unless if / or unless that". The fact [F2] of calculating risks [e4] leads to a non-C conclusion (it is not suicidal behavior, even if all hazards can not be eliminated[e2]).

The descriptive model proposed by Adam starts from a pluridisciplinary theoretical conception of the discourses textual analysis. However, the study of the argumentative sequence highlights the scientific approach limits to the complex phenomena treatment, even in the disciplinary interaction context. The argumentative sequence analysis, situated to the right of the scheme presented in Figure 1, is completely independent of the elements to the left of the same schema, where the discursive aspects of language are arranged. The definition of argumentative sequence as a structural unit eschews the argumentative process complexity in the discourse genres, leaving the impression that the procedures of local analysis can easily be transposed into the global analysis of argumentative genres. Thus, the model disregards the sociointeractional and discursive factors that affect the individuals, the different strategies and appropriated argumentative techniques and the stylistic resources for the discursive projects materialization.

3 THE COUNTER-ARGUMENT AS A COMPLEX DISCURSIVE PROCESS

Monodisciplinary approaches, given the limits of observing the scientific rationality rules, provide only fragmentary representations of the argumentation organic whole. Other perspectives that directly or indirectly involve argumentation, such as Perelman and Olbrechts-Tyteca's new rhetoric, and Bakhtin's theories about text and discourse genres, greatly extend the field study possibilities, but still leave out of their scope certain rhetorical argumentation fundamental aspects. On the other hand, the classical rhetoric holism can not, in a transpositive way, fit adequately into the contemporary social context to respond satisfactorily to the questions that involve argumentation. Thus, the model we propose takes into account these different contributions, while recognizing their limitations, which leads us to characterize the transdisciplinary approach to argumentation as a practice that does not demarcate rigid boundaries between theory and practice, scientific knowledge and other knowledge forms (common sense, philosophical, artistic, religious, etc.), reason and emotion.

3.1 ANALYSIS DEVICE

In the language studies history, one can affirm that rhetoric was the only discipline that managed to promote, in the text production teaching, the articulation between discourse, subjectivity, argumentation and texts production within determined social practices, considering persuasion as a way of thinking invested in a way of acting, the art of combining, inseparable from the art of using.

As it is well known, rhetoric was born in Greece, among men who improved one of their most refined oratory pleasures, the gift of eloquence. The appearance of the *polis*, by the 8th and 7th centuries b. C., with its specific government system, was one of the decisive events in the history of Greek Thought. The existence of one or more assemblies and councils with magistrates chosen from among eligible personalities, made governmental decisions collective, once they were voted after discussion in those councils and assemblies, with mandatory participation for the entire community, which had sovereign right there (excluding slaves, women and metics - resident foreigners). All the general interest questions that were the sovereign's responsibility began to be submitted to the oratory art and they must have to be clarified at the end of a debate; therefore, it was necessary for them to be formulated in discourse, to enter into the mold of antithetical demonstrations, of opposing arguments. Between politics and logos, then, there was a close link, a reciprocal bond. In essence, the political art was the language manipulation.

Aristotle's rhetoric, thanks to his concern to conceptualize and distribute each step and all the mechanisms that interact in the art of eloquence organization, became, to posterity, the mandatory manual for excellence of the best way of composing a discourse. By "deepening the premises and the syllogism course", it teaches a very peculiar knowledge of the object, since in each case, theoretically, it is necessary to see what may be capable of generating persuasion. Hence their rules serve not only to a specific and proper genre, but act as any method substratum that seeks to convince. The proofs, given by the speech itself, are of three kinds: either they reside in the moral character of the speaker - the *ethos* (indispensable, especially when there is no possibility of obtaining certainty in the treated matters); Or in the dispositions that are created in the audience - the *pathos* (when you can get them to feel a passion); Or in what the speech itself seems to show, in the construction of reasoning - the *logos* (in this case, the truth or a simulacrum of it).

These norms need to be adapted to the three genres of rhetoric - a subdivision that will underlie all subsequent eloquence treatises: the deliberative genre, when it is advised or discouraged to decide on matters of private or public interest; The judiciary, which always involves an accusation and a defense; And the epistemic genre, which turns to praise and censure. In these distributive conceptions of the oratory functions, there is one of the Aristotle's fundamental contributions to the permanence of rhetorical concepts: he ends up, indirectly, proposing the listener, the audience, the reader, the spectator, the enunciative, the narrator, the co-enunciator etc., as the truthful judge of the speech efficiency, causing all theory to converge to argumentation. Hence, Book II of Rhetoric Art revolves around a kind of passions theory, which among other concepts, establishes the distinction between *ethos* and *pathos*: in the first case, persuasion stems from qualities centered on the speaker personality; In the second, in the audience. The Book III of Rhetoric Art deals with the elocution and composes, with the passions study, the highlight of the work. It is developed according to the "just measure" precept, dear to the Greeks:

The style will have the desired convenience, if it expresses the passions and the characters and if it is closely related to the subject. This relationship exists either when important matters are not taken for granted, nor emphatically vulgar subjects, when one does not decorate an ordinary word. (ARISTOTLE, 1959, 203)

So detailed are these proposition developments, which impose the speech division into parts, each containing its own style: the exordium, the exposition, the proof, and the epilogue. It's worth to cast in this opportunity, the speech figures which, taken up by the Romans, will give a more pragmatic tone to Latin rhetoric.

The emergence of a new discursive paradigm, instituted by modern science, which aspired to achieve the nature of things, will exclude from the statement the enunciator and the collocutor, and it will refer to the verdictory discourse mechanisms in the impersonality of an individual who says "it is known", "it is evident", "it is granted". The erasing, in the enunciation of the enunciator, and his knowledge, by means of impersonal constructions such as those cited, and also by reference processes such as "it was seen" or "it will be seen," is intended to produce the impersonal individual, who does not mimic any social role, it rather unmask a position which, for this very reason, indeterminates the discourse enunciator.

As it loses its centrality, the rhetoric is reduced to one of its parts: the elocution. In the context of romanticism, this is re-proposed as an expressive resources inventory, which are no longer associated with the specified matter by the convenience of each discursive genre, but they are used to obtain a deviant language use, adequate to the originality requirement that guides literary production after the 18th century. With the preponderance of elocution, the adjective "rhetorical" begins to designate, pejoratively, the discourse whose lack of substance would be masked by the emphasis on expression.

However, from the 1960s a new rhetoric appears in Europe, namely Perelman and Olbrechts-Tyteca, whose most important book is the *The New Rhetoric: A Treatise on Argumentation*. In this work, its authors started from a problem, neither linguistic nor literary, but philosophical: how to base the judgments of value? What allows us to say that this is fair or that it is not beautiful? In sum, the treatise describes the rational argumentation strategies, but it fails to recognize the affective aspects of rhetorical argumentation, essential to persuasion. In spite of this, the Perelman and Olbrechts-Tyteca postulates (2005), allied to elements of the old rhetoric and the contemporary linguistic theories, are important contributions for the analysis device for texts construction and production, that will compose the general scheme of the argumentativity intended in this work.

Perelman and Olbrechts-Tyteca state that there is no possible argumentation without some prior agreement between the speaker and his audience. This agreement is obtained through common, implicit or explicit assumptions, which take the form of values, facts, truths and assumptions. The Treaty distinguishes four argument categories:

- 1) *The almost logical*. Each of the quasi-logical arguments is related to a logical principle such as identity or transitivity and, like them, they are *a priori*, in a way that they do not appeal to experience.
- 2) *Those that are based on the structure of the real*. They do not rely on logic, but on experience, on recognized links between things. Here, to argue is not to imply but to explain.
- 3) *Those who found the structure of the real*. They are empirical, but they do not rely on the structure of the real: they create it or at least they complete it, arranging things to make sense that was previously unseen and unsuspected.
- 4) *Those who dissociate a notion*. The arguments of the fourth type are to dissociate notions into hierarchical pairs, such as appearance/reality, middle/end, letter/spirit, etc. They distinguish themselves from all other arguments which associate the notions.

Bakhtin's studies represent another important contribution to the argumentation study. Although he does not deal with argumentation explicitly, the Bakhtinian theory of discourse genres is a fundamental reference when it comes to thinking of the notion of genres beyond the Aristotelian classification of rhetorical and literary genres. Bakhtin (2003) devoted two chapters to the treatment of the theme, *Speech genres* and *The problem of the text in linguistics, philology, and the human sciences: An experiment in philosophical analysis* in which he presented the foundations of his theory and listed a set of statements peculiarities that will be very useful for this work, as it will contribute to the elaboration of what could be called the organic macrostructure of discourse genres. He defined three aspects of the statement as a unit of discursive communication:

- i) **The interchange of the individuals of the discourse.** The statement is a link in the discursive communication chain and it is willing for the response of the other, for its responsive understanding, which can take different forms;

- ii) **The conclusiveness of the statement.** It is a kind of internal aspect of the individuals' alternation in discourse, which can only occur precisely because the speaker said everything he wanted to say at a given moment under given conditions. This wholeness is determined by three elements closely connected in the statement organic whole:
 - a) *Exhaustibility of the object and the sense.* The object is objectively inescapable, but when it becomes the statement *subject*, it gains a relative conclusibility under certain conditions, according to the objectives set by the author.

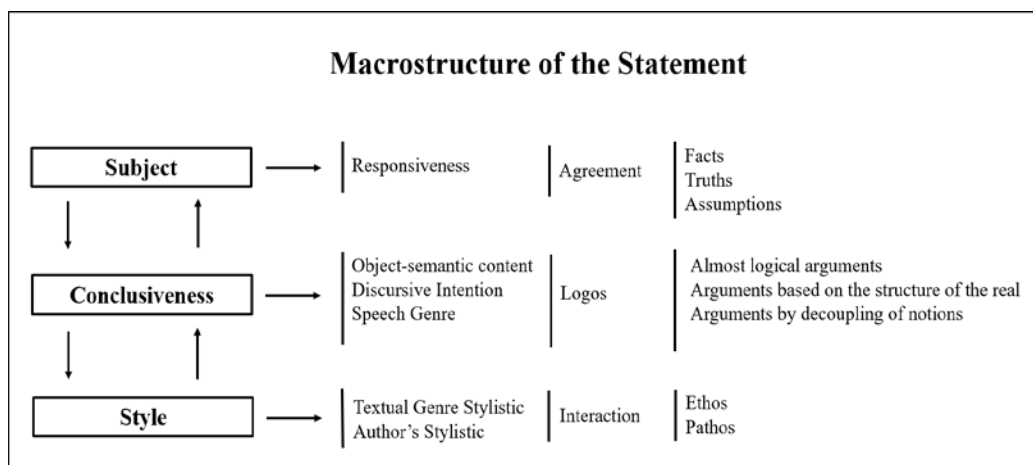
 - b) *Draft speech of the author.* In each statement we cover, interpret, feel the *author's discursive intention*, which determines the whole of the statement, its volume and its boundaries.

 - c) *Stable gender forms of the utterance.* The author's discursive intention is taken place in the choice of a certain discourse genre. This choice is determined by the given field specificity of discursive communication, by thematic considerations, by the situation in which communication takes place, by the personal and social composition of its participants, etc.

- iii) **The author's style.** The Phrase as a language unit has no author and only if it is working as a full statement becomes the individual speaker opinion in a concrete situation. Thus, the choice of the linguistic means and the genres of discourse is determined, first of all, by the author's ideas centered on the object and the sense. This determines the stylistic-compositional peculiarities of the statement, which must also take into account the statement relationship with the author himself and with other participants in the communication.

Bakhtin presents a general statements description and their constituent elements that, although it also extends to the argumentative genres, it does not contemplate all the rhetorical argumentation aspects. Even though it is not a monodisciplinary perspective, its scope does not make direct reference to argumentative techniques. The proposal, however, has the merit of putting the discourse genres as a nuclear concept of the reflections on language, considerably broadening the study possibilities, if compared to the classical rhetoric genres. The new rhetoric does not even present a classification or theorizing about the genres.

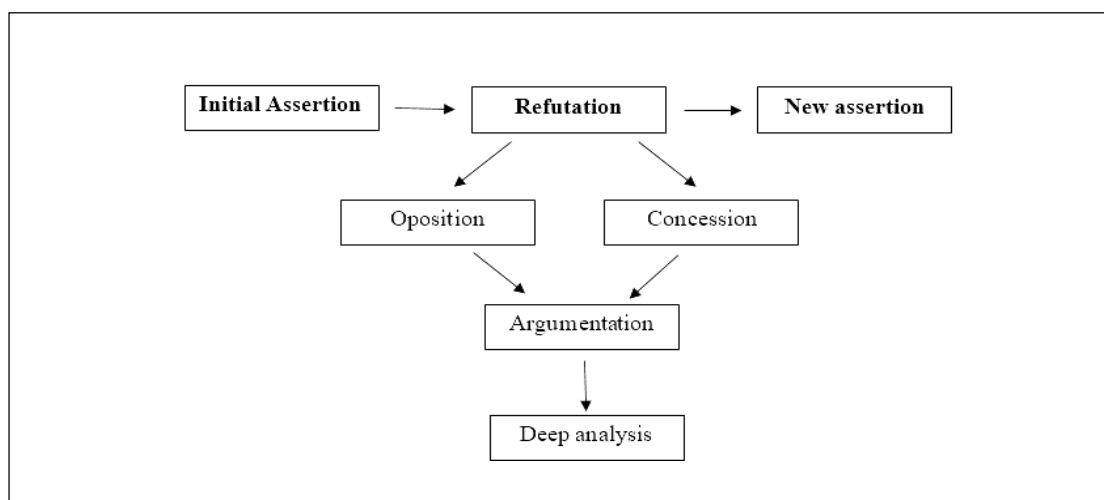
A transdisciplinary approach to contemporary rhetorical argumentation cannot disregard these different perspectives of study, so it must have a theoretical-methodological model that contemplates them, to a greater or lesser degree, but it must be open to the point of allowing the insertion of other knowledge. Figure 3 shows an overview of this analysis device.



Picture 3: Argumentative text analysis/ production Device

Source: Elaborated by the author.

Counter-argumentation is a responsive, dialogic process by which ideas put in a given context are totally or partially rejected. In this sense, its construction puts into operation all the elements present in Figure 3. Whoever counter-arguments always stems from ideas of others that he intends to invalidate, and this is a condition to establish his opinion on a certain subject. It is a complex process involving some formal and functional steps, as shown in Figure 4.



Picture 4: Counter-Argument Structure

Source: Elaborated by the author.

The schema presents an order or sequence of steps and procedures that constitute the counter-argumentation, applicable at the local level, that is, the periods or paragraphs, as well as at the global level, covering all the discursive project materialized in a specific textual genre. The initial assertion, which may be a thesis or argument, should be the starting point of any counter-argumentative project. Refutation is the process by which one intends to deny partially or totally the initial assertion. When the total negation occurs, it means that the author completely rejects the others' assertion, configuring the opposing counter-argument; When the author admits the possibility of assenting with part of the foregoing in the initial assertion, proceeds to the concessive counter-argument, preserving the content which it agrees with, while rejecting the central foundation of others' affirmation. The oppositional or concessive author's attitude is explicit in the text through linguistic resources that go beyond the discrete argumentative markers studied by the argumentation theories in the language (ASCOMBRE and DUCROT, 1997; KOCH, 2004; GUIMARÃES, 2007), being possible that phrases or periods can function as refutation markers.

After making explicit his position on the initial assertion, the author must present an analysis in which he justifies and deepens his evaluation and, for this, we must resort to arguments centered on *ethos*, *pathos* or *logos*, including the possibility of using fallacies, which are logically invalid arguments. The deep analysis prepares the way for the final assertion presentation, which may represent the author's thesis or argument. The style employed by the author to construct the counter-argument will be defined in relation to the greater or less freedom allowed by the stylistic characteristics of the discursive genre and the communicative situation.

4 THE COUNTER-ARGUMENT IN AN OPINION ARTICLE

In this section, we will use the transdisciplinary theoretical-methodological device presented, to analyze the opinion article genre. Initially, we will situate the genre in the context of effective social practices, that is, within the relations framework between journalism and society, which implies considering the sociodiscursive constraints that determine the opinion article's nature, characteristics and style, and further on determines how these factors influence the individuals and are affected by them. Then, the rhetorical procedures used in an opinion article will be analyzed and evaluated.

4.1 *ETHOS* AND THE SPEECH ORDER IN JOURNALISM

Journalism, a field of human activity, brings in contact information/opinion professionals and society around general interest issues, it is the object of many representations in the social imaginary. The prior journalistic *ethos*, that is, the set of images through which the journalism nature and functions can be understood, can be internal, relative to the representations that the professionals have of the own activity, or external, when the reference is made to the different understanding forms of the journalistic activity by society in general. These representations may converge or diverge in several aspects, especially in relation to the journalistic activity ends and means. For example, the press' freedom principle as a democratic element may give rise to criticism of the journalists' performance when the news or journalistic matters refers negatively to individuals, entities or political groups that feel impaired by the information provided. In such cases, although journalists may resort to procedures that aim at granting objectivity to the transmitted information, their prior external *ethos* may hinder the reader's co-operation, which may not be able to accept the contents disclosed. This demonstrates that the journalistic text production is not a simple activity but rather it reflects a set of forces and representations that need to be adequately addressed by professionals and requires a critically appropriate reception by the readers.

In the professional sphere, of the internal *ethos*, journalism is also a commercial activity allied to its social function related to the information treatment and transmission. This is, undoubtedly, a tension factor in the press and society relations, since commercial logic imposes on the journalistic activity a series of coercions, arising from the advertising medium, which are not usually well seen by society. Thus, a challenge for journalism is to perform well its functions linked to communication without giving up the commercial side. Marshal (2003, p. 17) warns that

Journalism undergoes radical mutations and it becomes to be constituted and normalized by the ethic of postmodern capitalist freedom. The capital ethic penetrates and imbues itself in the press with the power of a postmodernity *deus ex machina*. The previously immaculate language of the public interest ends up becoming preferentially a sphere of manipulations and licentiousness. The press, therefore, is speaking the capital language.

In this line, Noblat (2014) emphasizes that the search for advertisers determines that journalism is capable of turning the important thing into an interesting thing. This affects, for example, the selection of themes and news (the negative ones are preferable to the positive ones), it makes sure that what is chosen presents more possibilities to please the public. Noblat also emphasizes the importance of titles and headlines, including reflections on the use of verbs and punctuation marks that can bring the reader closer or further away.

The relations between journalism and advertising are at the basis of the previous external *ethos* that raises doubts about journalistic

impartiality. Underlying this certain ideal skepticism or an unfounded belief that the press should be impartial, therefore, objective. Traquina (2012) assumes that journalistic objectivity, unlikely to what is supposed, does not mean the subjectivity refusal, but the adoption of a series of procedures that professionals use to assure a level of credibility and, thus, to avoid possible criticism of their job.

Langa and Sicilia (2015) corroborate the objectivity thesis as a discursive effect, but they understand that the interpretation limits and possibilities are also related to the constraints imposed by the different discursive genres. From the general classification of informative and opinionated genres within journalism, they postulate that, in the former, interpretation refers to facts and situations, while, in the latter, interpretation adopts a moral bias. In addition, the various genres of information or opinion functionality establishes another distinctive feature. While the interpretation, in the informative genres requires causes, supporting data and facts, the opinion represents a personal judgment expressed according to the freedom of thought on debatable issues. Faced with this, the procedures for constructing objectivity apply, above all, to informative genres. In the genres of opinion, what is expected is exactly the exercise of the argumentative freedom expression on the part of those who write them.

4.2 THE OPINION ARTICLE RHETORIC

In journalism, different genres are classified as belonging to the opinion domain: the editorial, the article, the chronicle, the commentary, the review, the letter to the reader and the reader's letter. Although there are functional, formal, thematic, and stylistic principles to distinguish them, in practice it is not such a simple task. In general, communication vehicles establish specific spaces for the allocation of each genre and this ends up being an additional distinctive criterion. Thus, the editorial, the letter to the reader and the reader's letter appear in well defined spaces that favor their rapid identification. However, the same does not apply to the opinion article genres, chronicle, and comment, although they appear in a section called a column. This space is characterized by the presence of personal and creative genres characterized by the literary resources presentation, the freedom to choose the theme, the author's subjective style importance, whose expressive strength is often based on the intellectual and emotional resources combination.

Facing the difficulty of definitively distinguishing the opinion genres, Langa and Sicilia (2015) use the expression "opinion article" in a broad sense, as a generic designation that encompasses all the opinion journalistic genres, and sometimes they use it in a narrow sense, referring only to those that appear in the columns. This last one will be the conception we adopted in this work.

The columns main characteristic is the freedom that the columnist has to choose themes, as well as to decide how to approach them, the language and the tone to express the ideas. The columnist thus becomes an attraction pole for the readers who share his way of thinking, establishing with them relations of complicity and trust.

When you have an opinion article in front of you, most readers do not realize that some preliminary steps were necessary, that involved designing, planning, and finalizing the text. The following will present the rhetorical elements that are triggered by a writer from the text conception to the presentation of the text as a finished product.

Intellection or understanding

The opinion article can cover the most varied subjects, according to the subtype of journalism (cultural, political, investigative, sports, etc.). From the semantic-object point of view, the theme is the element that grants the discourse unity; From a dialogical point of view, it shows the interactive relations between individuals and their communicative intentions (responsiveness). The intellection or understanding is the phase in which the author defines the article's theme and its communicative intention. This process involves the evaluation of a series of factors that determine the possibilities of treatment of the topic and under what circumstances it is more convenient to approach it; For this, it is required world knowledge, research and reflection from the author's part.

In the argumentative texts, we must pay attention to the detail of not confusing the theme with the matter. The difference between

the matter and the theme lies on the intentionality expression: the matter presents itself only as a reference object of the argumentative discourse, while the theme is characterized by presenting the author's opinion on the matter and, in this way, it defines the argumentative text orientation. In non-argumentative texts, the subject can be identified with the theme, but this does not occur in texts characterized by the convincing or persuading purpose. The theme is expressed through the thesis, a propositional nature statement that expresses the author's opinion, and its formulation takes into account the elements that Perelman and Olbrechts-Tyteca group in the agreement concept (truths, values and presumptions).

Intellection, therefore, is a preliminary phase of textual production that demands a process of comprehensive theme amplification, imposing on the author the need to seek adjacent or secondary ideas that allow the deepening of the argumentation.

Selection

This is also a textual production preliminary phase in which the author must carry out the search and selection of arguments to support the thesis. From classical rhetoric, three types of argumentative strategies are distinguished: those based on logical reasoning (*logos*), those that act on the emotions of the receiver (*pathos*) and those related to the character and credibility of the emitter (*ethos*). Depending on the theme, there may be in the text the predominance of a type of proof, making it emotional, rational or ethical; In others, it can occur a combination of the different strategies.

Thanks to *ethos*, the article of opinion's author establishes complicity with the reader, guides him in the ideas reception, he justifies the communicative text intention and, in this way, he acquires the necessary legitimacy to deal with the themes. For this reason, it is common for media companies to include professionals from other fields, as well as journalists (literary, artists, sociologists, philosophers, sportsmen, historians, politicians, economists, etc.) relying on the previous *ethos* they hold in society, drawing more readers.

The ability of including in the text the author's emotions and feelings aims at generating emotions and awakening the reader's sympathy. Although it is common to oppose *ethos* and *pathos* to *logos*, we can not lose sight of the fact that both the emitter's image construction and the strategies used to provoke emotions in the receiver are rational procedures adopted in the communicative intentions function. In this sense, so many rational arguments as fallacies (arguments that are not logically supported) can be used to construct the emitter's image and to arouse emotions in the receiver. In this perspective, *logos* would be the central argumentative strategy.

Elaboration

This phase involves the planning and elaboration of the text first versions, according to the compositional form of the discursive genre. The tasks of planning and writing can be given at different times or at the same time. Here, the elements listed or defined in the integration and selection phases for textual composition are triggered and organized. The opinion article, like several other genres, presents three basic structural units: introduction, body and conclusion.

The main purpose of the introduction is to capture the reader's attention. Its two main constituent elements are contextualization and problematization. In the first, we present the idea or the text motivating fact, from which the author defines the theme. In the second, based on the author's thesis, the problem is formulated and it will be the object of reflection in the text. Eventually, the thesis can be explained in the introduction, but even when this does not occur, it is already possible to identify the text argumentative orientation through the linguistic marks present in the presenting contextualization and problematization way.

The body is the argumentative debate space. Each paragraph that composes it presents a fragment of the debate and revolves around an adjacent idea to the theme. Despite the argumentative techniques predominance typically identifiable as such, argumentation involves the expository, narrative, conversational, and other language acts use. The argumentative debate aims to trace the reflective path through which the author seeks to lead the reader to the intended persuasive outcome. When the thesis is presented in the introduction, the argument approaches a demonstration. In general, the ideas presentation in the argumentative debate paragraphs

obeys a growing gradation, in which it starts with the weaker argument and ends up with the stronger.

The conclusion is the moment / space in which the argumentative process ends in the direction of the thesis, and in which the author's answer is addressed to the problem presented in the introduction. The conclusion complete structure is composed of summarization, which summarizes the arguments presented in the body; The thesis(re) affirmation, supported and strengthened by the developed argument; The answer to the initial problem, which may be the thesis itself, a proposal for a solution or even a new problematization, signaling that solving the starting problem requires facing other problems.

Expression

This phase deals with the verbal expression review and adjustment of the arguments listed in the selection and ordered in the textual elaboration phase. Here the objectives are: to define the text dominant style and tone, as well as the ornamental resources to be used. A good choice of stylistic resources (linguistic and pragmatic) contributes decisively to the success of the author's discursive project. The style is directly linked to the tone that one wishes to print to the utterance, if sober or moderate, aggressive or weighted, serious or satirical, etc.

As already mentioned, the opinion article is a genre that provides stylistic freedom for the author and, therefore, it is not committed to the objectivity principles that characterize informative genres. However, this does not mean that the author can totally neglect to observe the norms established in the style manuals elaborated by the communication companies in which they act, or that they can always assume positions in default of what establishes the editorial line adopted by the company.

4.3 RHETORIC ANALYSIS OF AN OPINION ARTICLE

In this section, we will analyze an opinion article from the rhetorical model outlined in the previous section. The text of the journalist André Petry was published in the edition of *Veja* magazine on June 30, 2007.

Would you give your son up?

(P1) "Bye, son." That was how Ludovico Bruno said goodbye to his 19-year-old son Rubens, who helped beat the housekeeper Sirlei Dias de Carvalho Pinto in Rio de Janeiro. With his son on board a police car, Ludovico, the father, cried, ran his hand over his head, squirmed disoriented, and ended up giving a statement that caused more or less widespread astonishment. In defense of his son, he said:

– "Did they make a mistake?" They did. But it will not be fair to keep in jail children who are in college, studying, working.

(P2) Is Ludovico Bruno wrong? Ludovico Bruno is morally obliged to defend his son's arrestment? Should Ludovico Bruno place the demand for justice above parental feeling? The answer: Ludovico Bruno is perplexed - and throw the first stone at the father who, in a similar situation, did not fall into perplexity and hesitate between defending his son and justice. Because in Brazil, there are strong reasons to hesitate.

(P3) The first, the very first, is that we are in the country of the most bitter impunity. If - Ludovico must wonder - no one is arrested, if the confessed murderer of the journalist Sandra Gomide is free, if the senators mock the country with shameful explanations about their millions to the gusts, if the gangs of mensalão, vampires, leeches are all free and light and loose, why should my son be arrested? Why only my son?

(P4) This is the distortion that impunity causes. Of course, there is no doubt about the need, the correctness and the importance of the punishment to Rubens Bruno and his accomplices for cowardly beating a helpless woman at a bus stop. This is not under discussion. What is at issue, which should result in reflection, is the perplexity of a father through the impending punishment of his son in a country where impunity is a repulsive rule. And, even accepting punishment, what is the proper punishment? Jail?

(P5) Here it is the second reason for Ludovico's perplexity: prison for what? If - Ludovico must wonder - no one is arrested, if the country's prisons are inhumane, why should my son, only my son, be sent to this branch of hell? It is with such prisons, overflowing with cruelty and downgrading men to animals, that you want parents handing criminal sons to the police in the name of justice? Would you,

reader, betray your son, who has committed a cowardly violence, in order to make himself susceptible to the Brazilian prisons barbarism?

(P6) Brazilian society is specializing in hypocrisy. The beating of the housekeeper has produced the most recent: to be in solidarity with her is imperative, but, in parallel, cursing the father for the defense of his child is a hypocrisy - in a country, repeating, where it is matched mocked impunity and inhuman prisons.

(P7) Although good punishment is always for others, for the children of others, we must recognize that we will only be a country capable of being surprised by Ludovico's declaration on the day that criminals, in ties or slippers, end up in jail for crimes that they commit - and the jail is a place of punishment, yes, but not of savagery.

André Petry, Veja, June 30, 2007.

Intellection

The text writing was motivated by the crime of beating suffered by Sirlei Dias de Carvalho Pinto, a housekeeper. At dawn on June 23, 2007, Sirlei left the house where she worked in Barra da Tijuca and she was waiting for the bus to go to a medical appointment in Duque de Caxias, in the Baixada Fluminense neighborhood, when a car with five boys stopped, and the young men jumped and began to knock her around.

The crime caused a great national commotion and, faced with the rational impossibility of defending the aggressors, the author decided to write about the social reaction to the one of the young boy's father's statements, who pronounced himself expressing a contrary position to the arrestment of his son and the others, claiming that they were people who, despite the crime they committed, were at university and working. The text thesis seeks to refute the social consensus that the father should give his son to the police to pay for his crime and it can be formulated as it follows: in Brazil, the good punishment is the one that applies to the children of others. The element that the author uses to establish the agreement with the reader is presumption, that is, an assumption taken as truth. Thus, a thesis is proposed in which *pathos* will be the predominant argumentation strategy.

Selection

The author's argument revolves around *pathos*, that is, it addresses the readers' emotions in order to make them contradict their moral values regarding to justice. Awakening emotion, in persuasive speech, does not necessarily compromise the argumentation ethics, yet the deliberate and intentional use of fallacies, does. The text is structured around the fallacies presented in Table 1, through which the author constructs his counter-argument.

| Fallacy Type | Description |
|-------------------|--|
| Emotional appeal | Try to manipulate an emotional response instead of a valid or compelling argument. Appeals to emotion include appeals to fear, envy, hatred, pity, pride, and much more. It is important to note that sometimes a logically coherent argument can inspire emotion or have an emotional aspect, but the fallacy occurs when emotion is used instead of a logical argument or in a way that obscures the fact that no convincing rational reason exists to its position. |
| <i>Tu quoque</i> | "You too" or appeal to hypocrisy. Answer a criticism with the criticism itself. It deviates from the burden of answering to criticism in an articulate way by throwing it back to the accuser, showing that it is also subjected to the same criticism. This is a fallacy because at no time does the arguer defend himself from criticism. |
| Loaded Question | Ask a question loaded with an assumption so that it cannot be answered without the adversary falling into contradiction. |
| Anecdotal Fallacy | Use personal experience, story or isolated example as evidence. |

Table 1: Fallacy Type

Source: Elaborated by the author.

Elaboration

Throughout the text, the author establishes two discursive plans: the narrative, through which he puts the reader in contact with the character Ludovico Bruno, Rubens Bruno's father, one of Sirlei Pinto's aggressors; the argumentative itself, through which establishes the author-reader relationship. This strategy objective is to promote the complicity construction between the character and the reader, so that the latter, in sharing the emotions of the former, is more susceptible to a *pathos*-centered argument. By demonstrating empathy with the character, the reader has a greater propensity to engage in persuasive strategies that appeal to their emotions. The text title, "Would you give your son up?" it already anticipates a fallacy that will cross the text, the *tu quoque*, used to discourage the reader from any attempt to base their assessment on rational arguments.

In the introduction (P1-P2), the author presents the fact that motivates the text through the narrative. His cut of the situation shifts the reader's gaze, which begins to analyze what occurred in the father prism who suffers because of his son's arrestment, and no longer through the need of punishment to a criminal. The use of an omniscient narrator and direct speech puts the reader in contact with the character precisely through Ludovico's statement that provoked the social reaction that the author later classifies as a hypocrisy manifestation: "*Did they make a mistake? They did. But it will not be fair to hold prisoners who are in college, studying, working.*" The contextualization ends with the resumption of the speech argumentative plan and the problem presentation: *in Brazil, there are strong reasons to hesitate between defending the child and justice*. Before that, however, Petry resorts to the use of another fallacy, the loaded question, a technique that consists in formulating questions whose answers present great possibilities of leading the adversary to contradictions. The answer the author himself brings to the questions (*Ludovico Bruno is morally obliged to defend the arrestment of his son, and Ludovico Bruno must place the demand for justice above his father's feelings?*), states that their objective was to oblige the reader confronts his own conviction as to what his father's attitude should be: "*Ludovico Bruno is perplexed - and let the first stone throw the father who, in a similar situation, did not fall into perplexity and hesitate between defending his son and justice*". It turns out that the answer given does not answer the questions, but puts the reader in question, reaffirming, in a contextualized way, the quantum *tu quoque* already stated in the title. The thesis is not formally presented, although it is already diluted in the provocation made to the reader: "*and let the first stone throw the father who, in a similar situation, did not fall into perplexity and hesitate between defending the child and justice.*"

In the body (P3-P5), the author amplifies the counter-argument process. The introduction ends with the refutation marker: "*in Brazil, there are strong reasons to hesitate*". In two of the three paragraphs of the body, Petry will present these reasons. In the first one, it states the first: "*we are in the country of the most bitter impunity*". At this point, the author resumes the narrative plan, and the omniscient narrator acts as a spokesperson for the character, formulating a set of questions that present examples of impunity until finalizing with the following question: "*Why only my son?*". This paragraph presents two fallacies: anecdotal and the appeal to emotion. The anecdotal fallacy consisted in using isolated cases to conclude, generalizing, by defending the argument of impunity. Now, if it were "only" Ludovico Bruno's son to be arrested, how to explain the well-known overcrowding of the prisons? At most, the author could use the examples of impunity he cites to report the justice partiality by judging differently cases involving famous or wealthy people, at one side, and anonymous or poor, at the other. Even so, generalization would not fit in it. In this way, the character's question - "*Why only my son?*" - aims at maintaining the reader's empathy for the father's drama, reinforcing the appeal to emotion fallacy.

In the following paragraph, the author brings the reader to the level of argument and presupposes a possible objection to Ludovico Bruno's argument, namely: "*But would impunity in other cases justify the impunity of his son? Do you think he would get away with the crime he committed?*" Petry even admits that the need for the child punishment is not something to be doubted. At this point, the author highlights his counter-argument concessive nature. However, he emphasizes that the discussion should have another focus: "*What is at issue, what should result in reflection, is the father's perplexity through the impending punishment of his son in a country where impunity is a repulsive rule.*" In this way, it reinforces the appeal to emotion. The paragraph ends with the answer to one possible reader's objection: *still, Rubens Bruno should receive some punishment. Petry then asks: "[...] what proper punishment? Jail?*"

In the body's last paragraph, the author returns to the narrative plane. Using the omniscient speculative narrator, he allows the direct elocution between narrator and reader, beginning with the resumption of generalization built through the anecdotal fallacy: "*If -*

Ludovico must wonder - no one is arrested, if the country's prisons are inhumane, why my Son, only my son, should be sent to this branch of hell? "The narrator's speech ends with the resumption of the emotional appeal fallacy: "It is with such prisons, overflowing with cruelty and lowering men to animals, handing over criminal children to the police in the name of justice?" The paragraph ends with a return to the argument plan, where the author once again confronts the reader, using the *tu quoque* fallacy: "You, reader, would give your son up, who committed a cowardly violence, in order to make things worse in the Brazilian prisons barbarism?"

The conclusion covers the last two paragraphs of the text (P6-P7), in which the author returns definitively to the argumentation plan. The first of them fulfills the function of summarizing the fallacious positions assumed by the author: *Brazilian society is specializing in hypocrisy. The beating of the housekeeper has produced the most recent: to be in solidarity with her is imperative, but, in parallel, cursing the father for the defense of his child is a hypocrisy - in a country, repeating, where it is matched mocked impunity and inhuman prisons.* The second begins with the thesis affirmation: "Although good punishment is always for others, for the children of others..." and it ends with a problematization: "we must recognize that we will only be a country capable of being surprised by Ludovico's declaration on the day that criminals, in ties or slippers, end up in jail for crimes that they commit - and the jail is a place of punishment, yes, but not of savagery."

Expression

The column has as one of its main characteristics the author's stylistic freedom. The opinion article, unlike the informative nature's journalistic genres, allows the author to use varied stylistic resources to establish his relation with the reader. In the opinion text, the procedures for constructing objectivity are not determinant of the style to be adopted in the text, and, consequently, the textual structuring processes, among which are the textual sequences or types, are presented as resources available to the author's agency.

From the title, the author establishes a dialogical relation with the reader, evidencing his option to speak directly with him, provoking him to confront his own convictions. The establishment of two plans, the narrative and the argumentative, unfolds the reader's interlocution with the author, sometimes with a real drama character, and the alternation between these plans favors, from the empathy that the father's pain causes in the reader and a *pathos*-centered counter-argument use. This double interlocution also imposes a tone alternation used by the announcers. Thus, the narrative direct speech use evidences the father's despair and perplexity, while the author makes explicit his indignation at the social reaction to the Ludovico Bruno's statement, which he classifies as a hypocrisy demonstration.

The author's choice, that treat the fact from the father's perspective, obliges him to develop a fallacious counter-argument as a ploy to avoid the following aporia: defending the father's attitude, which was refractory to the aggressors' arrestment, would imply denying the Law application and, therefore, it would reinforce the author's own impunity argument. Faced with this impasse, the author resorts to the anecdotal, *tu quoque*, appeal to emotion and loaded question fallacies.

From the linguistic point of view, the language referential function predominates, with little use of adjectives. The text follows the journalistic tendency to eliminate the conjunctions frequent use with an argumentative markers function as a way of favoring clarity. Thus, the periods are juxtaposed in a way that the reader himself can establish the meaning relations between them. It is worth mentioning the concessive operator use "Still" to introduce, at the same time, the affirmation thesis and the new problematization that finishes the text. In this way, concessive counter-argument is manifested at the global level.

5 FINAL CONSIDERATIONS

The argumentation transdisciplinary approach allows the treatment of phenomena that fall between and beyond subjects. Classical rhetoric was able to elaborate an argumentative practice theory that linked to "knowing" and "doing" in a sociopolitical context, in which the arguing art was a fundamental skill. Not without transformation, rhetoric remained as an indispensable practical knowledge until, in the nineteenth century, with the positivist science triumph, its disengagement with the truth as an independent

value of discourse, clashed with the ideal of a world ruled by the Scientific rationality.

The scientific interest in argumentation has closed it in a formal hermeticism, inspired by logic and, therefore, incapable of embracing the discourse complexity as social and political practice. From the approach of argumentation in language to the sequences or textual types study, the argumentation study was limited to partial descriptions that sought to regulate and neutralize the effects of its complexity, due to its adequacy to the rules of modern scientific rationality. In this way, everything that escaped the objective study possibilities was disregarded by science.

The new rationality has grouped the knowledges into distinct disciplines and erected boundaries between them that have only been questioned recently. Transdisciplinarity represents a reaction to the knowledge fragmentation problem, questioning its utility and the criteria of its production, given the need for answers to complex problems. The argumentation, as a social practice and as a teaching-learning object, is surely one of these problems. From this assumption, the theoretical-methodological device proposed here, articulated the classical rhetoric knowledge, new rhetoric, Bakhtin's dialogism and discourse genres theory, as well as textual linguistics, accepting the other disciplinary knowledges inclusion (sociology, philosophy, anthropology, etc.) or common sense, on one hand, focusing on elaborating broad representations of the object and, on the other hand, projecting its applied dimension to teaching. In this work, there was only the opportunity to deal with the first aspect. Nevertheless, the opinion article rhetorical analysis carried out from the analysis device presents elements that can raise important questions to be considered in the proposals evaluation that conceive the textual genre as a pedagogical tool.

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