SOME ANALYSES OF THE FIRST PERSON PLURAL IN THE PORTUGUESE LANGUAGE IN *CULT* MAGAZINE DOSSIER: EPISTEMIC MODALIZATION FEATURES AND DIFFERENT MEANINGS ASSOCIATED WITH *ETHOS*, *PATHOS* AND *LOGOS* CATEGORIES OF RHETORIC

PRIMEIRA PESSOA DO PLURAL EM DOSSIÊ DA REVISTA *CULT*: TRAÇOS DE MODALIZAÇÃO EPISTÊMICA E DE DIFERENTES INSTÂNCIAS DE SENTIDO VINCULADAS ÀS CATEGORIAS *ETHOS*, *PATHOS* E *LOGOS* DA RETÓRICA

PRIMERA PERSONA DEL PLURAL EN DOSSIER DE LA REVISTA *CULT*: TRAZOS DE MODALIZACIÓN EPISTÉMICA Y DE DIFERENTES INSTANCIAS DE SENTIDO VINCULADAS A LAS CATEGORÍAS *ETHOS*, *PATHOS* Y *LOGOS* DE LA RETÓRICA

Renan Paulo Bini*
Aparecida Feola Sella**
Universidade Estadual do Oeste do Paraná

* Postgraduate student, in PhD level, in Language at Unioeste and Capes Scholarship student; Master in Language; Marketing, Advertising and Sales Specialist; Graduated in Social Communication - journalism qualificate; and Graduated in Portuguese/Italian Languages. Email: renanpaulobini@hotmail.com.

** Professor of the Graduate Course in Language, the Postgraduate Program in Language - Language and Society and the Professional Master in Language (ProfLetras) of the State University of Western Paraná (Unioeste); PhD in Language; Master in Language; and graduated in Language. Email: afsella1@yahoo.com.br.

ABSTRACT: This research aims at investigating the use of the first person plural in journalistic text *Feminist Conscience and Struggles: conquests and challenges in Brazil*. This text shows the dossier *Perceptions of Feminine and Feminist Actions*, published in *Cult*/ Magazine, 210/2016. It is taken into account that this subject of discourse can add epistemic modalization and different instances of meaning to the text, which are associated with ethos, pathos and logos categories of Rhetoric. The theoretical basis of this research is constituted of research on Modalization and Rhetoric as well as guidelines on the use of the pronoun "we" from Sociolinguistics. It is highlighted that, although it concerns a subject of the discourse, this linguistic resource guides the meanings in the text if it is considered duly associated with the content of statements and image that is built of the text producer with the likely audience.

KEYWORDS: First person plural. Modalization. *Ethos. Pathos. Logos.*

RESUMO: Investiga-se, neste artigo, o uso da primeira pessoa do plural em recortes do texto *Consciência e lutas feministas: conquistas e desafios no Brasil*, texto que apresenta o dossiê *Percepções do Feminino e Ações Feministas*, publicado na Revista *Cult*/Edição 210/2016. Considera-se que essa pessoa do discurso pode agregar ao texto modalização epistêmica e diferentes instâncias de sentido vinculadas às categorias *ethos*, *pathos* e *logos* da Retórica. A base teórica desta pesquisa é composta, principalmente, por pesquisas sobre Modalização e Retórica e também orientações da Sociolinguística relativas ao uso do pronome "nós". As análises dos recortes selecionados demonstram que a primeira pessoa do plural apresenta, no texto, três dimensões de sentido. Nota-se que, apesar de se tratar de uma pessoa do discurso, o recurso linguístico orienta os sentidos no texto, se considerada devidamente atrelada ao conteúdo dos enunciados e à imagem que se constrói do produtor do texto com a provável plateia.

PALAVRAS-CHAVE: Primeira pessoa do plural. Modalização. *Ethos. Pathos. Logos.*

RESUMEN: En este artículo, se investiga el uso de la primera persona del plural en recortes del texto *Consciencia y luchas feministas: conquistas y desafíos en Brasil*, texto que presenta el dossier *Percepciones del Femenino y las acciones feministas*, publicado en la Revista *Cult*/ Edición 210/2016. Se considera que esa persona del discurso puede agregar al texto modalización epistémica y diferentes instancias de sentido vinculadas a las categorías *ethos*, *pathos* y *logos* de la Retórica. La base teórica de esta investigación está compuesta principalmente por investigaciones sobre Modificación y Retórica y también orientaciones de la Sociolingüística relativas al uso del pronombre "nosotros". Los análisis de los recortes seleccionados demuestran que la primera persona del plural presenta, en el texto, tres dimensiones de sentido. Se observa que, a pesar de tratarse de una persona del discurso, el recurso lingüístico orienta los sentidos en el texto, si se considera debidamente ligada al contenido de los enunciados y la imagen que se construye del productor del texto con la probable platea.

PALABRAS CLAVE: Primera persona del plural. Modalización. *Ethos. Pathos. Logos.*

1 INTRODUCTION

This paper aims at discussing how the First Person Plural works (hereinafter FPP) as a modalizer element and as a rhetorical emphasis in the text *Feminist Conscience and Struggles: conquests and challenges in Brazil* in *Cult Magazine*.

Some studies have been taken into account for this purpose based on the perspective that argumentation in journalistic texts is constructed by the relationship among the text producer (*ethos*), the textual argument (*logos*) and the public-reader (*pathos*) with specific focus on how the first person plural gives meanings, modalizes and associates itself to these categories. We also considered guidance from sociolinguistics regarding the use of the pronoun "we", as proposed by Lucchesi (2009), since it is a recurrent linguistic characteristic in the *corpus*, and thus, it generated the aim of this research. Therefore, the development of this work, in the second section of this paper, regards Modalization. According to Neves (2006, p. 151, our translation), modulation studies are "of remarkable diversity" due to the different concepts about such category, its different theoretical guidelines, and its several categories of analysis. It is also expected to focus on the epistemic axis modalizers, since FPP can carry out the recurrence of epistemic expressions, and the reflection on how this subject of discourse, associated with the lexical morpheme of verbs, can print out text modalization.

On the third section, we outline studies on Rhetoric, focusing on *ethos, pathos* and *logos* categories and their relations with the journalistic text. On the fourth section, *Traces of Modalization and Instances of rhetoric in a dossier of Cult magazine*, we present a methodological trajectory, a context that takes part of our *corpus* and analysis. After that, our final considerations and the references concerning this research are shown.

Considering that FPP is used in snippets of the *corpus* to print modalization and three instances of meaning, along the methodological section, we describe Lucchesi's proposal (2009) of adaptation and suggest some adapting rhetoric categories for the specific use of FPP that give to the person an argumentative discourse value, namely, specific *ethos*, *ethos* + circumscribed *pathos*, and *ethos* + *logos*.

2 MODALIZATION CONCEPTS AND FIRST PERSON PLURAL

Authors such as Castilho and Castilho (1993), Neves (2000), Corbari (2013; 2016), Peixoto (2015), among others, point out that verbs, adjectives and adverbs play the role of printing modalization on the statements. On the other hand, as we will explain, this research also considers the possibility of using FPP to materialize this same function in statements.

Initially, we present some studies that have been carried out on modalization. According to Castilho (1994), modalizers express the producer's personal evaluation regarding its content, that is, based on these linguistic elements, there is an intervention or action of guiding the discourse. According to Corbari (2016), modalization is applied by the text producer according to the way she correlates linguistic resources and manipulates them to act out on the audience, guiding meaning production when choosing the content that he will verbalize and the way it is done. Peixoto (2015, p. 72, our translation) states that "modalization in the statement would be that one in which some formal terms are responsible for the modal mark that the subject imprints on the statement."

Considering linguistic marks of argumentativeness, we can understand modalizers as elements that amplify, modify and guide effects that result from their relation with the lexicon. Travaglia (1991, p. 65, our translation) discusses that modalization reflects "[…] the speaker's attitude in relation to what is said, as well as to someone's attitude, but which the speaker inserts for some reason in what he says." Neves (2000, p. 253, our translation), on the other hand, points out that "with modalizers, the speaker expresses emotional reactions, that is, he shows some moodiness in relation to what is stated or denied". Campos (2001, p. 169, our translation) assures that modalizing elements insert the "speaker's attitude regarding what he says and his interlocutor".

Neves (1996) defends that modalization can be manifested by verbs, adverbs, adjectives, nouns and grammatical categories of time, aspect and aspect and mode of the propositional verb. According to the author, modality can be understood as the relationship established between producer and his statement.
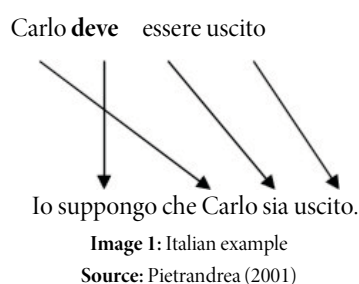
According to Neves (2006), the most observed categories of modalization in analyses developed by researchers in this area are: aletic ones that belong to the truth axis; epistemic, embedded in the axis of knowledge and belief; bulomatic, which refer to desire; deontic ones that are included in the obligation axis; those ones that refer to time; evaluative ones that belong to the judgment axis; causal, which refer to causes; and probabilistic ones, inserted in the probability axis.

On the other hand, although the author mentions all the categories described above, she considers for her analyses mainly deontic and epistemic axes. Based on Neves (2006) studies, we observed that many of the different possible axes of categorization of modalizer elements, if they are compared, they can converge. Modalizers classified by some researchers as algetic, for example, can also be analyzed according to epistemic category since, according to Neves (2006, p. 159, our translation), "[…] it is very unlikely that an asserted content in a discourse act bears a truth unfiltered by the speaker's knowledge and judgment".

Researchers such as Castilho (1994), Pietrandrea (2002) and Neves (2006) highlight the importance of deontic and epistemic modalizers. According to Castilho (1994), epistemic modalizers refer to the belief axis, referring to the text producer's knowledge concerning a state of thing. While deontological elements, according to this author, indicate that the text producer considers

propositional content as a state of things that must occur. In our research, epistemic modalization (from the Greek episteme, which means "knowledge") has relevance because we observed that the use of FPP by the text producer can give meanings to the text as discussed here. Pietrandrea (2001), for example, points out that the epistemic elements express the producer's opinion, whereas Koch (2002) defends that they refer to the axis of belief. On the other hand, according to Neves (2006, p. 160, our translation), this axis is related "to epistemic need and possibility, which are expressed by contingent assentation, that is, they depend on how the world is".

Pietrandrea (2001, p. 33, our translation)[1] presents several examples to explain how linguistic elements can modify phrases on the epistemic axis. Here we have two examples: "1) It may also be difficult for them to get closer to me, who knows; 2) This thing must have stressed you a lot [...]". Moreover, according to the author, the epistemic modalizing element may also work in order to sum up the text producer's attitude, so that it can be less explicit. It should be noted, according to Pietrandrea (2001, p. 07, our translation)[2], how the modalizing element **'GUESS"** sums up the text producer's attitude:

Carlo **deve** essere uscito

Io suppongo che Carlo sia uscito.

Image 1: Italian example
Source: Pietrandrea (2001)

Campos (2001, p. 169, our translation) understands that, besides these axes, epistemic modalizers can also reify values of 'knowing' to the statements. For example, in "Sofia is in the swimming pool", or "Sofia is not in the swimming pool", these statements have a strict assertion value. The researcher also points out such sense as a case of epistemic modalization. In relation to the modalizing elements that materialize the meanings of belief in statements, Campos (2001, p.170, added emphasis) presents the following examples: "Ines must have gone to the beach", "Inês may have gone to the beach" and "Ines maybe has gone to the beach". If we compare these examples from the belief axis with the ones also developed by Campos (2001) for the knowledge axis, it is possible to assure that, based on the use of the linguistic elements of the belief axis, the text producer is much less committed to what is said as he only expresses his opinion and does not present any information as true.

Castilho studies (1994, p. 86, our translation) have registered that "[…] epistemic modalizers express an evaluation of class-subject truth content. They can be assertive and almost-assertive". According to Castilho (1994, p.86, our translation), regarding the asseverative elements, "they indicate that the speaker considers propositional content, which is affirmed or denied in a way that it no longer allows for misunderstandings"; on the other hand, the almost-assertive ones "indicate that the speaker considers the content expressed as almost correct, close to the truth".

Another axis considered by researchers who analyze epistemic modalizations is evidentiality. According to Dall'Aglio-Hattnher and Pezatti (2004, p. 03, our translation), "based on evidentiality, the speaker indicates the evidence that is available to ensure reliability of some provided information." According to the researcher, there are two forms of epistemic modalization that can be classified as evidentiality: direct evidence and indirect evidence. In the first case, the linguistic elements can be classified as the ones that, in the text, give meaning to what the text producer has witnessed in some situation (attested evidence). In the second case, the text producer reports information that he received from another person (reported evidence), or when he infers a situation from some logical reasoning (inferred evidence).

Considering the specificity of this research, which, as already said, investigates journalistic texts, we specifically observe epistemic

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[1] 1) "Forse sarà stato anche complicato per loro avvicinarsi a me, chissà; 2) Questa cosa deve essergli costata molto stress".

[2] First sentence: "Carlo must have left"; Second sentence: "I suppose that Carlo has left".

axis elements. Due to the fact that there are no studies that observe the use of FPP as a way of indicating modalization in the text, we draw on the studies of some authors in Sociolinguistics and Applied Linguistics.

When Cavalcante (2009), for example, based on Hyland's[3] studies, observed the marks that indicate some persuasive effort of a text producer to win the audience, she identified two conceptual pillars: positioning and engagement. Still, according to the author, these parameters support subtypes that can be visualized in Figure 1:
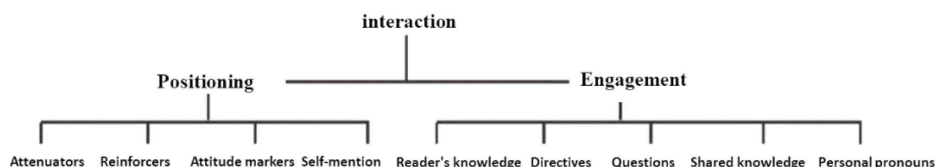

Figure 1: Key-resources of interaction
Source: Cavalcante (2009, p. 350, our translation)

Positioning, according to Cavalcante (2009, p. 351, our translation), occurs by "attenuators, enhancers (enhancers, reinforcers), attitude markers and self-mention markers". The author defends that there are some resources considered as **attenuators,** such as **possible**, **can** and **maybe**, since they attribute modesty to the positioning. On the other hand, the **reinforcing** elements are described by the author as appealing elements and express certainty, conviction and stability with words such as **clearly** and **obviously**. We observed that the same resources are described by researchers who studied epistemic modalization phenomenon about these positioning forms described by Cavalcante (2009), but under different theoretical perspectives and designations.

Cavalcante (2009) also considers as positioning forms the **attitude markers**, which indicate the text producer's affectivity among propositions by expressions such as **agree, prefer, unfortunately, suitable, observable**; and self-mention markers, which indicate the author's explicit presence in the text, such as personal pronouns and the first person.

The **engagement**, according to Cavalcante (2009, p. 352, our translation), occurs by metadiscursive expressions that consider readers' presence and their possible expectations and, according to Figure 1, they are divided into: *"asides from the reader, directives, questions, appeals to shared knowledge, and use of personal pronouns"*. Interpreting the researcher's discussions from theoretical perspectives already adopted in this study, we understand that **engagement** resources are strategies inserted on Rhetoric *logos* category that consider *pathos* to use the most effective arguments in order to persuade the audience about a given point of view[4].

Reader's observations, according to the author, express the text producer's will to intervene precisely, interrupting the argument to present his/ her opinion on what is being said. On Cavalcante's (2009, p. 352, our translation) example, it can be observed that: "It seems to me that these ideas are, in fact, necessarily supported outside of linguistics by bringing - in a naive or theoretical way - the subject's conceptions and his relation with the language". As it has been explained, we consider that the bolded content in the author's quotation represents a way of explicit **engagement** defined as some knowledge.

In relation to the strategy of appealing to shared knowledge, the researcher reinforces that it is used by markers in which the text producer calls the reader to recognize something as familiar or acceptable. In this study, we consider this resource as a modalization strategy that can be observed in several snippets in the corpus of this research, such as in Cult magazine (2016, p. 36): "we believe that the individual feminist consciousness of women is forged and increased according to the militant's consciousness compass".

The **directives**, according to Cavalcante (2009, p. 352, our translation), "[…] guide the reader to act out or observe something in a peculiar way". Regarding this kind of expressions of engagement, we observe that they are also present in the snippets analyzed in

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[3] The author made considerations based on Hyland (1998).

[4] These concepts are discussed in the next section.

this research. We can point out as an example of directive expression in the *corpus*, considering what is presented in *Cult* (2016, p. 36, our translation), "it is important to emphasize that feminist militant consciousness, although collective, would be impossible without the existence of the individual conscience of each woman". In this study, the bolded expressions are also considered as a way of printing epistemic modalization to the text.

Considering also engagement **questions**, Cavalcante (2009) states that the issues "[…] represent interpersonal markers par excellence, since they invite the reader to take part in them, consequently, bringing them to the arena". On the other hand, the researcher considers that personal pronouns are used as a strategy the text producer uses to invoke readers to share a point of view with them. We observe that our corpus is full of personal pronouns that are used to generate the meanings discussed by Cavalcante (2009). We can use as an example the Brazilian personal pronouns in Cult (2016, p. 34, our translation),

> To Feminists, consciousness refers to woman's perception as the subject of her life, which demands the rupture with the most different forms of appropriation of our body, time and work, as well as the overcoming of the naturalized ideology of female subalternity.

Considering that the positioning and engagement strategies described by Cavalcante (2009) can be understood as modalization resources from the perspective of the theoreticians discussed so far, we can assure that the author's studies reinforce our hypothesis that FPP can be used to modalize the text. Thus, the thoughts presented here as well as the analyses, in section 4, provide the understanding that modalization is a process that can occur according to verbal form, verbs lexicon, and FPP inflection.

2.1 FIRST PERSON PLURAL: MODALIZATION PROCESS

On this topic, it is important to deal with aspects related to verbal inflections and their functioning at textual-discursive level. Thus, we call upon Travaglia (2015, p. 281, our translation), according to whom verbal inflection in Portuguese is associated with grammatical categories expression such as "time, modality, aspect, voice and person." According to Travaglia (2015, p. 291, our translation), for the person category, "we consider the first, second and third persons of discourse in singular and plural forms". For a better understanding, we also used the studies of Câmara-Júnior (1970, p. 304, our translation):

> The grammatical person is the category by which linguistic enunciation is marked, referred, and indicated: (a) participants of verbal interaction: speaker (s) (1st person); allocution(s)/ allocutory(s) (2nd person) and everything that is distinct from both (3rd person). As you can see, each person is susceptible of a plural mark, when the speaker: a) is incorporated in a plurality; b) directed himself to a plurality; c) refers to a plurality different from himself and the listener.

The FPP is a phenomenon that traditionally occurs by the ending *–mos* in the Portuguese language (cf. BECHARA, 2015, p. 239, our translation). By using the FPP, the speaker can make speeches so that plurality, who he addresses, feels incorporated in such a way that the audience gets closer to him. In Travaglia's viewpoint (2015, p. 321, our translation), "the first person plural appears in passages in which the producer is included in what he speaks, or in sections in which the text producer uses what is conventionally named as 'plural of modesty'".

In addition to these semantic possibilities related to verbal inflection in FPP, we observed that other researchers have reported other possible meanings that FPP can materialize in the text. Titello (2015, p. 87, our translation), for example, states that when using FPP, the text producer "[…] gives prominence to intersubjectivity since he explicitly marks his presence and the other one's in his text." Nascimento (2013, p. 13, our translation) states that FPP can also be used to attribute "[…] responsibility to himself and to the other for what is declared. It is also an attempt to minimize responsibility for what is said ".

On the other hand, we also consider sociolinguistics studies that observe the Portuguese language in oral-dialogued context. Lucchesi (2009, p. 460, our translation), for example, states that

> The use of first-person of plural pronoun in Portuguese covers several levels of referentiality, from its basic meaning, which comprises the speaker, the listener(s) and / or others, until its most general meaning, as a subject indetermination index, with the possibility of reference to the speaker himself, exclusively, in what normative grammars designate plural of modesty. Therefore, this variable was structured according to the following factors:
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> (1) I + (you – sing and plural forms) + (he/ she/ they) [+ specific] [...] (2) I [+/- specific] [...] (3) circumscribed indetermination [-specific] ... (4) universal indetermination [-specific].

We have called upon Cult magazine (2016, p. 08, our translation) snippets in order to understand the categories proposed by Lucchesi (2009), who has observed some aspects concerning the relation management and modality:

> For this edition, we **selected**, among so many extraordinary women of this planet, some that represent us. We **are getting in** on these issues and you can **help us** by sending out schedules and ideas. **Let's** create a group to support women's struggle. Good reading.

In **selecting**, for example, the other lexical items of the sentence, besides FPP, allow the sense construction that the text producer uses the plural of modesty since it is used only so that virtual readers of the magazine do not consider the text producer arrogant. Furthermore, the pronoun **we** is accompanied by the verb represent; the text is signed by a female text producer, which can be observed from the category **(1) I + (you - sing and plural forms) + (he (they) entra she? [+ specific]**, by Lucchesi (2009), as: I) the text producer; you) the magazine readers; they specific) women. In the verb **we are** and in the pronoun **nos** in the Portuguese language /**us**, the other arguments of the snippets lead the reader to understand that it refers category **(2) I [+/- specific]**, being: I) is the text producer; specific) the Cult team.

In **Let's/ vamos** in the Portuguese language, the construction of meanings can be observed in category **(3) circumscribed indetermination [-specific]**, considering that the text producer invites a specific group: the virtual readers of Cult magazine. However, it is not known for sure which people will accept the invitation, generating a circumscribed indetermination. Regarding category **(4) universal indetermination [-specific]**, not included in the snippet, we understand that it is more used in order to generalize FPP meanings. In a political discourse, for example, a candidate could say: "We need to make the world a more sustainable place." In this statement, we observed an indetermination of subjects that compose the FPP, which is universal or generalized.

Apart from the traditional grammar position and Lucchesi's (2009) position, we also consider Ilari's et al. (2002) study. According to the researchers, in personal pronouns, the change from singular to plural does not just meaning pluralization:

> Observe the personal pronoun *we*: we cannot say that *we* is equal to I + I, even if this plural does not really include any other person than the first one, an analysis that someone could apply to this example, obtained from an art history class:
>
> We are going to start with Prehistory, ... today exactly by the period ... Paleolithic
>
> Apart from this kind of job, where an individual builds his discourse just as of a group, but it does not include the second or third person (the traditional "plural of modesty") the pronoun *we* is typically the sum of I + non-I and may correspond to a second or a third person or both together, in such a way that they may be either singular or plural (ILARI *et al.*, 2002, p. 88, authors' contributions, our translation).

According to the researchers, "[…] this multiplicity of reference does not usually imply ambiguity or even vagueness" (ILARI *et al.*, 2002, p. 89, our translation) since the context provides the necessary information to recover referents. We emphasize that, considering the perspective of Ilari *et al.* (2002), it is possible to assume that FPP is used by the text producer as a linguistic resource that can guide the production of meanings and, consequently, reason, what we propose to show in section 4.

After carrying out the analyses, we perceive a certain link between the general notion of epistemic modalization and its subtypes, and the notion of FPP. Firstly, it must be considered that, in the analyzed snippets, as it can be seen in section 4, FPP is triggered to present credibility to what is said, even if the producer is only speculating about his statements or even reinforcing his point of view.

Choosing the most general concept of epistemic modalization means understanding that FPP can be considered a linguistic mark that guides the reliability the text producer promotes for himself as well as the degree of empathy that he thinks he can create. Thus, epistemic notion comes up against the strategy based on the image that the producer produces of himself. In the next section, we try to demonstrate the relation between FPP and categories of rhetoric. In section 4, we present some analyses that cover the application of the selected concepts, adapted to the object of analysis in this research.

3 RHETORIC AND *ETHOS, PATHOS* AND *LOGOS* CATEGORIES

The object of rhetoric, according to Perelman and Olbrechts-Tyteca's (2017), is a persuasive argumentation developed by a set of discursive procedures whose goal is to achieve audience support for the thesis proposed in the discourse. The researchers observe the phenomenon of argumentation considering both audience and text producer in written texts. Thus, Mosca (2001, p. 24, our translation), who carried out studies considering Perelman and Olbrechts-Tyteca's research, states that "[…] there is no discourse without an audience and there is no argument without rhetoric."

Based on this perspective, we understand that rhetoric only achieves efficacy when it is built by a producer who aims at achieving adhesion of a specific audience since the arguments are adapted to each audience so that acceptability occurs. In addition, pondering on the theories discussed in this section allows for the interpretation that different linguistic resources can be used to convince the audience.

Let's take as an example the Cult magazine issue in which this research *corpus* is published in order to point out the importance of FPP, a linguistic resource that prints on the text meanings that motivatethe audience to more easily accept   what is said by the text producer. For example, Alves (2015, p. 92, our translation), who observed the FPP use and the First Person singular (hereafter FPS) in journalistic texts, states that

> On printed media, and especially on the magazine ones, attempts are common to draw readers' profile based on surveys and market studies to identify behavioral patterns and consumption preferences. Such a practice results on the drawing of something like a standard reader, an imagined picture that pops up based on real readers' reading habits, trying to gather its main characteristics and common interests.

Based on the knowledge that the vehicle of communication and journalists have about the target audience, we observe that the texts are adapted to the precepts of intentionality and acceptability, including the choice of the most appropriate subjects of discourse for the textual genre.

Considering the different perspectives of Rhetoric Theory from its use by the Greeks[5] until today, as applied on the studies of Mosca (2001), Abreu (2013) and Massmann (2017), we can assure that Rhetoric has undergone the most diverse approaches. Nowadays, there are several Rhetoric concepts: Ancient Rhetoric, Classical Rhetoric, Rhetoric of Figures, New Rhetoric and Semiotic Rhetoric, as well as studies that are carried out by Linguistics, Pragmatics, Discourse Analysis and Argumentative Semantics.

This theoretical, methodological and terminological diversity about the studies in argumentation shows that the study of argumentative discourse can be carried out from different angles, such as the one adopted in the present study that considers argumentation specifically at linguistic level, considers argumentation to be a modalization phenomenon, and also as the meanings of these linguistic elements can flow from different contexts, produced by the text's producer.

Firstly, we consider some parameters of Classical Rhetoric, as motivating of the new studies in this area. It is specifically considered

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[5] Abreu (2017, p. 27, our translation) points out that Rhetoric, or the art of persuasion and persuasion, "arose in Athens, Ancient Greece, nearly 427 b.C, when the Athenians strengthen in practice the legislator Solon's principles and have gone through the first experience of democracy in History".

that argumentation occurs, mainly, from three instances. According to Aristotle (2017, p. 45, our translation)[6], there are three ways of persuasion made up by the spoken word. "The first one depends on the speaker's personal character; the second one leads the audience to some moodiness, and; the third one depends on the discourse itself regarding what it shows or seems to show".

Secondly, we consider some proposals of the New Rhetoric. On this theoretical current, according to Mosca (2001) and Massmann (2017), it is necessary to highlight the importance of the studies developed by the µ Group of Liège (Belgium). In this group, researchers such as Perelman and Olbrechts-Tyteca have arisen, and, according to Mosca (2001, p. 18, our translation), "they recapture the old rhetoric and, at the same time, renew it, using some advances that come from several disciplines that emerged in our century such as Linguistics, Semiology / Semiotics, Information Theory, Pragmatics ".

Perelman and Olbrechts-Tyteca (2017) carried out their studies considering the three ways of persuasion, which have been pointed out by Aristotle (speaker, auditorium and discourse). However, some basic concepts presented by the Greek philosopher are replaced. The concept of "truth" advocated by Aristotle, for example, is replaced by the "likelihood" concept, that is, it is the speaker who seems to be true who will achieve results, not the one who necessarily is true. Besides, Perelman and Olbrechts-Tyteca (2017, p. 91, our translation) start to apply theoretical concepts created by Aristotle also in written textual genres.

According to Eggs (2016) reading, we understand that, in contemporaneity, *logos* is the dialectical power of discourse with the aim of adherence from reason, or the discourse itself, since it demonstrates something or seems to demonstrate; *pathos* occurs in the fact of placing an audience in some disposal from the place where they are inserted (social and cultural conventions, context and behavior); and *ethos* is characterized by the image of reliability that the speaker inspires.

These categories represent an up-to-date look from observations still produced by Aristotle. Based on this perspective, considering the theoretical discussions presented so far, we understand that the meanings produced by journalistic texts are influenced by this relation between a speaker or *ethos*; discourse or *logos*; and auditorium or *pathos*. According to Eggs (2016), the place that engenders *ethos* is *logos*. Thus, the auditorium (*pathos*) attributes to *ethos* characteristics that it considers coherent. This movement influences the way in which *pathos* receives the arguments.

Considering the Cult magazine, for example, the vehicle of communication from which the corpus of this research was collected, we observed a specific and segmented target audience (*pathos*). Thus, the journalistic texts of such magazine (*logos*) are written and edited (*logos*) in order to meet the expectations of a specific public. Otherwise, the *ethos* would not gain the readers' acceptance.

Ethos and *pathos* are complementary categories. Thus, they have beenseparated only to better understand the process involving persuasion. Understanding that *ethos* is the speaker's image in a discourse, we can affirm that this image depends not only on the producer himself but also on the whole context of communication as well as of the audience's passions (*pathos*) from a complex and variable relation, plus the credibility level that a certain speaker will need to convince the audience, depending on the information relevance (*logos*).

According to Perelman and Olbrechts-Tyteca (2017, p. 21, our translation), to convince,

> Sometimes it will be enough to present someone as a human being, decently dressed; sometimes it will be an adult, a simple member of a constituted group, sometimes a spokesman for that group. There are functions that authorize and - only they - will take the word in some cases, or to certain audiences, there are fields where such enabling problems are meticulously adjusted.

Maingueneau (2016) points out that *ethos* is linked to the text producer and to its legitimacy issue based on the discourse; or from the linguistic elements, for example in discursive *ethos* instance. In Maingueneau's (2016, p. 69, our translation) viewpoint, "apart

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[6] A contemporary translation of the classic study produced by Aristotle Τέχνη ρητορική, which is divided into three books, was used to carry out this research. It is important to highlight that this philosopher lived in Greece from 384 to-322 b.C, and he was Plato's student and teacher of Alexander, the Great.

from argument persuasion, the concept of *ethos* does allow us to reflect on the most general process of subjects' adhering to some discursive position". Also, according to Maingueneau (2016, p. 70, our translation), two reasons led him to resort to the concept of *ethos*:

> It is crucial the link with enunciative reflexivity and the relation between body and discourse that ethos implies. It is not enough to see a subjective instance that manifests itself by discourse only as rule or role. It also manifests itself as a "voice" and, moreover, as an "enunciating body", historically specified and inscribed in a situation, which its enunciation at the same time presupposes and progressively validates.

In addition, the author also points out that *ethos* is built in two instances. According to Maingueneau (2016, p. 71, our translation), "[…] no one can ignore that the audience constructs *ethos* representations of the enunciator even before he speaks. It seems, therefore, necessary to establish the first distinction between discursive *ethos* and pre-discursive *ethos*".

On the other hand, based on Plantin and Perelman, and Olbrechts-Tyteca, Dittrich's (2012, p. 283, our translation) studies point out that the *ethos* can manifest itself not only in these instances, but in three dimensions from three enunciative instances in the discourse: "[…] extra discursive, inferred and thematized. They correspond, respectively, to the previous *ethos*, to the discursive *ethos* (constructed in discourse) and to the *ethos* that the speaker says of himself, as an object of his own enunciation - thematized *ethos*".

Observing how the instances pointed out by Dittrich (2012) are related in journalistic texts published in the print media, it is possible to say that the previous *ethos* is constituted in the passions of the audience, from social conventions and prior knowledge that the reader has about the journalist, to the vehicle of communication and its editorial, thus manifesting itself in *pathos*. On the other hand, the discursive *ethos* and the *ethos* that the speaker says about himself are manifested in *logos* by linguistic structure, materializing mainly in linguistic elements conjugated in the FPS or FPP.

In relation to *logos*, theoretical reflections such as Perelman and Olbrechts-Tyteca (2017), Abreu (2017), Dittrich (2003) and Massmann (2017) allow for the understanding of *logos* category as the argumentative discourse itself, in which, based on macrostructural and microstructural instances, *ethos* is manifested. According to Eggs (2016, p. 41, our translation), in all contexts, "logos convinces in and by itself, despite the situation of concrete communication, while *ethos* and *pathos* are always associated with a specific problematic of a situation and, especially, with concrete individuals involved in it".

4 MODALIZATION EVIDENCES AND RHETORIC INSTANCES IN A DOSSIER OF THE CULT MAGAZINE

Cult is a monthly magazine focused on Art, Culture, Philosophy, Literature and Human Sciences, with 35thousand-copies distributed nationwide. Each issue goes to the newsstands with a dossier on a given theme, based on a wide debate of ideas that are of public interest (CULT, 2018).

The dossier selected to be analyzed in the present study is organized into eighteen pages. After the cover, the first one is composed by a kind of introduction with five pages, and it unfolds in: 1) one *presentation* of the dossier; and then in three other subheadings: 2) *Militant feminist consciousness background*; 3) *Achievements and historical challenges of feminism in Brazil*; and 4) *Final considerations*. The second part presents the profile[7] of six women, with different personalities and professions: Alice Ruiz, Bianca Santana, Kenarik Boujikian, Maria Vilani, Rejane Dias and Roberta Estrela D'Alva. This second part is organized into twelve pages.

Cult Magazine presents the dossier as a fixed section. According to Rêgo and Moura (2012, p. 116, our translation), "in each copy, besides the dossier that is usually focused on philosophical themes, we find a great interview with prominent figures in their areas

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[7] The common profile, in magazines, is an interpretive journalistic genre.

of activity." Considering our *corpus*, for example, we observe that gender presents not only structural and stylistic features of the journalistic area, but also vocabulary and elements more common in scientific papers.

According to *Cult* (2017), researchers and experts from several areas of knowledge, such as Art, Culture, Philosophy, Literature and Human Sciences have helped on the construction of the issues of this magazine. According to Tarapanoff (2010), the target audience of Cult is composed of college students whose interests are associated with authors studied within the human sciences. According to the author, the magazine is concerned with academic formality; however, there is some help on language so that scientific knowledge reaches as many people as possible.

The Feminist Perceptions and Feminist Actions dossier, issue 210/2016, in a peculiar way, has well-defined uses and delimits how the text producer uses his image to appeal to readers. Since this peculiarity was recurrent, this dossier became our *corpus*. We have chosen the use of snippets as a term to develop the analyses, considering Guimarães' (2014, p. 50, our translation) concept, which defines the term as "a fragment of the enunciation event". Since we observe how the text is modalized we choose to use the term **text producer** to refer to the writer. Therefore, we start with Koch's (2003, p. 19, our translation) concept, which defines the "producer / planner" as the one who "seeks to make feasible his 'project of saying', based on a series of textual organization strategies and guiding the interlocutor by textual signs (evidences, marks, clues), to build (possible) meanings".

The calling process, in which the producer is receptive and at the same time an authorized voice, provides restlessness about the possibility of how the FPP works as a modalizing element. As we cannot find theoretical premises on this understanding, we look for theoretical approaches in Sociolinguistics that observe the use of FPP in oral-dialogued texts. We also point out that, within the analyzed dossier, FPP cannot be considered as an index of modalization since there are some verbal lexicon, applied arguments and other aspects that involve text structure. Therefore, in order to develop this paper, we can consider that the subject of discourse under analysis is involved in all these factors.

Although data that have extrapolated the dossier as a text in itself and organized linguistically have been not explored, before it is interesting to see that the dossier under analysis was written by the researcher Mirla Cisne Álvaro, who holds a Ph.D. in Sociology from the University of Paris, and a degree in Social Service from the State University of Rio de Janeiro; her qualifications confer scientific and autonomy to the text. In the selected snippets, we observe a flowing among the meanings that FPP occurrences produce. We can observe, for example, that in some text snippets, FPP is used only as a way of indicating the text producer's opinion. This is what Sociolinguistics defines as a plural of modesty.

We observed that the uses of FPP can also suggest two kinds of meaning orientation: the first one from a circumscribed audience, constituted by the target audience of the Cult magazine and with reading ability to do so; and the second one happens when FPP creates, in the structure, an illusion that **others** (people who do not interact directly with the dossier) also interact with the text, which is part of an argumentative resource or **logos** to win audience appreciation.

Through Lucchesi's (2009) analyses, we noted some differences on the categories regarding FPP, considering how the text producer gets involved with the other subject of discourse. It is necessary to draw on the author's work in an adapted way since the author proposed categories when observing oral texts and this research aims at analyzing written texts.

After analyzing the dossier, we selected the most representative snippets and observed three different meanings assumed by FPP, as explained below and we tried to demonstrate with the snippets' analysis.

1) specific **ethos** (Lucchesi's plural of modesty), in which the text producer gets involved with the statement as the origin, but he does not want to assume that position by using the pronoun "I", since it could bring forth some antipathy. In relation to the specific **ethos** category, we suggest that it is generally used by the text producer in order to guide the didactic content. As we discuss in the following section, the modalization produced by the elements included in this category occurs mainly from the credibility of **ethos**;

2) *ethos* + *circumscribed pathos*: when the text producer inserts, in the promoted engagement, *pathos*; however, it is only a delimited *pathos*, related to the feminine gender and a "possible / virtual" reader of the dossier. Regarding this category, we could see that it has a high rhetorical and modalizer value, considering that circumscribed *pathos* is included in the content and its expectations and knowledge are considered as well. This increases the certainty level of the arguments handled by the producer.

3) *ethos* + *circumscribed pathos* + **illusion of a universal feminine** *pathos* (*logos*): the text producer inserts, in the promoted engagement, a possible/virtual reader and creates the illusion of a second audience composed of others (all women that, for one reason or another, do not have access to the cultural good that is Cult Magazine). The illusion of inserting a second audience in an interactive process as a *logos* resource creates, in the audience, some sensation that the text producer sensitizes himself with the others, strengthening *ethos*. We chose the term **illusion** and classify this choice as *logos* since, although other people are included in the interaction context, Cult's audience remains the same, i.e., the other women who will be mentioned in the interactive process probably will not have access to the intellectual cultural good Cult magazine.

The categories **specific *ethos***, ***ethos* + circumscribed *pathos*** and ***ethos* + circumscribed *pathos* + illusion of a feminine universal** *pathos* (*logos*) are considered with respect to the lexical morpheme of the verb, as a form of modalization hint of epistemic content. However, we emphasize, this is not evidence that acts out separately from the textual sections to which it is linked. According to the analysis, firstly, we selected all FPP occurrences in the text, a total of 24, and, then, we separated them by category. Although this paper publicizes results of an extensive study that analyzed 24 occurrences of FPP, considering the space restraints, in the sequence, we present analyses of the four most representative snippets to illustrate different instances of the observed phenomena:

> Snippets 1: O feminismo é entendido aqui, portanto, como um campo de produção de conhecimento crítico e como movimento social voltado para a emancipação humana, o que exige a luta pela superação dessas relações que dão base ao sistema patriarcal-racista- capitalista. Entendemos que o fio condutor dessa perspectiva emancipatória está no processo de formação da consciência militante feminista (CULT, 2016, p. 33).
> (Feminism is understood here, therefore, as a production field of critical knowledge and as a social movement whose goal is human emancipation. This requires struggling to overcome these relations that give the base to the patriarchal-racist-capitalist system. We understand that the guiding thread of this emancipatory perspective lies in the background process of feminist militant consciousness.)
> Verb + mos to mark the FPP- in Portuguese language

In Snippets 01, in **entendemos** (**we understand**), in the Portuguese language, in addition to the information in the lexical morpheme, which is typical of the genre under analysis (although it is also a lexeme present in other genres that make up the journalism list), which generates engagement and targeting of viewpoints, FPP suggests that the text producer wants to assume, even partially, such positioning as his own.

According to the observation of Snippets 01, the textual section is an illocutionary act, ideologically handled to feminism based on three arguments: 1. Area of critical knowledge production; 2) A social movement aimed at human emancipation; and 3) Struggle to overcome the relations that underlie the patriarchal-racist-capitalist system. On the other hand, the use of FPP + the arguments + lexicon of the verb + textual genre and the magazine history print to *ethos* some credibility, allowing FPP to be used as one of the resources able to adhere epistemic modalization to the text.

In relation to the epistemic modalization, we assume that, with the verb **entendemos**, the lexicon of the verb triggers meanings related to the text producer's beliefs, which are associated with a high level of certainty regarding what is said. On the other hand, modalization only achieves the necessary persuasive effectiveness to the extent to which it guides the meanings based on *ethos* credibility. According to this perspective, we could observe an organic relationship between the specific *ethos*, materialized in the FPP, and the high degree of certainty that the verb prints.

Considering that Cult magazine is a periodic vehicle of communication, we understand here that not only the information present in the text, but also the entire publication history of the vehicle of communication contributes to *ethos* structure, that is, previous readings held by audience through Cult trigger memories and generate expectations and credibility for new texts. In relation to the

epistemic modalization, the text producer uses the mechanisms described above to print the credibility of his person in the text, as well as to generate confidence in the female readers.

> Snippets 2: O primeiro eixo é a *apropriação de si*, no sentido de nos **reconhecermos** como sujeitos e **passarmos** a lutar por nossa autonomia e liberdade, o que demanda rupturas estruturais e superações ideológicas, a começar pelo modelo hegemônico de família nuclear e a ideologia de naturalização dos sexos (CULT, 2016, p. 34).
> (The first axis is the *self-appropriation* to **recognize** ourselves as subjects and **move** towards our autonomy and freedom. This asks for structural ruptures and ideological overruns, starting with the hegemonic model of a nuclear family and naturalization ideology of sexes).
> Verb + mos to mark the FPP- in Portuguese language

In Snippets 02, the lexical choices and FPP in **reconhecermos (we recognize)** and **passarmos (pass on)**, in the Portuguese language, include the **circumscribed** *pathos* to *ethos*, that is, virtual text readers (women with enough knowledge to understand the dossier). It is also created, through *logos*, the illusion of inclusion of a feminine universal *pathos*, composed of other women, which many of whom may not have access to the dossier reading. That is, we find, in this section, elements that move meanings related to the third category proposed here: *ethos* + **circumscribed** *pathos* + **illusion of a universal feminine** *pathos* (*logos*). To support this reading we mention the term *self-appropriation*, which shows that the text producer starts talking about women considering their social role and not just the female readers.

We analyze that the structure is presented in this way in order to foster empathy in the audience in relation to sensibility and the text producer's ideas and printing epistemic modalization. Therefore, analyzing the meanings associated with epistemic modalization **printed** on the highlighted elements, we also consider this modality present on the snippet outlines.

The text producer discusses the arguments by conjugating verbs in FPP of the subjunctive moode, as well as reifying meanings of desire and belief in the text. However, verbs are also followed by arguments that emphasize the need to guarantee equal rights, such as "**our** autonomy and freedom". Here we observe that the bolded pronoun reinforces the sense that the verbs in FPP of Snippet 02 involve *ethos* and a *circumscribed pathos*. Thus, considering that lexicon of the verb + FPP + arguments imprint in the text meanings that the text producer and the audience experience through the statements, we classify this form of modalization as direct evidentiality.

> Snippet 3: Ao **adquirirmos** uma consciência feminista, **passamos** a nos perceber como pessoas – **possuímos** um corpo que nos pertence, com vontades e desejos próprios. Ou seja, aqui, **deixamos** de pertencer ao outro e, de apropriadas, **passamos** a nos apropriar de nós mesmas (CULT, 2016, p. 34).
> (When **we acquire** a feminist consciousness, **we come to** perceive ourselves as people - **we have** a body that belongs to us, with our own will and desire. Thus, here, **we stop** belonging to the other and, from being taken, **we take** ownership of ourselves).
> Verb + mos to mark the FPP- in the Portuguese language

In Snippet 03, in **adquirirmos (we acquire)**, **passamos (we come to)**, **possuímos (we have)**, **deixamos (we stop)** and **passamos (we take)**, in the Portuguese language, *ethos* keeps on raising the *circumscribed pathos*; however, the text producer directs his argument without creating the illusion that another audience follows the discourse. According to the point of view in the snippets, other lexical items, such as those present in feminist consciousness, reveal that the text producer's argument once again targets the intellectualized public. There is epistemic modalization since, at the same time, the verbs converge to a degree of certainty and evidentiality.

> Snippet 4: O segundo eixo, a experiência de *sair de casa e a casa sair de dentro de nós,* significa a ruptura com a naturalização da responsabilização unilateral da mulher pelo lar e pela família. Não basta **trabalharmos** fora do lar e **continuarmos** sendo responsabilizadas pelo trabalho doméstico, por exemplo. Da mesma forma, **podemos** estar trabalhando, estudando e/ou militando e **continuarmos** com toda a carga de responsabilidade com a família e com o lar, ou seja, a "casa pertence dentro de nós" (CULT, 2016, p. 34).

(The second axis, the experience of *leaving home and the house coming out of us*, means the rupture with the naturalization of unilateral responsibility of women for home and family. It is not enough **to work** outside our homes and **continue** to be responsible for the household chores, for example. In the same way, we can be working, studying and / or militating and **carrying on**/ *continuarmos* with the whole burden of responsibility for family and home, that is, "home belongs inside us").

Verb + mos to express the FPP- in the Portuguese language

In snippet 04, in verbs such as **trabalharmos** (**working**), **continuarmos** (**continuing**), **podemos** (**we can**) and **continuarmos** (**continue**), in the Portuguese language, based on the meanings changed by FPP, the text producer creates the illusion of an *ethos* that associates a universal feminine *pathos* in the interaction process, as a *logos* strategy. This finding is possible if we consider that the text producer socially discusses actions that can be available for the feminine social role in general, as in a **unilateral responsibility of women for home and family**.

This way of guiding the structure can be considered an argumentative strategy to approach the ***specific ethos*** of different kinds of *pathos* based on interests that the text producer and different audiences have in common. Although there is some change in the text meaning, we consider that, according to the analyzed snippets, the producer refers to a ***circumscribed pathos*** and triggers a *logos* in which he inscribes in ***universal pathos***.

Regarding modalization, we noticed that FPP assumes some epistemic content, which oscillates in evidentiality degree (as in verbs such as **work** and **continue**/ *trabalharmos* and *continuarmos* in the Portuguese language), and high level of possibility (as in *we can*/ **podemos**). Therefore, we consider, once again, the arguments that have meanings related to beliefs and to the direct evidentiality level as well as high possibility/probability used by the text producer. We also consider the meaning caused by the modality present in a snippet, printed in the verbal mode, which oscillates from subjunctive to indicative mode depending on the producer's intentionality in relation to the meaning of each element.

The analyses carried out here have shown that FPP can be used as one of the possible ways of modalizing a text. On the other hand, we emphasize that the analyzed snippets are restricted and, to be conclusive, our reflections would require some checking on a larger *corpus*. Therefore, this paper is the beginning a research project that will be continued based on the analysis of new texts.

In relation to the ***specific ethos***, our proposed category, we observe that it is organically intertwined with the high level of certainty printed on the modalizer elements. This statement is explained by considering that the analyses of snippets show that *ethos* credibility (conferred by the arguments and the magazine history), associated with the modesty meanings imposed by FPP, lead the audience to trust in information given to produce high levels of certainty in relation to what is said. We can observe that the text producer, as happens to *ethos* credibility, found out epistemic directive modalizations.

Regarding the proposed category *ethos* + *circumscribed pathos*, and taking into account that it refers to the interaction process that includes the text producer and circumscribed audience (virtual readers of Cult) in the FPP, we observe that the text producer can use other modalization mechanisms beyond those who need *ethos* credibility, such as those of a high degree of certainty and assertiveness. We highlight, for example, the epistemic modalization of evidentiality and possibility / probability, considering that they are found in other arguments of the text producer. Also the proposed category *ethos* + *circumscribed pathos* + **illusion of one female universal** *pathos* **(logos)** moves epistemic modalizations that imprint certainty, possibility / probability or evidentiality. On the other hand, the analyzed snippets show that the elements inserted in this category, in this *corpus*, trigger more emotional meanings, and are found in arguments related to the feminine social role in a generalized way.

5 FINAL CONSIDERATIONS

After some theoretical reflections, by analyzing how FPP works in some snippets of the selected text, we found out that the text producer uses FPP to grant three dimensions of meaning, which we classify as **specific** *ethos*, *ethos* + *circumscribed pathos and*

ethos* + *circumscribed pathos* + illusion of a universal female *pathos (logos). The analyses have also shown that, in the *corpus*, FPP is used as one of the possible mechanisms of epistemic modalization, moving meanings that evidence direction, possibility / probability, degree of certainty, evidentiality, even when dealing with a person's mark of discourse.

The fluctuation in the way ***ethos*** carries out the modalization process becomes essential in order for the text producer's interests to be achieved. Additionally, the fluctuation shows the examination of categories proposed here, considering that the FPP is associated with other textual elements in the conjugation that the text producer promotes in its relation with the audience. Thus, not only the PPP but also the lexicon of verbs and the choice of arguments create the convincing exercise established by the text producer.

According to this study, we hope to bring contributions to research in Sociolinguistics (specifically in the area of Linguistic Attitudes), Rhetoric and linguistic modalization, as well as provide theoretical subsidies to observe the FPP as a possible strategy of modalization in the dossier genre and in similar texts and as a way of indicating the image that text producer's stages of himself in three ways: in the ***specific ethos***, credibility and modesty; in ***ethos* + *circumscribed pathos***, an speaker who takes into account the intellectual capacity and knowledge of the audience; and in the ***ethos* + *circumscribed pathos* + illusion of a universal feminine *pathos* (*logos*)**, a text producer that shows empathy and sensitivity.

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