

# The multiplicity of voices in the journalistic discourse: study of polyphony in Journalism in light of a modular perspective of discourse organization

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## Abstract

This article investigates the forms and the functions of discourses represented in the construction of journalist discourses. In the journalistic field, is especially relevant the study of how journalists represent the discourse of the other. When building his/her discourse, the journalist must decide if reveal or not his/her sources and, if his/her goes to reveal them, how to turn the discourse produced by his/her sources in discourse represented. Based on theoretical and methodological contributions of a model of discourse analysis, the Modular Approach to Discourse Analysis, the study focused on a discursive production quite complex. Through the analysis, it was possible to see the complexity of decisions that a journalist must make, when he/she represents in his/her discourse the discourses of other agents.

**Keywords:** Journalistic discourse. Report. Polyphony. Discourse represented. Modularity.

## Introduction

In the journalistic field, is especially relevant the study of how journalists compose their discourse from the discourses of their sources, taking decisions concerning how and why show or hide them. Much more than mere stylistic choices, this decisions

shed light on the work of the journalist, that, consciously or not, write his/her text under the impact or under the constraints of different (and divergent) economic, ethical, professional and social implications (VAN DIJK, 2008). Thus, the decision to support a point of view on the basis of the declaration of an expert and not a politician or by presenting a witness's voice directly and not indirectly can reveal the preferences, prejudices, ideologies of the journalist and, consequently, of the medium in which it operates.

So, in this article I study the role of polyphony in the journalistic discourse to investigate how journalists incorporate in their discourse the voices of other instances, as well as which are their purpose, when they operate this incorporation. In other words, the goal is to investigate the forms of the discourse represented, as well as its functions in the construction of a discursive production in the journalistic spheres.

In this study, I use theoretical-methodological contributions of a model of discourse analysis, the Modular Approach to Discourse Analysis. In the perspective opened by Bakhtin/Volochínov (1986 [1929]) and Ducrot (1987), the model considers that the polyphony has important role in interaction and therefore it can overcome the reductionist and formalist perspective of traditional grammar, which generally is limited to a description of the forms of direct and indirect discourse.

The study of polyphony in the journalistic discourse will be based on the analysis of this passage of the report “O passado ainda presente”, published in 1/20/2010, in the magazine *IstoÉ*<sup>1</sup>.

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<sup>1</sup> The report makes the denunciation of recent cases of torture. To better understand the passage, I inform that it is preceded immediately this another passage: “Como mostram as denúncias, os abusos são prática comum entre policiais, agentes penitenciários, militares das Forças Armadas e até a Força Nacional de Segurança Pública. (...) O resultado é uma rotina de abusos cujas vítimas agora são majoritariamente os mais pobres [As shown by the reports, abuses are common practice among police officers, prison staff, military personnel of the armed forces and even the national force of public safety. (...) The result is a routine of abuse whose victims are now overwhelmingly poorer]”. This report is part of the *corpus* of research presented in Cunha (2013).

Foi assim no caso de Andreu Luiz Silva de Carvalho, que tinha 17 anos quando foi torturado até a morte no Departamento-Geral de Ações Socioeducativas (Degase), onde ficam presos os menores infratores do Rio de Janeiro. Acusado de roubar celular e dinheiro na praia de Ipanema, ele tinha sido mandado para aquela prisão pela segunda vez. Entrou no Degase (ex-Funabem) no primeiro dia de 2008 e recebeu como cartão de visita um soco no rosto. Revidou. Foi espancado e não viveu para contar a história. Segundo testemunhas, cinco funcionários da instituição, tendo à frente o agente Wilson Santos, submeteram Andreu a uma bárbara sessão de espancamento. ‘Quebraram cabos de vassoura para furar o corpo dele, jogaram cadeiras, mesas e uma lata de lixo em cima do garoto’, relata a mãe, Deize Silva de Carvalho, 38 anos. ‘As testemunhas dizem que eles encheram sacos com cascas de coco vazio e bateram na cabeça do meu filho com eles’. O laudo do hospital para onde fora levado atestou ‘agressão física’ e também o laudo da perícia apontou vários indícios de agressão. Apesar disso, ninguém foi punido até agora. Deize não se cansa de denunciar a tortura que matou seu filho e já foi ameaçada por isso. ‘Se me matarem, pelo menos vão saber que não desisti’, diz ela, que tem outros três filhos e mora no Morro do Cantagalo, em Copacabana, zona sul do Rio.

It was so in the case of Andreu Luiz Silva de Carvalho, who was 17 years old when he was tortured to death in the General Department of Social Educational Actions (Degase), where the young offenders of Rio de Janeiro are imprisoned. Accused of stealing cell phone and money at Ipanema beach, he had been sent to the prison for a second time. He joined the Degase (ex-Funabem) on the first day of 2008 and received as business card a punch in the face. He reacted. He was beaten and didn't live to tell the tale. According to witnesses, five employees of the institution, having in front the agent Wilson Santos, submitted Andreu to a barbarian session of beating. “They broke broomsticks to pierce his body, threw chairs, tables and a garbage can on top of the boy”, reports the mother, Deize Silva de Carvalho, 38 years old. “Witnesses say they filled bags with empty coconut shells and knocked on the head of my son with them”. The hospital attested “physical aggression” and also the forensics report noted several signs of aggression. Despite this, no one has been punished so far. Deize never gets tired of denouncing the torture that killed her son and has been threatened because of it. “If they kill me, at least they will know that I haven't given up”, she says, who has three

other children and lives in Morro do Cantagalo, in Copacabana, South side of the Rio.

Prior to performing the analysis of the forms and functions of the discourses represented in this passage, which has a great complexity of polyphonic standpoint, I will realize a brief characterization of the Modular Approach to Discourse Analysis, which will provide the theoretical instruments for this analysis.

### **Modular Approach to Discourse Analysis**

The Modular Approach to Discourse Analysis constitutes an instrument of description and explanation of the discursive complexity. In its current version (FILLIETTAZ, 2004; FILLIETTAZ; ROULET, 2002; MARINHO, 2004; ROULET; FILLIETTAZ; GROBET, 2001; CUNHA, 2014), the model is a theoretical and methodological framework which aims to bring together, in a same approach of the discourse organization, contributions from researchers who focus on isolated aspects of this organization. Therefore, the modular model provides a framework of analysis, which allows to integrate and coordinate, in a cognitive and interactionist perspective, the linguistic, textual and situational dimensions of discourse organization.

Recognizing that the discourse is an object whose organization and whose operation involve aspects of these various dimensions, Roulet (ROULET; FILLIETTAZ; GROBET, 2001) considers the modularity a satisfactory method to study the discourse organization. Distancing himself from cognitive approaches, such as Fodor, Roulet uses contributions from scholars such as Simon and Nolke, for whom the study of complex systems is a modular methodological approach, which aims to describe the organization of the discourse and not the functioning of the mind (FILLIETTAZ; ROULET, 2002).

Applying this method to the study of discourse, the modular model considers to be possible to describe, for example, the system of the language without approaching the interaction situation in which it is used, as well as describe the syntactic structures of

discursive production without making reference to the conceptual framework that underlies it. Described independently the information that participate in the organization of the discourse, the model posits that this information can be combined, in order to describe the different aspects involved in the production and in the interpretation of this complex organization that is the discourse.

According to this methodology, initially we identify the modules entering in the composition of the discourse. A module is defined as a basic information system, which should provide a description of a specific field of discursive organization. In this approach, each dimension of the discourse is constituted of modules. Thus, lexical and syntactic modules compose the linguistic dimension; the hierarchical module constitutes the textual dimension; and the interactional and referential modules constitute the situational dimension.

Defined modules, it is possible to describe and explain, then, the joint of modular information in forms of discourse organization. In the production and interpretation of every discourse, the modular information interrelates in complex units of analysis, which are the forms of organization. In modular model, a distinction is made between two types of forms of organization: the elementary and the complex. Elementary organization forms (phono-prosodic, semantics, relational, informational, enunciative, sequential, operational) joint information extracted from modules while complex organization forms (periodic, topical, polyphonic, compositional, strategic) result from the combination of information extracted from modules and elementary or complex forms of organization.

In the model, the study of polyphony is done in two forms of organization: the enunciative and polyphonic. On the basis of this method, I propose to study the passage presented in the introduction, first, from the point of view of enunciative organizational form and, then, from the point of view of polyphonic organization form.

### Enunciative organizational form

The enunciative organizational form combines information from the interactional, syntactic, lexical and referential modules. This form of organization aims to distinguish the discourses produced and the discourses represented, as well as defines the types of discourses represented and the ways in which the discourses represented manifest themselves in textual surface. The analysis provided by this form of organization is basically descriptive and is justified only as a first step towards the polyphonic organization form, which, as we will see later, investigates the roles that the discourses represented exercise.

To distinguish the discourses produced and the discourses represented, we use information of the interactional module<sup>2</sup>. In the frame that results from this module, there are different levels of interaction. In the case of reportage, genre to which belongs the passage that will be studied, the interaction between characters is given in an internal level in relation to the interaction between author (journalist) and reader (citizen), which, in turn, is internal with regard to interaction between authors and readers empirical. Similarly, the interaction between authors and readers is internal in relation to interactions between the media instance (Communication agency) and the instance of reception (the lectureship). These multiple levels of interaction can be represented by Figure 1:

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<sup>2</sup> The interactional module studies the material properties of the accomplished situation of interaction and the represented situations of interaction. In this module, all interaction is established through a channel, which organizes its interactants in time and space and defines its possibilities to act (ROULET; FILLIETTAZ; GROBET, 2001).

Figure 1 – Interactional frame

<i>Media instance</i>	<i>Empirical authors</i>	<i>Author</i>	<i>Speaker</i>	<i>Speaker</i>	<i>Reader</i>	<i>Empirical readers</i>	<i>Instance of reception</i>
Organism Communic.	Reporter, Publisher, Photog.	Journalist	Personages	Personages	Citizen	Citizen	Readers
			Verbal and/or writing Space and/or temporal presence and/or distance Reciprocity and/or not-reciprocity				
		Writing and image Space and temporal distance Not-reciprocity					
	Writing and image Space and temporal distance Not-reciprocity						
Writing and image Space and temporal distance Not-reciprocity							

The responsible ones for the produced discourse are the agents who occupy the more external interactional level in the frame. In the reportage, the represented discourses are internal to the interaction between the media instance and the instance of reception. The discourse produced by a witness becomes discourse represented in the discourse produced by the narrator. Similarly, the narrator's discourse becomes represented in the discourse produced by the author. Finally, because it is published (and subordinated) by a Communication organism, the discourse produced for the author becomes represented discourse.

Made the distinction between the discourses produced and represented, the enunciative organization form defines the forms of the represented discourse with lexical, syntactic and referential information. Of the formal point of view, the represented discourses can be *appointed* (*designados*), *formulated* (*formulados*) or *implicit* (*implicitados*).

- a) the discourse represented can be *appointed* as a verb (to beg, to protest) or a nominalization (supplication, protest).
- b) the discourse represented can be formulated, which can be done directly or indirectly.
- c) the discourse represented may be implicit by a connector. In this case, the connector articulates the textual constituent that introduces an information in discourse

produced by another instance (ROULET *et al.*, 1985; ROULET; FILLIETTAZ; GROBET, 2001).

To enable understanding how the journalist composes his/her discourse from other voices, I study the enunciative organizational form of the passage presented in the introduction<sup>3</sup>. This passage, which describes a recent case of torture, has great concentration of represented discourses<sup>4</sup>.

**Mi**[**Au**[**N**[(01) It was so in the case of Andreu Luiz Silva de Carvalho, (02) who was 17 years old (03) when he was tortured to death in the General Department of Social Educational Actions (Degase), (04) where the young offenders of Rio de Janeiro are imprisoned. **Is**[(05) Accused of stealing cell phone and money at Ipanema beach, (06) he had been sent to the prison for a second time.] **W**[(07) He joined the Degase (ex-Funabem) on the first day of 2008 (08) and received as business card a punch in the face. (09) He reacted. (10) He was beaten (11) and didn't live to tell **A**[the tale]]. (12) According to witnesses, **W**[(13) five employees of the institution, having in front the agent Wilson Santos, submitted Andreu to a barbarian session of beating.] **M**[(14) 'They broke broomsticks (15) to pierce his body, (16) threw chairs, tables and a garbage can on top of the boy',] (17) reports the mother, Deize Silva de Carvalho, 38 years old. **M**[(18) 'Witnesses say **W**[they filled bags with empty coconut shells (19) and knocked on the head of my son with them'.]] (20) The hospital attested **HR** [ ] 'physical aggression' (21) and also the forensics report noted **FR** [ ] several signs of aggression. (22) Despite this, no one has been punished so far. (23) Deize never gets tired of denouncing **M** [the torture that killed her son] (24) and has been threatened **To** [ ] by it. **M**[(25) 'If they kill me, (26) at least they will know that I haven't given up',] (27) she says, (28) who has three other children and lives in Morro do Cantagalo, in Copacabana, South side of the Rio.]]]

<sup>3</sup> As conventions established for enunciative organizational form, the appointed discourses are indicated by empty square brackets placed after terms that designate; the formulated discourses are indicated in brackets; the implicit discourses are indicated by empty square brackets placed before the connector. Every represented discourse is preceded for brackets indicating the origin of the voice responsible. The numbering indicates that the fragment was segmented into acts. The act is the smallest unit of analysis of modular model.

<sup>4</sup> **Mi** = media instance. **Au** = author. **N** = narrator. **W** = witnesses. **Is** = indefinite source (witnesses, mother of the boy, COP, etc). **A** = Andreu. **M** = mother. **HR** = hospital report. **FR** = forensic report. **To** = torturers.



When reports a specific case of torture, the narrator represents only the discourse of primary sources, which are those that provide versions of the event. On representation of the discourse of these sources, the narrator represents indirectly the voice of witnesses (W). This indirect presentation occurs in explicit way in the segments in which there are language tags that do believe in the occurrence of another enunciation, as occurs in:

(12) Segundo testemunhas, **Te**[(13) cinco funcionários da instituição, tendo à frente o agente Wilson Santos, submeteram Andreu a uma bárbara sessão de espancamento].

(12) According to witnesses, **W**[(13) five employees of the institution, having in front the agent Wilson Santos, submitted Andreu to a barbarian session of beating.]

The indirect presentation of voice of primary sources occurs implicitly in the segments in which no linguistic mark signals that the narrator represents a discourse collected in another situation. It occurs in:

**FI**[(05) Acusado de roubar celular e dinheiro na praia de Ipanema, (06) ele tinha sido mandado para aquela prisão pela segunda vez.]

**IS**[(05) Accused of stealing cell phone and money at Ipanema beach, (06) he had been sent to the prison for a second time.]

In the Journalism, it is impossible to have omniscient narrator. This makes to perceive that this passage constitutes a segment of discourse represented, whose responsible enunciative instance is an indefinite source (Is). In fact, the narrator can only know the reason for the arrest of the tortured young by the testimony of someone who, in this passage, might be a witness, the mother of the young or a COP.

The journalist presents directly and explicitly only the mother's voice of young tortured (M):

**MI**[(14) 'Quebraram cabos de vassoura (15) para furar o corpo dele, (16) jogaram cadeiras, mesas e uma lata de lixo em cima do garoto',] (17) relata a mãe, Deize Silva de Carvalho, 38 anos.

M[(14) 'They broke broomsticks (15) to pierce his body, (16) threw chairs, tables and a garbage can on top of the boy',] (17) reports the mother, Deize Silva de Carvalho, 38 years old.

In the discourse produced by the mother, there is the representation of the discourse of witnesses (W):

M[(18) 'As testemunhas dizem que Te[eles encheram sacos com cascas de coco vazio (19) e bateram na cabeça do meu filho com eles'.]]

M[(18) 'Witnesses say W[they filled bags with empty coconut shells (19) and knocked on the head of my son with them'.]]

The representation of a discourse in this discourse points to the complexity of the interactional frame of this passage of the report. In relation to the interactional level in which narrator and reader are located, the interaction between the mother of the young and the journalist is internal. The representation of the speech of witnesses at the mother's testimony indicates the existence of an interactional level even more internal, in which the mother interacts with the witnesses of the torture suffered by her son. In the discourse produced by the mother, the discourse of the witnesses is represented indirectly and explicit.

In addition to representing the discourse formulated by witnesses and relatives of the tortured young, the journalist represents the discourse of other sources such as the forensic and the hospital reports where the young man was taken. The representation of these discourses is appointed, by means of the verbs *attested* (Act 20) and *appointed* (Act 21).

In continuation of this work, I present an analysis of the polyphonic organizational form of passage of the report in order to deepen the descriptive analysis performed in this step.

### Polyphonic organization form

The polyphonic organization form investigates the functions of the represented discourses. This form of organization deepens the results achieved with the enunciative organization form,

combining it with the modules analysis and other forms of discourse organization.

In this article, I combine the analysis of enunciative organizational form with the analyses of other forms of organization, with the aim of showing how the study of interrelations between different planes of discourse contributes to the understanding of the phenomenon of polyphony in the journalistic discourse. At first, the enunciative organizational will be combined with the relational organization. Then the enunciative organizational will be combined with the sequential organization. And, finally, the enunciative organizational will be combined with the informational organization.

### Combining the enunciative and relational organization forms

The hierarchic module is the main base of the relational organization form. In this module, it is considered that all verbal interaction is a negotiation process where the agents initiate proposals, react and ratify them. Each one of these phases materializes an intervention, which can be hierarchically complex.

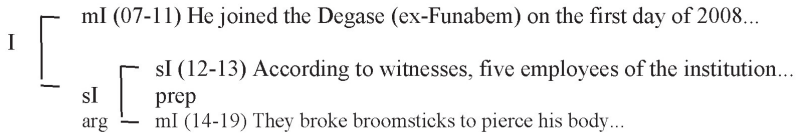
Combining hierarchic, lexical and referential information, the relational organization form aims to identify the interactive relations, that they reflect the maneuvers carried through for the speaker/author to obey the restriction of monological completeness. The interactive relations, that occur in the intervention, are argument, opposition, reformulation, topic, succession, preparation, commentary and clarification (ROULET; FILLIETTAZ; GROBET, 2001, CUNHA, 2012).

The coupling of the enunciative and relational organization forms allows to identify the function that the represented discourses exert in the relational level. In the passage in analysis, the journalist recounts the torture suffered by Andreu in this segment of represented discourse:

Te[(07) Entrou no Degase (ex-Funabem) no primeiro dia de 2008 (08) e recebeu como cartão de visita um soco no rosto. (09) Revidou. (10) Foi espancado (11) e não viveu para contar A[a história.]]

WI(07) He joined the Degase (ex-Funabem) on the first day of 2008 (08) and received as business card a punch in the face. (09) He reacted. (10) He was beaten (11) and didn't live to tell A[the tale]].

In the relational level, this segment corresponds to an intervention hierarchically main in relation to the constituent in which the journalist brings arguments to show that torture was pretty intense (12-19)<sup>5</sup>.



Charaudeau (2006, p.147) clarifies that “the media instance cannot, of course, invent the news”. For this reason in Journalism, contrary to what occurs in the literature, the events narrated cannot be fictitious. This impossibility allows to identify in the segment (07-11) the presence of another voice and not just the voice of the journalist. With this segment of indirect and implicit represented discourse, the journalist simulates that he was present at the moment of the torture. And to anchor this segment in a main constituent, he indicates to the reader the importance greater than should be attributed to that discourse represented.

In the intervention (12-19), the journalist brings three segments of represented discourse. These different voices, as evidenced by the above structure, function as argument (arg) to reinforce the seriousness of torture suffered by Andreu, torture mentioned in mI (07-11). In sI (12-19), the first of three segments of discourse represented brings the voice of witnesses stating that torture was practiced by five employees of Degase.

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<sup>5</sup> On this note, I present information about the abbreviations that are used in the composition of the hierarchical-relational structures exposed in this section. Information hierarchical: act = A, intervention = I, main = m, subordinate = s. Relational information: preparation = prep, argument = arg, succession = suc, comment = com.

(12) Segundo testemunhas, **Te**[(13) cinco funcionários da instituição, tendo à frente o agente Wilson Santos, submeteram Andreu a uma bárbara sessão de espancamento.]

(12) According to witnesses, **W**[(13) five employees of the institution, having in front the agent Wilson Santos, submitted Andreu to a barbarian session of beating.]

As shown in the structure above, this segment in explicit indirect discourse acts as a preparation (prep) for the two other discourses represented in this intervention, which are expressed in acts (14-19). In these two other segments of discourse represented, the journalist brings the mother of Andreu denouncing the torture suffered by her son:

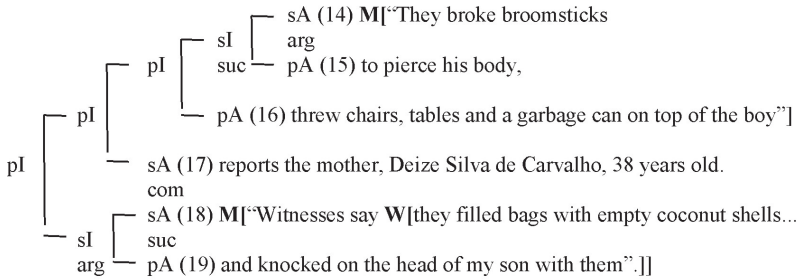
**M**[(14) 'Quebraram cabos de vassoura (15) para furar o corpo dele, (16) jogaram cadeiras, mesas e uma lata de lixo em cima do garoto',] (17) relata a mãe, Deize Silva de Carvalho, 38 anos. **M**[(18) 'As testemunhas dizem que **Te**[eles encheram sacos com cascas de coco vazio (19) e bateram na cabeça do meu filho com eles']]

**M**[(14) 'They broke broomsticks (15) to pierce his body, (16) threw chairs, tables and a garbage can on top of the boy',] (17) reports the mother, Deize Silva de Carvalho, 38 years old. **M**[(18) 'Witnesses say **W**[they filled bags with empty coconut shells (19) and knocked on the head of my son with them'.]]

Preparing this segment with a segment on explicit indirect discourse (12-13), the journalist places in prominence the speech of the mother of Andreu. The journalist represents the speech of the mother of the tortured young to become the story of the torture more dramatic. But the emphasis given by the journalist to the mother's testimony in both the relational level (by taking her to the status of main constituent) and in the enunciative level (contrasting it with a segment of indirect explicit discourse) becomes this statement even more dramatic.

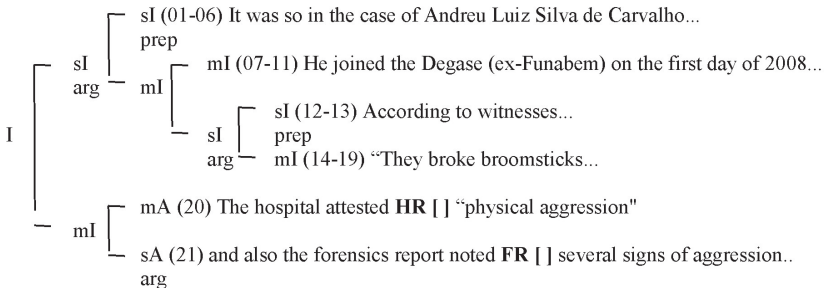
This strategy to print drama to the news article, if helps the journalist to construct the professional image of who feels the suffering of the other, contributes to move away its discourse of a reference Journalism, that, in thesis, does not appeal to the emotions of the reader (BURGER, 2004).

In the intervention (14-19), the reporter uses the second segment in explicit direct discourse (acts 18-19) as an argument for strengthening the information given in the first segment in explicit direct discourse (acts 14-15) about the brutality of the torturers. The relation between these segments of discourse represented can be viewed through this structure, which combines enunciative and relational analyses of mI (14-19):



Articulating different segments of direct explicit discourse through an argument, journalist creates the effect that the reader has direct access to the testimony of the mother and that his interference was minimal in the construction of the passage. Indeed, the single passage of discourse produced in this intervention is the Act (17), that has a subordinate status in relation to the first segment of explicit direct discourse (Ip 14-16).

From the point of view macroestrutural, all segments of discourse represented analyzed in an intervention (sI 01-19) are employed by the journalist as an argument to prove the information that will attest by the hospital report where Andreu was taken, as well as the forensic report:



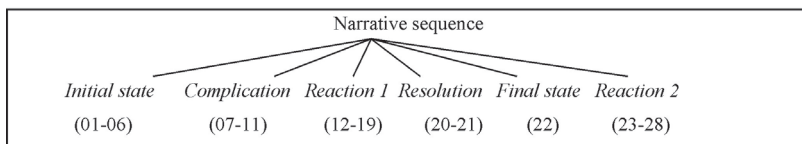
It is worth noting that the mI (20-21) brings just the two appointed represented discourses: attested (Act 20) and appointed (Act21). The presence of these discourses assists in the construction of the image of a journalist who, in the quest for informing the reader, is not limited only to hear the witness version of the event, but based on technical documents, such as reports. Subordinating the voices of witnesses to the reports information, the author signals the influence of external levels of the interactional frame (Figure 1) on his speech, in which the medium converses with the lectureship. He is aware that the magazine for which works seeks to present as a vehicle of Communication of reference, that, despite the commercial competition with other vehicles, would seek to raise the attention of the reader/consumer appealing exclusively to their emotions.

So, the journalist uses the voices of witnesses, but, in the main part of your text, brings the voices of “authorized” discourses, with which he can prevent any attacks on the veracity of other represented discourses and with which he informs the reader that implicitly your intention is to make a “serious” Journalism and not sensationalized.

### **Combining the enunciative and sequential organization forms**

Combining hierarchical and referential information, the sequential organization form is intended to segment the discourse in sequences. It defines a discursive typology to be applied in the analysis of all linguistic production (narrative, descriptive and deliberative types). With this typology, it is possible to extract the discursive sequences in which kinds of discourse are updated (narrative, descriptive and deliberative sequences) (ROULET; FILLIETTAZ; GROBET, 2001, CUNHA, 2010).

The combination of the enunciative and sequential organization forms identifies the function of the discourse represented in the composition of sequences. In the sequential level, the passage in analysis constitutes a narrative sequence, because this passage updates a praxiological representation (CUNHA, 2013).



In narrative sequences of news articles, the complication expresses the events central that had motivated the writing of the news article, events that will be commented, evaluated and secularly situated for the other episodes (CUNHA, 2013).

In the sequence in analysis, the complication is formed by a segment in implicit indirect discourse:

Te[(07) Entrou no Degase (ex-Funabem) no primeiro dia de 2008 (08) e recebeu como cartão de visita um soco no rosto. (09) Revidou. (10) Foi espancado (11) e não viveu para contar A[a história.]]

W[(07) He joined the Degase (ex-Funabem) on the first day of 2008 (08) and received as business card a punch in the face. (09) He reacted. (10) He was beaten (11) and didn't live to tell A[the tale]].

The journalist chooses to bring on the most important part of the narrative sequence not a discourse produced, but a discourse represented, since he knew of the details of the torture through witnesses. However, the journalist does not identify the source of this discourse represented.

To Charaudeau (2006), not identifying a source, as occurs in the segments of implicit indirect discourse, may have as a consequence create an effect of evidence, through which the journalist simulates that the events narrated occurred in fact and were not “filtered” by the point of view of a source. That is the effect that the journalist seems to produce in this segment (07-11). If the journalist identifies the source, the reader might ask: “does this witness said really happened?” Questions like this, about the narrative sequence complication, are dangerous, because put under suspicion all information expressed. With the segment in implicit indirect discourse, the journalist minimizes the possibility that questions of this nature.

At the same time, the strategy to employ implicit indirect discourse may have an opposite effect on the reader, which, if



he infers the presence of another voice, can wonder about the reasons that led the reporter to omit the instance responsible for that voice. In this case, the credibility of the journalist suffers concussion. It appears, then, that in the journalistic field choosing not to reveal the source of information, although it is increasingly common procedure (CHARAUDEAU, 2006; CUNHA, 2013), constitutes a risk to the journalist.

It is worth noting also that the two reactions are segments in which the journalist represents the discourse of characters. At first, we will hear the voices of witnesses and of the mother of Andreu.

(12) Segundo testemunhas, **Te**[(13) cinco funcionários da instituição, tendo à frente o agente Wilson Santos, submeteram Andreu a uma bárbara sessão de espancamento.] **M**[(14) 'Quebraram cabos de vassoura (15) para furar o corpo dele, (16) jogaram cadeiras, mesas e uma lata de lixo em cima do garoto',] (17) relata a mãe, Deize Silva de Carvalho, 38 anos. **M**[(18) 'As testemunhas dizem que **Te**[eles encheram sacos com cascas de coco vazio (19) e bateram na cabeça do meu filho com eles'.]]

(12) According to witnesses, **W**[(13) five employees of the institution, having in front the agent Wilson Santos, submitted Andreu to a barbarian session of beating.] **M**[(14) 'They broke broomsticks (15) to pierce his body, (16) threw chairs, tables and a garbage can on top of the boy',] (17) reports the mother, Deize Silva de Carvalho, 38 years old. **M**[(18) 'Witnesses say **W**[they filled bags with empty coconut shells (19) and knocked on the head of my son with them'.]]

In the second reaction, which corresponds to the segment that ends the sequence, we hear the mother's voice in particular:

(23) Deize não se cansa de denunciar **M**[a tortura que matou seu filho] (24) e já foi ameaçada **To** [ ] por isso. **M**[(25) 'Se me matarem, (26) pelo menos vão saber que não desisti',] (27) diz ela, (28) que tem outros três filhos e mora no Morro do Cantagalo, em Copacabana, zona sul do Rio.]

(23) Deize never gets tired of denouncing **M** [the torture that killed her son] (24) and has been threatened **To** [ ] by it. **M**[(25) 'If they kill me, (26) at least they will know that I haven't given up',] (27) she says, (28) who has three other children and lives in Morro do Cantagalo, in Copacabana, South side of the Rio.]

In Journalism, to compose reactions with evaluations made by others is a feature quite ingenious, even more in a sequence that

deals with controversial events. With this resource, the journalist shows impartiality in the sequence. He is not responsible for any of the evaluations of events relating to torture. So, the journalist can recreate the effect that his role was limited to represent events that occurred in another situation as well as the opinions of witnesses about those facts.

But, at the same time, seeking to produce this effect of impartiality, the journalist writes the reactions with segments in which represents the voice of the mother of Andreu, which contributes to print more drama to the sequence.

### Combining the enunciative and informational organization forms

The study of the informational organization form combines hierarchical, lexical, syntactic, referential information to describe the links of each act in the discursive memory<sup>6</sup> information. The information activated in each act is linked to information of the discursive memory or anchor point. The immediate anchor point is the topic which relates to information more directly accessible from memory in which the act is chained.

This form of organization studies the types of informational progressions through which the acts link to topics. The types of progressions considered by modular model are: linear progression (the topic of an act has its origins in the information enabled in the immediately preceding act); progression with constant topic (a succession of acts in the same anchor topic); long-distance progression (the topic of an act has its origins not in the previous act, but an act more distant) (ROULET; FILLIETTAZ; GROBET, 2001, CUNHA, 2009).

The combination of the enunciative and informational organization forms is important for enabling the identification of the topics of the discourses represented segments. In other words, with this coupling, the analyst can identify the information where the represented discourses are linked.

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<sup>6</sup> The discursive memory is defined as the “set of knowledge consciously shared by interlocutors” (1983, BERRENDONNER, p.230).

In the sequence in analysis, the majority of acts links in concept Andreu Luiz Silva de Carvalho, activated in the first act of the passage: “It was so in the case of Andreu Luiz Silva de Carvalho”. This characteristic of the sequence is due to the fact that, as is common in narrative sequences (GROBET, 1999), the central character is usually the topic of the majority of acts. That is what exemplifies this segment of implicit indirect discourse:

(07)	(Andreu Luiz Silva de Carvalho) He joined the Degase (ex-Funabem) on the first day of 2008	constant topic
(08)	(Andreu Luiz Silva de Carvalho) and received as business card a punch in the face.	constant topic
(09)	(Andreu Luiz Silva de Carvalho) He reacted.	constant topic
(10)	(Andreu Luiz Silva de Carvalho) He was beaten	constant topic
(11)	(Andreu Luiz Silva de Carvalho) and didn't live to tell the tale.	constant topic

As this segment represents the discourse of witnesses of the torture suffered by Andreu, it is not surprising that the topic of all acts is the young tortured. In addition, for being the central character very accessible information in memory, the chaining discursive on that information is usually not explained by any trace topic. This is what happens in the excerpt above.

However, in the segments in which the journalist represents the discourse of the mother of Andreu, no act is linked in this character. This is the informational structure of the first segment in which the journalist represents the speech of the mother of Andreu.

(14)	(torturers) “They broke broomsticks	linear progression
(15)	(torturers) to pierce his body,	constant topic
(16)	(torturers) threw chairs, tables and a garbage can on top of the boy”,	constant topic
(17)	(“They broke broomsticks... on top of the boy”) reports the mother, Deize Silva de Carvalho, 38 years old.	linear progression
(18)	“Witnesses say they filled bags with empty coconut shells	long-distance progression
(19)	(torturers) and knocked on the head of my son with them”.	constant topic

Most of the acts are chained in the topic torturers. Although the mother mentions Andreu, she directs her speech against the torturers of the son. So, her goal, in the representation of the journalist, is more denounce and detail the action of torturers than to lament her son's death. With that, the journalist seeks, in addition to sensitizing the reader, to build a positive image of the mother of Andreu.

The other excerpt in which the journalist represents the discourse of young's mother tortured is the final part of the passage. In this segment, the topic is not more information *torturers*. In it she talks about herself and her perseverance in denounce the torturers of her son.

(23)	<b>Deize</b> never gets tired of denouncing the torture that killed her son	long-distance progression
(24)	(Deize) and has been threatened by it.	constant topic
(25)	(Deize) "If they kill me,	constant topic
(26)	(Deize) at least they will know that I haven't given up",	constant topic
(27)	("If they kill me, at least they will know that I haven't given up") she says,	linear progression
(28)	<b>who</b> has three other children and lives in Morro do Cantagalo, in Copacabana, South side of the Rio.	linear progression

Representing a discourse in which the mother talks about herself, the journalist also contributes more to imprint drama to the sequence and enhance the image of the mother of Andreu. The journalist's attempt for building a favorable image of Deize is evidenced by the act (23), which precedes the explicit direct represented discourse: "Deize never gets tired of denouncing the torture that killed her son".

### Final considerations

Although the study focused only a short fragment of a reportage, it allowed show the complexity of decisions that a journalist must take, to represent in his discourse the discourse

produced by their sources. In this study, we saw how the different segments of discourse represented assist the journalist in a variety of ways, exercising different functions. With these segments, he becomes the text most dramatical, he values the image of personages, he focuses some information, he presents himself as an impartial and serious professional etc.

The production of these different effect samples that the journalistic writing is submitted the divergent tensions. On the one hand, the media reference must produce a knowledge object, whose function is to allow the citizen to act of responsible form (CHARAUDEAU, 2006). This demand explains the use of strategies that enable the journalist to show himself/herself worthy of credibility, as, for example, the representation of the voices of technical reports. On the other hand, the media are companies that must compete with each other by the reader/consumer. For this reason, they must produce attractive consumption objects. This requirement, opposite the first, explains the use of dramatical strategies, such as the direct representation of speak of the mother of a tortured young.

Using the theoretical and methodological framework of Modular Approach to Discourse Analysis, this work shows that these tensions, sufficiently studied and debated in the journalism (CHAPARRO, 2008), inscribe itself of explicit form in the discourse, becoming problematic all classification that separates of rigid form the reference media and the other media.

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