

## A Toast to the Intersection of Voices / *Um brinde ao entrecruzamento de vozes*

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### ABSTRACT

This study is part of a doctoral research in the field of Bakhtinian studies, which aimed to understand, in the verbal-visual dimension of a magazine from Cuiaba, *A Violeta* [The Violet] (1916-1950), how the intersection of voices is discursively constituted. We focus on the utterance *Chronica*, published on December 31, 1937, in order to unveil discursive-ideological tensions through the analysis of linguistic-discursive strategies and the mobilization of the verbal-visual plane of expression. This study is based on Bakhtin and the Circle's theory related to issues involving the dialogical relations between utterances, and on Brait's discussion about aspects related to verbal-visuality. The analysis showed the presence of an intersection of voices: one voice that complies with the current discourse, reproducing its themes as nationalism and patriotism, and another voice, perceptible in the mobilization of the verbal-visual dimension, that is critical to the political situation of the time.

**KEYWORDS:** *A Violeta* magazine; Verbal-visuality; Voices; Bakhtinian studies

### RESUMO

*Este estudo constitui um recorte de pesquisa doutoral que teve por objetivo compreender, na dimensão verbo-visual da revista cuiabana A Violeta (1916-1950), como se constituiu discursivamente o entrecruzamento de vozes. Tomamos o enunciado Chronica, da edição de 31 de dezembro de 1937, a fim de desvelar as tensões discursivo-ideológicas por meio da análise de estratégias linguístico-discursivas e de mobilização do plano de expressão verbo-visual. Baseamo-nos na teoria de Bakhtin e o Círculo, quanto às questões que envolvem as relações dialógicas entre os enunciados, e em Brait, para discutir os aspectos relacionados à verbo-visualidade. Constatamos, pela análise, a presença de um entrecruzamento de vozes: uma voz que acata o discurso vigente, reproduzindo seus temas, como o nacionalismo e o patriotismo, e uma outra voz, perceptível na mobilização da dimensão verbo-visual, crítica à situação política da época.*

**PALAVRAS-CHAVE:** *Revista A Violeta; Verbo-visualidade; Vozes; Estudos bakhtinianos*

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## Introduction

Even in the face of male primacy in several spheres of social life, such as political, journalistic, governmental and religious in 1916, in Cuiabá, the capital city of the state of Mato Grosso, the magazine *A Violeta* was founded by a group of women participants of the Júlia Lopes Literary Association, a Woman's Cultural Institution founded on November 26th, 1916. The purpose of the Association was to publish the magazine as well as to organize literary lectures given by members or illustrious guests, aiming to boost the literary movement in the city.

The socio-historical context of the time when the journal was launched was World War I (1914-1918), a period shortly before the Russian Revolution and the adoption of the socialist regime in Eastern European countries. Furthermore, as a consequence of the Paraguay war, severe epidemics were introduced in the city, such as smallpox. On the other hand, it was the period of modernization, with the rise and consolidation of urban and industrial society throughout the twentieth century.

In the first half of the twentieth century – the period in which the magazine circulated – the consolidation of capitalism in Brazil and worldwide enabled women to find jobs on factory assembly lines. At that time, the first unions appeared, and political parties that defended workers also benefited women as they brought to the fore a reflection on their social and work situation, as well as their rights as citizens, such as the right to vote.

All these local, national and even international issues were discussed on the pages of *A Violeta*. Many women produced the content of the utterances, expressing their level of politicization. They were mostly primary school teachers, among whom Maria Dimpina Lobo Duarte (MT, 1891-1966) and Maria de Arruda Müller stand out (MT, 1898-2003). It is possible to declare that these writers read and consulted several sources, whether journalistic or literary, keeping them updated with the events of their time. The texts that discussed aspects related to women's emancipation are a proof of this fact.

Therefore, the magazine *A Violeta* became a milestone for women's participation in the local society. It circulated for three decades (1916-1950) and, as far as it is known to date, published approximately one hundred and ninety-four issues.

Until the magazine published monthly issues, their publication was irregular. The issues were distributed through subscriptions, being present in the main public offices of the city and households. They were also sent by mail to other cities of Mato Grosso and other Brazilian states, mainly Rio de Janeiro.

It is possible to say that the targeted addressees of the magazine (AMORIM, 2002), that is, its audience, were women who were confined to their own homes and wanted culture, knowledge, or just entertainment. However, we identified that the actual addressees were varied, ranging from men from the local society, teachers, students, housewives, writers from other cities or states, etc. to magazine writers.

The dimensions of the magazine are reduced, comprising from eight to twenty-five pages in length. Despite the limited graphic techniques at that time, it presented, during its existence, a variable layout, rich in details, containing advertising texts of different nature, well diversified layouts and a variety of fonts and typographical highlights. The first page of its graphic project would display images at times; sometimes, editions would emphasize their covers by employing sepia colors and aged effects.

The present study proposes to take *A Violeta* as an object of research due to its richness as a source to be explored in the area of Language Studies. It is theoretically based on Bakhtinian studies so as to understand the voices present in the various utterances in the magazine which embody varied discourses and present themselves in different forms, in tandem with considerations on verbal-visuality.

For that purpose, we selected the utterance *Chronica* from the edition of December 31st, 1937 in order to unveil the discursive-ideological tensions through the analysis of linguistic-discursive strategies and the mobilization of the plane of verbal-visual expression. Thus, we consider the possibility, on the one hand, of contributing to the study of verbal-visuality as we reflect on the discursive strategies used by the women's press in Cuiabá and, on the other, of offering, through Bakhtinian lenses, a new perspective to the magazine *A Violeta*.

By bringing together Bakhtin's understanding of voices and Brait's studies on the verbal-visual dimension of utterances, we also aim to contribute to the area of Dialogical Discourse Studies, offering elements for the analysis of the constitution of meaning in utterances from the perspective of Applied Linguistics and Language

Studies. This theoretical approach allowed us to see *A Violeta* from another point of view, reevaluating and re-signifying it in the totality of the Brazilian press productions of that time.

For this purpose, we first present a summary of the theoretical construct related to verbal-visuality. Then, we explore the 1937 utterance *Chronica* through a dialogical analysis of the verbal-visual dimension that, discursively, points to an intersection of voices.

## 1 Verbal-Visuality as an Investigative Possibility

The verbal-visual dimension of utterances, comprised of expression and content, has been developed, from a Bakhtinian perspective, in different works by Brait (2005, 2008a, 2008b, 2009b, 2012, 2013,<sup>1</sup> 2014, 2016). It deals mostly with a verbal-visual syntax in which we cannot focus on one element, either verbal or visual, separately from the other but take them as an integrated set for the production of meanings.

In several works of the Circle, we find references to non-verbal utterances as in *Problems of Dostoevsky's Poetics*,<sup>2</sup> *Author and Hero in Aesthetic Activity*,<sup>3</sup> *The Problem of the Text in Linguistics, Philology, and the Human Sciences*<sup>4</sup> and *The Formal Method in Literary Scholarship*,<sup>5</sup> which also authorizes us to use Bakhtinian concepts in the analysis of visual and verbal-visual planes of expression.

Therefore, in these works, the authors confirm these marks of ideological consideration of nonverbal material, a fact which is more widely explored in *Marxism*

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<sup>1</sup> BRAIT, B. Looking and Reading: Verbal-Visuality from a Dialogical Perspective. Translated by Orison M. B. de Melo Jr. *Bakhtiniana, Rev. Estud. Discurso.*, vol. 8, n.2, pp. 43-66, 2013. Available at: [http://www.scielo.br/pdf/bak/v8n2/en\\_04.pdf](http://www.scielo.br/pdf/bak/v8n2/en_04.pdf). Access on: 22 Aug. 2019.

<sup>2</sup> BAKHTIN, M. *Problems of Dostoevsky's Poetics*. Translated by Cayl Emerson. Minneapolis: University of Minnesota Press, 1984. p.184-185.

<sup>3</sup> BAKHTIN, M. *Author and Hero in Aesthetic Activity*. In: BAKHTIN, M. *Art and Answerability: Early Philosophical Essays* by M. M. Bakhtin. Edited by Michael Holquist and Vadim Liapunov; translated by Vadim Liapunov. Austin, TX: University of Texas Press, 1990b. pp.4-256. (p.24-25).

<sup>4</sup> BAKHTIN, M. *The Problem of the Text in Linguistics, Philology, and the Human Sciences: An Experiment in Philosophical Analysis*. In: BAKHTIN, M. *Speech Genres & Other Late Essays*. Translated by Vern W. McGee. Austin, TX: University of Texas Press, 1986. pp.103-131.

<sup>5</sup> BAKHTIN, M. M.; MEDVEDEV, P. N. *The Formal Method in Literary Scholarship: A Critical Introduction to Sociological Poetics*. Translated by Albert J. Wehrle. Baltimore, MD: The Johns Hopkins University Press, 1991. p.6-7.

and the Philosophy of Language.<sup>6</sup> In the book, Volóchinov discusses the relation between inner discourse and non-verbal signs:

The processes of understanding any ideological phenomenon at all (be it a picture, a piece of music, a ritual, or an act of human conduct) cannot operate without the participation of inner speech. All manifestations of ideological creativity – all other nonverbal signs – are bathed by, suspended in, and cannot be entirely segregated or divorced from the element of speech (VOLOŠINOV, 1986, p.15).<sup>7</sup>

Brait's first works in which the term verbal-visual is used date from 1996, the year of the first edition of *Ironia em Perspectiva Polifônica* [Irony from a Polyphonic Perspective]. In it, she develops a thorough study on irony, using the first pages of national-circulation newspapers as an object of analysis.

In this study, Brait argues that the number of elements from different planes of expression, verbal and visual, a *type of verbal-visual collage*, contributes to the understanding of meaning effects. For example, in her analysis of the first page of an issue of *Folha de S. Paulo*, dated January 7th, 1991, Brait (2008a, p.45) highlights that:

However, it is the layout – the graphic project of the page, the way of placing the verbal and visual information in this space – which proposes the arrangement, the possibility of reading and interpreting both events, as if the photo made reference to the headline and vice-versa. The photo is framed by verbal sequences which have the photo as a catalyst center.<sup>8</sup>

In a later text, Brait (2010, p.194) conceptualizes verbal-visuality, affirming that “[...] the verbal-visual language is considered here as an utterance, a concrete utterance articulated by a discursive project in which verbal language and visual language participate with the same strength and importance.”<sup>9</sup>

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<sup>6</sup> VOLOŠINOV, V. *Marxism and the Philosophy of Language*. Translated by Ladislav Matejka and I. R. Titunik. Cambridge, MA: Harvard University Press, 1986.

<sup>7</sup> For reference, see footnote 6.

<sup>8</sup> Text in Portuguese: “Entretanto, é a diagramação – o projeto gráfico da página, a maneira de colocar as informações verbais e visuais nesse espaço – que propõe o conjunto, a possibilidade de leitura e interpretação dos dois acontecimentos como se a foto fizesse referência à manchete e vice-versa. A foto está emoldurada pelas seqüências verbais e as seqüências verbais têm como centro catalisador a foto.”

<sup>9</sup> Text in Portuguese: “[...] a linguagem verbo-visual será aqui considerada uma enunciação, um enunciado concreto articulado por um projeto discursivo do qual participam, com a mesma força e importância, a linguagem verbal e a linguagem visual.”

For her, the study of the verbal-visual dimension conceives of the phenomenon in which verbal-visual elements articulate indissociably as a process of meaning construction, originated from the spheres of utterance production, such as the journalistic sphere. Brait (2010, p.194-195) clarifies that

Still in relation to the journalistic sphere, the verbal-visual discursive project is composed of drawings, illustrations, graphics and infographics that are always articulated to verbal texts to which they are constitutively aligned, given the display of the pieces on a certain page, the organization of the pages in sections, the deep dialogue between the sections, and the differentiated ways to organize the topics verbally and visually. The same topic can be part of different sections and, consequently, produce different meanings and meaning effects. And the newspaper reader, included in the journalistic project, who is literate, so to speak, in this type of language organization, participates actively in the production of meanings. Regarding that and other spheres, productions of a verbal-visual nature include cartoons, advertisements, covers and leaflets from information media, the format of television news (hosts, oral texts, videos), poems articulated to drawings, internet communication, illustrated fictional texts, textbooks, billboards, traffic signs, etc.<sup>10</sup>

Therefore, it is necessary to take into account the verbal and the verbal-visual material, from an internal and external orientation, in order to understand the dialogical relations between utterances. This movement requires a researcher's trained eye so that, supported by dialogical lenses, he/she can see the totality of the utterance and the meanings it generates, the relations between its constitutive elements and its relations with other utterances. This analytical perspective contributes to the understanding of utterances in the magazine *A Violeta*, which can unveil verbal-visual dialogical creations mobilized by the writers' discursive projects.

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<sup>10</sup> Text in Portuguese: "Ainda com relação à esfera jornalística, compõem o projeto discursivo verbo-visual desenhos, ilustrações, gráficos e infográficos, sempre articulados a textos verbais com os quais estão constitutivamente sintonizados a partir da disposição das matérias numa dada página, da organização das páginas em cadernos, do forte diálogo mantido entre os cadernos e as formas diferenciadas de organizar verbal e visualmente os assuntos. Um mesmo assunto poderá fazer parte de diferentes cadernos e, como consequência, produzir diferentes sentidos e efeitos de sentidos. E o leitor do jornal, incluído no projeto jornalístico, alfabetizado, por assim dizer, nessa maneira de organizar a linguagem, participa ativamente da produção dos sentidos. Considerando essa e outras esferas, fazem parte das produções de caráter verbo-visual charges, propagandas, capas e páginas de veículos informativos, as formas de apresentação dos jornais televisivos (apresentadores, textos orais, vídeos), poemas articulados a desenhos, comunicação pela internet, textos ficcionais ilustrados, livros didáticos, outdoors, placas de trânsito etc."

It is noteworthy that some utterances can present verbal-visuality differently: not through images, photos and illustrations, but through images created from the verbal materiality itself. Brait (2010) refers to this phenomenon as a *verbal-visuality that occurs only by words*. In the analysis of utterances, we also consider this occurrence through the use of words and the creation of specific semantic fields, fostering images and several meaning effects.

In the analysis section, we present the methodological procedures used to analyze the utterance *Chronica*. We direct our analytical view toward the following topics: the verbal, visual, and verbal-visual dimensions. It should be clarified that the separation of dimensions has an organizational purpose only, since we conceive of the verbal, visual and verbal-visual dimensions as an indissociable utterative unit that forms a totality of meaning.

Therefore, we understand that verbal-visuality also encompasses the verbal dimension with the use, for example, of writing resources, such as punctuation marks. We consider that the use of quotation marks, dashes, brackets, and even commas, question marks, and exclamation marks go beyond the structural and grammatical dimensions of the texts: they modify the visual configuration of texts by directing the reader to several productions of meaning.

Thus, as regards the analysis of the verbal dimension of utterances, the following aspects, if present, are taken into account: the presence of writing resources, such as the use of ellipses, exclamation, question and quotation marks, dash, colon, parentheses, brackets; the use of Latin and foreign expressions; the recurrent use of certain adjectives, qualifiers and adverbs, argumentative operators, verbal tenses, verb forms and aspects, treatment pronouns; use of descriptive and narrative textual sequences, figures of speech, to name a few.

In relation to visual and verbal-visual dimensions, which, as a whole, constitute the magazine's graphic-editorial design, we focus, if present, on the following aspects: the use of typographical marks as borders, ampersands, frames, lines, dots; the layout of texts on the page: positioning in columns or not; the insertion of a text into another; the discontinuity of the length of the texts along the pages; the varied spacing between lines and between letters; the presence and positioning of images, photos or illustrations, drawings, paintings, engravings, maps, graphics, infographics, emblems,

acronyms on the pages; the use of colors; the use of different font types and sizes, serif or non-serif font; the use of bold or italic, upper and lower case, capital letter; the presence of heading, titles, subtitles, and subscription.

## 2 A Toast to the Intersection of Voices

The utterance *Chronica*, which opens the December 31st, 1937 edition, shows, on the publication header, the title of the magazine, highlighted in the upper part in black and white, centralized, in bold serif letters. Right below it, it brings the reference to the association to which it is connected, namely, the Júlia Lopes Literary Association. Next, there is information on the periodicity of publication, i.e., monthly, and the naming of its directors: Mariana Póvoas and Benilde Moura. Finally, two lines form a rectangular visual composition in which the year, the place and the date of publication as well as the numbers that correspond to the magazine edition stand out.

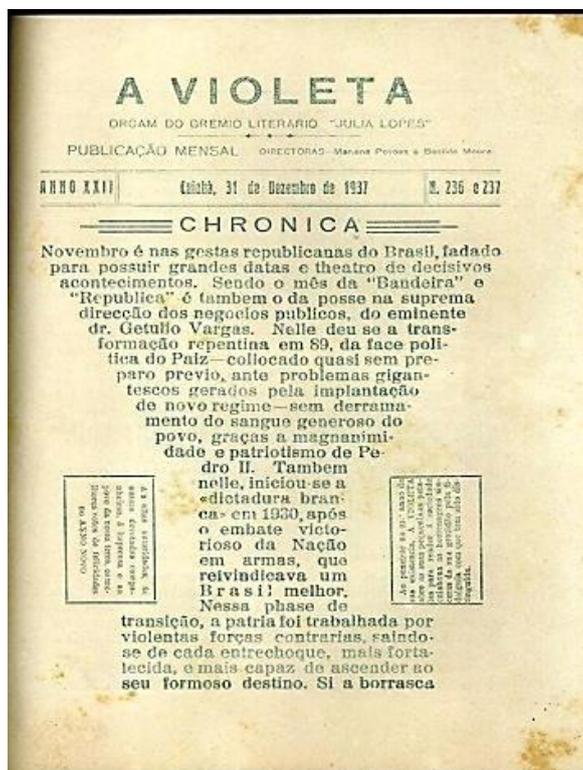


Fig. 1 – *Chronica* in *A Violeta*, n. 236-237, December 31, 1937. Source: Public Archive of Mato Grosso – APMT (2013).

Below the header, there is the title *Chronica*. It is centralized, in large, uppercase, bold font, with well-spaced letters. On each side of the title there is a set of triple lines, in which the central line is longer than the other two, constituting a typographic highlight which adds a visual detail, attracting the reader's glance to the following text in the shape of a goblet. The suggested impression is that the title thus stylized portrays the liquid in the goblet or something that emerges from it. Visually, the centralization of the title also harmonizes with the upper part of the goblet, as we can observe in Figure 1.

On each side of the goblet, we also see two rectangular figures, each containing a text in small fonts. The figure on the left brings an expression of best wishes for the New Year: *to the high authorities, to our devoted companions, to the press and to the people of our land, best wishes for a happy NEW YEAR.*<sup>11</sup> However, the rectangle on the right side conveys a salutation: *Upon entering the 22nd year of its existence, A VIOLETA opens its small petals to pay tribute to Cuiabá's society and its sincere gratitude for the noble character with which it has been distinguished.*<sup>12</sup> Such a graphic composition is of great importance, since it adds a meaning to the visual dimension, as we have already observed from previous considerations by Brait (2008); purposefully, such small fragments are related to the graphic layout of the main text and to the theme of evaluating the year that ends and celebrating the coming year.

The spelling of the words *ANNO NOVO* [NEW YEAR] and *A VIOLETA*, in capital letters, signals a provocative emphasis, calling the reader's attention to the Column's theme and the editors' evaluation of future events.

The following text is not organized in columns and takes three pages divided into sections whose limits are marked by a figure composed of three small asterisks. These, in some examples from the text, refer to the mathematical symbol for *therefore*, which is indicative of a conclusion of reasoning. However, in the magazine, they are often presented in an inverted position, conveying a mere ornamental function and separating sections with different topics. We can also infer that it was a common

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<sup>11</sup> Text in Portuguese: "As altas autoridades, ás nossas devotadas companheiras, á imprensa e ao povo da nossa terra, os melhores votos de felicidades no ANNO NOVO."

<sup>12</sup> Text in Portuguese: "Ao penetrar no 22º anno da sua existência, A VIOLETA abre as suas pequeninas petalas para render á sociedade cuiabana as homenagens sinceras da sua gratidão pela fidalguia com que tem sido distinguida."

graphic practice at that time, used in magazines<sup>13</sup> and renowned works that comprised the publishers' reading collection.

The referred utterance is unsigned. The discursive project of the editor is aimed to pay tribute to the up-coming year (1938) and present a retrospective of the several striking historical events of 1937, portraying the political events which took place in the state of Mato Grosso and in Brazil of that time.

The text is divided into four parts, all of which are related to important events that occurred in November, such as the Proclamation of the Republic in 1889; the establishment of the *white dictatorship*, which led to the beginning of the Vargas Era in 1930; the birth centenary of Couto de Magalhães' (1837-1898); and the Flag Day, celebrated on November 19th.

We noticed that the end of the utterance, on page 4, is at the bottom of the page, because at the top there is a tribute, in a different font, to the birth of Dona Maria de A. Müller. This diagramming suggests that addressing this issue is more important than concluding the edition's cover story, forcing the reader to read the referred tribute. Again, as Brait (2010) noted, the fact that verbal-visibility is at the service of the author's discursive project is valid herein.

As we continue describing the visual dimension, we see that the text format in the shape of a goblet was the most striking feature at first sight. The graphic disposition alludes to the content addressed in the utterance, published in December, and suggests a commemorative toast to the New Year's Eve festivities. The chosen form also points to the celebration of victory in certain political situations, suggesting the magazine's agreement with the facts experienced in the year that was coming to an end, 1937. Thus, it reproduces the nationalist discourse and praises history's protagonists, such as the Emperor Pedro II.

The beginning of the text makes reference to the events that occurred in November. It takes the upper part of the goblet, because the diagramming of the page does not allow the division of paragraphs:

As to the republican deeds of Brazil, November is destined to have great days and a plethora of decisive events. It is the month of the

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<sup>13</sup> Authors' Note: We find this reference to the symbol, for example, in the *Revista de Estudos Livres*, a positivist philosophy magazine, published in Portugal and in Brazil between 1883 and 1886.

“Flag” and the “Republic.” It is also when the eminent Dr. Getulio Vargas took office as the supreme head of the country’s government. In November, the sudden transformation of the country’s political face took place in [18]89 – with almost no previous preparation before gigantic problems generated by the implementation of a new regime – without bloodshed of the people’s generous blood, thanks to the magnanimity and patriotism of Emperor Pedro II (*A Violeta*, n. 236-237, 1937, p.1).<sup>14</sup>

In the beginning of the utterance, we observe that the lexical selection of adjectives and nouns confers on language a high aura, a peculiar style that seeks to compose a narrative of historical facts: *destined; plethora; supreme; sudden transformation; gigantic problems; generous blood; magnanimity*. The effect of the meaning produced is that of intensification, an increase in the relevance of those events.

We also see the use of dash separating the sentence *with almost no previous preparation before gigantic problems generated by the implementation of a new regime*. In relation to the use of double dash (DAHLET, 2006), it creates a meaning effect of highlight, when emphasizing the fact that the establishment of the Republic in Brazil was something sudden and without turmoil.

The text follows the goblet design, illustrating the narrowest part, where the goblet can be held: “Also in it, the ‘white dictatorship’ began in 1930, after the Nation’s victorious armed confrontation due to claims for a better B r a z i l” (*A Violeta*, n. 236-237, 1937, p.1).<sup>15</sup> In this section, a specific detail points to the insertion of another voice: the image created by the diagram in the shape of a goblet and the narrowing of the visual dimension, because the lower part of the goblet also narrows. In relation to the verbal dimension, there is the insertion of a textual sequence in the narrower space. We can read, in this small area of the text, a fragment which refers to the *white dictatorship*, suggesting, through the verbal-visual aspect, a political phase of narrowing, curtailing, restricting press freedom.

We also observe a differentiated spacing in the word *Brazil*, composing the expression “a better *B r a s i l*,” followed by a period, a typographic resource that points

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<sup>14</sup> Text in Portuguese: “Novembro é nas gestas republicanas do Brasil, fadado para possuir grandes datas e teatro de decisivos acontecimentos. Sendo o mês da “Bandeira” e “Republica” é também o da posse na suprema direcção dos negocios publicos do eminente dr. Getúlio Vargas. Nelle deu-se a transformação repentina em 89, da face política do Paiz – collocado quasi sem preparo previo, ante problemas gigantescos gerados pela implantação de novo regime – sem derramamento do sangue generoso do povo, graças a magnanimidade e patriotismo de Pedro II.”

<sup>15</sup> Text in Portuguese: “Também nelle, iniciou-se a ‘dictadura branca’ em 1930, após o embate victorioso da Nação em armas, que reivindicava um B r a s i l melhor.”

to the idea of enlargement, occupation of spaces, or even liberation/freedom. Such a graphical arrangement, in a single line, accompanied by the comparative of superiority *better*, produces a meaning effect which suggests the magazine's appreciation of the country at that moment, and of what was expected from the nation: a free country, a better country, period.

In relation to the white dictatorship, an expression attributed to Rui Barbosa, we understand it as a reference to a non-totalitarian government administration that, in spite of presenting itself as an apparent democracy, limits freedom through subtle coercive mechanisms. As we have shown, this utterance dates back to 1937, the year when the *Estado Novo* [New State] began, a time known for the government's imposition and control. An example of it is the fact that Vargas created the so-called DIP (Departamento de Imprensa e Propaganda) [Department of Press and Propaganda] and its respective state representation, called DEIP (Departamento Estadual de Imprensa e Propaganda) [State Department of Press and Propaganda]. He also created the DASP (Departamento Administrativo do Serviço Público Civil) [Public Service Administration Bureau], which, according to Silva (2015, p.41-42), "[...] served as instruments of administrative moralization [...] to which mayors and interveners were submitted."<sup>16</sup>

At the foot of the goblet, the author updates information about the political events of the moment: "In this transition phase, the country faced violent opposing forces, coming out of each conflict stronger and more capable of ascending to its beautiful destiny" (*A Violeta*, n. 236-237, 1937, p.1).<sup>17</sup>

The use of adjectives and nouns that focus on the intensity of the events unveil the author's evaluation of the facts: *violent opposing forces; conflict; stronger; beautiful destiny*. By expressing optimism about the future of the nation, which will be capable of *ascending to its beautiful destiny*, at the base of the goblet, a possible effect of meaning produced is the fact that there was an established, secure political base that supported the nation.

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<sup>16</sup> Text in Portuguese: "[...] serviam como instrumentos de moralização administrativa [...] cujos prefeitos e interventores estavam a ele submetidos."

<sup>17</sup> Text in Portuguese: "Nessa phase de transição, a patria foi trabalhada por violentas forças contrarias, saindo-se de cada entrechoque mais fortalecida e mais capaz de ascender ao seu formoso destino."

In addition, the first line of this block, whose verbal content brings the expression *transition phase*, is precisely located in a space of transition between the narrow part of the goblet and the wider base. In other words, the verbal-visual plane reproduces and reinforces the idea of change from one political state to another: from what occurred in history, the Proclamation of the Republic, to the experienced at the time, the Vargas government.

Then, the metaphorical figure of navigation emerges, creating the image of a vessel in the midst of strong winds, but kept safe by the helmsperson. We understand that this storm refers to the Constitutionalist Rebellion, which was suppressed by the proclamation of a new regime that changed the 1930 Constitution and maintained Getúlio Vargas in command. These remarks start to be made only on the second page, which no longer uses the goblet-shaped design. At the beginning of the utterance, the writer uses a verbal-visual resource to summon the reader to feel joy, satisfaction, gratitude, to celebrate. This is never repeated in the rest of the text. Consequently, the suggested effect of meaning is the fact that there was little to celebrate at that political moment portrayed in the following pages. Here is the excerpt in question:

If the storm was severe and the vessel not very steady, the helmsperson was capable and had firm hands ... During seven years of uninterrupted practice, the sharpest vision penetrates and invades the fog; the antennae of the most sensitive intelligence and the most underused sense notice the minimal route oscillation... but the mist gets denser: Could someone else take over the helm??  
Feeling the imminent danger, the land and sea armed forces have just proclaimed a new regime, altering the 1930 Constitution, maintaining the experienced and serene dictator in the supreme administration... (A *Violeta*, n. 236-237, 1937, p.1-2).<sup>18</sup>

The allusion to seven years of *uninterrupted practice* demands that the reader understand that the author is dividing time: from the 1930 Revolution to 1937, the year when that utterance was published in that edition. The text continues creating the image of a turbulent navigation, using an expressive lexical field: *fog, mist, route oscillation*,

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<sup>18</sup>Text in Portuguese: “Si a borrasca era forte e a nau, não muito firme, o timoneiro era capaz e tinha as mãos seguras... Durante sete annos de prática ininterrupta a visão mais aguçada penetra e devassa o nevoeiro, as antenas da intelligencia mais sensíveis e o tacto mais subtilizado percebem as mínimas oscillações da singradura... mas, a cerração é cada vez maior: Poderia ir outro para a direção do leme?? Sentindo o perigo iminente, as forças armadas de terra e mar, acabam de proclamar novo regimen, alterando a Constituição de 1930, conservando na suprema magistratura o experimentado e sereno ditador...”

*take over the helm*. Such lexical field refers to that peculiar type of verbal-visuality suggested by Brait (2010), about which we have highlighted its exclusive occurrence through words, creating a pictorial scenery generated by their use in a particular semantic field. In this process, we recognize an approximation to the figure of speech called *hypotyposis*:

[...] a description which presents a perceptive prominence, which means that it is tinged by the subjectivity of the one who describes it, giving it great intensity. [...] Hence, the terms that refer to vision are of importance. It brings the verbal language close to painting: ‘*ut pictura poesis*’ (poetry is like a painting) (FIORIN, 2014, p.155).<sup>19</sup>

For Perelman and Olbrechts-Tyteca (1971, p.167), it is a figure “[...] ‘which sets things out in such a way that the matter seems to unfold, and the thing to happen, under our eyes.’<sup>20</sup> It is, then, a way of describing things which makes them present to our mind.”<sup>21</sup> We observe that the prominent verbal tense in the passage is the present, which produces, in the reader, an effect of meaning that the event occurs at the exact moment of his/her reading.

Then, there is a reference to the strong presence of the Armed Forces, which acted in the defense of the government of the time, supporting Vargas until the 1940s. However, we highlight some writing resources that may reveal another political position of the editorial department, which perhaps could not be made explicit at that moment.

We observe the presence of ellipses in three places in the passage: *the helmsperson was capable and had firm hands; they notice the minimal route oscillations; and experienced and serene dictator in the supreme administration*. These can reveal an incompleteness of thought, some vagueness to be filled by the reader, offering, according to Dahlet (2006, p.208), as previously mentioned, possibilities of

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<sup>19</sup> Text in Portuguese: “[...] uma descrição que apresenta uma saliência perceptiva, o que significa que ela é tingida pela subjetividade daquele que descreve, o que lhe dá uma intensidade muito grande. [...] Daí a importância que têm nela os termos ligados à visão. Ela aproxima a linguagem verbal da pintura: ‘*ut pictura poesis*’ (a poesia é como um quadro).”

<sup>20</sup> TN. According to the authors, this sentence was a direct quotation from *Rhetorica ad Herennium*, iv, § 68. In the bilingual translation of *Rhetorica ad Herennium* to which we had access, we read, “It is Ocular Demonstration when an event is so described in words that the business seems to be enacted and the subject to pass vividly before our eyes” (CICERO, 1954, p.405). [CICERO. *Rhetorica ad Herennium*. English translation by Harry Caplan. London: William Heinemann Ltd; Cambridge, MA: Harvard University Press, 1954].

<sup>21</sup> PERELMAN, Ch.; OLBRECHTS-TYTECA, L. *The New Rhetoric: A Treatise on Argumentation*. Translated by John Wilkinson and Purcell Weaver. In: Notre Dame, Indiana: University of Notre Dame Press, 1971.

interpretation. In other words, the interlocutor is responsible for cooperating in the production of meanings by exploring these possibilities.

At the same time, several effects of meaning can be produced as the reader explores these possibilities. For example, he/she may understand that if the helmsperson was very capable and had firm hands, he would consequently have other qualities. On the other hand, having *firm hands* could be an attribute of a dictator. Likewise, in the excerpt *minimal route oscillations...*, the ellipses may suggest many possibilities for the sign *oscillations*, such as protests, objections to the new regime, rebellions, economic insecurity, and others. In the last example, the ellipses are placed after the expression *experienced and serene dictator in the supreme administration*, referring to President Getúlio Vargas. A possible reading is that the addition of the ellipses produces an effect of ironic meaning. The reader is then left to his/her critical judgement to decide for the legitimacy (or not) of the qualifying adjectives *experienced* and *serene* attributed to the noun *dictator*, once these adjectives are not commonly used to describe them.

Another possible reading, which derives from the use of *maintaining the experienced and serene dictator in the supreme administration...*, is that the ellipses work as a type of suspension, creating an effect of meaning that points to an extended (*ad eternum*) permanence of Vargas, who is *experienced and serene*, in power.

In this excerpt, we also see the use of double question marks, suggesting more than a mere question, but an interrogative cry, an evaluative intonation, reaffirming the questioning voice of the magazine, despite Vargas's rise to power: *Could someone else take over the helm??* Through this resource, the reader's participation in this discursive play is suggested: he/she needs to reflect on the possibility of someone else taking over power. Another possible reading is that, in fact, there would be no better person than Vargas to govern. Thus, this question with two question marks would only be rhetorical, as pointed out by Dahlet (2006) and Perelman and Olbrechts-Tyteca (1971).<sup>22</sup>

In the last paragraph of the first part of the text, the author refers to November 10th, the day that marks the beginning of the *Estado Novo* [New State]: "This transformation, which was also sudden, occurred peacefully and without conflicts on November 10th, the predestined month" (*A Violeta*, n. 236-237, 1937, p.2).<sup>23</sup> This

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<sup>22</sup> For reference, see footnote 19.

<sup>23</sup> Text in Portuguese: "Essa transformação também repentina ocorreu pacificamente e sem choques, a 10 de Novembro o mês predestinado."

statement refers specifically to the Constitution of 1930, when Vargas came to power. Thus, the possible tension created along the previous paragraphs, circumscribed in the discursive work with the lexical field of navigation, is broken when the author confers on that date a transformation without obstacles.

The second part of the utterance refers to Couto de Magalhães' birth centenary.<sup>24</sup> It also presents José de Mesquita,<sup>25</sup> who, alongside the cultural associations of the time, paid tribute to the famous writer. The text emphasizes the importance of Mesquita's work for his nationalism, in defense of the country from possible threats:

His beautiful and masterful academic study of that impressive figure of the second Empire revealed, from the perspective that now draws the attention of Republic leaders, threatened to be involved in the whirlwind of Bolshevik theories – the nationalist feature of his spirit and works (*A Violeta*, n. 236-237, 1937, p.2).<sup>26</sup>

The reference to the *Bolshevik theories* is a result of the influence of ideas from the Russian Revolution in Brazilian politics. The *Bolsheviks*<sup>27</sup> proposed a radical political change for the people, defending an armed socialist revolution, if necessary.

The author, through the use of a simple dash, severs the sentence, separating the direct object, viz., *the nationalist feature of his spirit and works*, from the verb *revealed*. This procedure highlights Couto de Magalhães' nationalism (DAHLET, 2006).

The utterance continues to bring the folklorist to the fore and also lets transpire an evaluation of the social-historical moment, marked by the beginning of the Estado Novo [New State], that is not very optimistic: “[...] with this intelligent and efficient

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<sup>24</sup> Couto de Magalhães is considered to be the pioneer of folkloric studies in Brazil, having written several works on the subject. A politician and a military officer, he was the president of Mato Grosso and president of the provinces of Goiás, Pará, Mato Grosso, and São Paulo. He was also the government secretary in Minas Gerais between 1860 and 1861. Available at: [https://www.ebiografia.com/couto\\_magalhaes/](https://www.ebiografia.com/couto_magalhaes/). Access on: 22 Aug. 2019.

<sup>25</sup> José de Mesquita (1892-1961), a frequent collaborator of *A Violeta*, was a lawyer and writer, appellate judge of the Superior Court of the State of Mato Grosso. He was also one of the main promoters of the foundation of the Instituto Histórico e Geográfico de Mato Grosso [Mato Grosso Historical and Geographical Institute] in 1919, and of the Academia Mato-grossense de Letras [Mato Grosso Academy of Letters] in 1921. He was the founding member of the latter and its president from its foundation until his death in 1961. He occupied seat no. 19, whose patron was the illustrious honoree: José Vieira Couto de Magalhães. Available at: [https://pt.wikipedia.org/wiki/Jos%C3%A9\\_de\\_Mesquita](https://pt.wikipedia.org/wiki/Jos%C3%A9_de_Mesquita) Access on: 22 Aug. 2019.

<sup>26</sup> Text in Portuguese: “Seu formoso e magistral estudo acadêmico, daquela imponente figura do segundo Império, revelou pelo prisma que no momento ocupa a atenção dos dirigentes da República, ameaçada de ser envolvida no rodado das theorias bolschevistas – a feição nacionalista do seu espírito e das suas obras.”

<sup>27</sup> Bolch is a Russian word and means “majority.” It was used to call the members of the Russian Social Democratic Labor Party, led by Vladimir Lenin.

praise the Nation is giving to its distinguished individuals in this difficult and anguished moment we live” (*A Violeta*, n. 236-237, 1937, p.2).<sup>28</sup> By using the first-person plural of the verb to live, the author places himself/herself in the complicated context referred to in the text, creating the possibility to affirm that everybody experiences the difficulties posed by the repression of the Vargas dictatorship.

Perelman and Olbrechts-Tyteca (1971, p. 178)<sup>29</sup> consider this change as a rhetorical figure of presence and communion, called *change in the number of persons*, the replacement of *I* or *you* for *we*. Fiorin (2014, p. 97-98)<sup>30</sup> also presents this figure and defines it as the “[...] use of a grammatical category for another (a number for another, one gender for another, a person for another, a tense for another, a mood for another, a voice for another, a class for another, etc.).”<sup>31</sup>

In the last paragraph of the second part, there is an emphasis on Couto Magalhães as an *undeterred* Defensor of Mato Grosso, whose centenary was celebrated on November 7th. The author also presents a speech he quoted, which is a translation of the Tupi language, carved on the slab of a waterfall of the Araguaia River: “‘Under the auspices of Emperor D. Pedro II, in 1869 a steamer sailed from the Prata basin to the Amazon basin and called civilization and commerce to the splendid backlands of the Araguaia with more than 20 savage tribes.’”<sup>32</sup> Considering the time of the publication, the use of reported speech to end the topic shows a positive appreciation of the white domination in the lands occupied by Native peoples, seen as a sign of defense of the Mato Grosso territory.

The third part of the utterance is dedicated to Flag Day: “Worshiping the ‘National Flag’– this green and yellow banner that speaks so much to patriotic sensitivity, – also deserved emphasis in this year’s celebrations” (*A Violeta*, n. 236-237,

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<sup>28</sup> Text in Portuguese: “[...] nesse culto inteligente e eficaz que a Nação está prestando aos seus pró homens, no momento difícil e angustioso que vivemos.”

<sup>29</sup> For reference, see footnote 19.

<sup>30</sup> Text in Portuguese “[...] uso de uma categoria gramatical por outra (um número por outro, um gênero por outro, uma pessoa por outra, um tempo por outro, um modo por outro, uma voz por outra, uma classe por outra, etc.).”

<sup>31</sup> Text in Portuguese “ [...] uma descrição que apresenta uma saliência perceptiva, o que significa que ela é tingida pela subjetividade daquele que descreve, o que lhe dá uma intensidade muito grande. [...] Daí a importância que têm nela os termos ligados à visão. Ela aproxima a linguagem verbal da pintura: ‘ut pictura poesis’ (a poesia é como um quadro).”

<sup>32</sup> Text in Portuguese: “Sob os auspícios do Snr. D. Pedro II, passou um vapor da bacia do Prata para a do Amazonas, e veio chamar á civilisação e ao commercio os esplendidos sertões do Araguaya com mais de 20 tribus selvagens, no anno de 1869.”

1937, p.3).<sup>33</sup> The use of double dash, once again, creates an effect of prominence by inserting an appositive which emphasizes patriotism, a strong voice that pervades the whole utterance. The text goes on to bluntly state:

In every corner of Brazil, it [the flag] fluttered in an unusual way on November 19th. In all sizes, with all the power of its beautiful colors, in houses, private and public buildings, in the hands of children, it talks to us with a friendly wave: “the Homeland is in danger. It is necessary to rekindle, in every heart, the votive flame of love, dedication and heroism that in extreme times, in face of the foreign enemy, at a first glance, I make it sparkle in the strong chest of each Brazilian (A *Violeta*, n. 236-237, 1937, p.3).<sup>34</sup>

In this excerpt, we recognize the rhetorical figure identified as personification or prosopopoeia, since the flag *talks with a friendly wave*, warning about a probable danger when facing the foreign enemy. To Fiorin (2014, p. 51),<sup>35</sup> in personification “[...] there is a widening of the semantic reach of designative terms of non-human, abstract or concrete entities by attributing human traits to them.” This image embodies the voice of nationalist discourse, heroism, and patriotism. The danger to which the author refers may be related to the internal political turmoil of the Vargas Era, or the forewarning of international issues that culminated in World War II in 1939.

In the fourth and last part of the text, there is a call for the-end-of-the-year season. Several religious events are listed to highlight the month of December and the end of the year: the Feast of the Immaculate Conception, Christmas, and the Night of Saint Sylvester.

The following paragraph shows that the author does not have many positive expectations about the year that begins by bringing unfavorable situations, as we can observe in the use of adjectives and qualifying expressions in the following sentence: “The year to come is received with joy. It brings, under the mysterious folds of the

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<sup>33</sup> Text in Portuguese: “O culto à ‘Bandeira’ – esse pendão auriverde que tanto nos falla á sensibilidade patriótica, – mereceu também destaque, nas comemorações deste anno.”

<sup>34</sup> Text in Portuguese: “Em todos os rincões do Brasil flammulou de maneira desusada a 19 de novembro, de todos os tamanhos, em toda a pujança de suas bellas cores nas residencias, particulares, nos edificios publicos, nas mãos das crianças, fallando-nos num aceno amigo: ‘a Patria está em perigo. E’ preciso reaccender em cada coração, a chamma votiva de amor, dedicação e heroismo que nas horas extremas, diante o inimigo estrangeiro, á simples vista eu faço borbulhar no peito forte de cada brasileiro.” (A *VIOLETA*, n. 236-237, 1937, p.3).

<sup>35</sup> Text in Portuguese: “Para Fiorin (2014, p. 51), na personificação ‘[...] há um alargamento do alcance semântico de termos designativos de entes abstratos ou concretos não humanos pela atribuição a eles de traços próprios do ser humano.”

cloak, good and bad surprises, crazy and misleading chimeras, crude realities and cold disillusion...” (A *Violeta*, n. 236-237, 1937, p.3; emphasis added).<sup>36</sup>

We noticed, again, that the fragment ends with the use of ellipses, which seems to create an effect of meaning that, in certain moments of the text, reflects on the commemorative day of New Year’s eve. It lets transpire that, even when one is aware of the governmental context and the nationalist issue, so present at that time, there is much disbelief in relation to the direction of national politics.

Nevertheless, the utterance continues with a favorable evaluation of the events experienced in 1937: “It was a Good Year, among a few. Recalling its phases, we conclude that it was excellent for Brazil and Mato Grosso. It brought us Peace and this is good enough; but it also brought us Hope, filling us with the courage to live and the certainty of better days” (A *Violeta*, n. 236-237, 1937, p.4).<sup>37</sup>

Using again the lexical field of navigation, the author points to the ups and downs of the political processes of the time, evaluating the facts that occurred satisfactorily: “In the oscillations of the high and low tides of the administration, we knew how to take advantage of the rising tide for effective and timely action” (A *Violeta*, n. 236-237, 1937, p.4).<sup>38</sup>

From the beginning of the first part of the text, we see that the use of metaphors refers indirectly to the political events and the central figures of these facts, articulating the lexical use to the semantic field of navigation pictorially, as, for instance, in the use of the words *vessel*, *helmsperson*, *fog*, *route*, *storm*, *mist*, *helm*, *land*, *sea*, *whirlpool*, *steamer*, *high tide*, *low tide*, *rising tide*.

The final part contains one more favorable evaluation of the end-of-the-year celebrations: “Fair because the celebrations are prepared *in memoriam*. Honor to 1937 Hail! 1938” (A *Violeta*, n. 236-237, 1937, p.4).<sup>39</sup> The use of the Latin expression *in memoriam*, a term attributed to deceased people, written in italics and smaller font, is

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<sup>36</sup> “Recebe-se com regosijos o anno que vem, trazendo, nas dobras mysteriosas da sua clamys, surpresas boas e más, chimeras loucas e enganosas, realidades cruas e frias desillusões...”. (A *VIOLETA*, n. 236-237, 1937, p.3; added emphasis).

<sup>37</sup> Text in Portuguese: “Foi dentre poucos um Anno Bom. Rememorando as suas etapas concluímos que para o Brasil e para Matto Grosso ele foi excelente. Trouxe-nos a Paz e já é muito; mas trouxe-nos também a Esperança, infiltrando-nos a coragem de viver e a certeza de melhores dias.”

<sup>38</sup> Text in Portuguese: “Nas oscillações do preamar e baixamar administrativos, soubemos aproveitar a maré montante, para a acção efficaz e oportuna.”

<sup>39</sup> Text in Portuguese: “Justos pois os festejos que se preparam *in memoriam*. Honra a 1937 Salve! 1938.”

meaningful. The effect of meaning produced by this displacement in reference to the “year” that ends is a personification of time. Besides the stylistic dimension that refers to the classical tradition, the author also relates it to the issue of life or death, with its own social life rituals, to the temporality of the year that ends and the year that begins.

## Conclusion

The use of lexicographic marks in the utterance – quotation marks and ellipses (elements of verbal dimension) – allows the insertion of opposing voices. However, their presence is quite subtle and can only be noticed through attentive reading, with sharp eyes on utterances and verbal-visual details.

By relating the visual dimension in the utterance with the typographic aspects used throughout the text and the lexicographic selection in the verbal dimension, we identify an intersection of voices: an explicit voice which, by toasting to Vargas’s government, complies with the existing discourse, reproducing its themes, such as nationalism and patriotism; and another voice, veiled but perceptible in the mobilization of the verbal-visual dimension, which is critical of the political situation of the time. We need to remember that the text itself expresses the intersection of these voices, by presenting, on page 3, the author’s dissatisfaction and insecurity in relation to the expectations of the coming year.

Although the analysis has evinced the presence of two voices, some scholars reaffirm the interference of the *Estado Novo* [New State] in the emerging feminism. According to Pinto (2003), with the *Estado Novo* [New State], there is an increase in State control over the press, affecting the manifestations in favor of women’s emancipation. However, according to Silva (2015 p.42), “[...] the magazine writers did not have any problems with this kind of control, since they reproduced a discourse signed by the *Estado Novo* [New State]. On the contrary, they were praised for the circulation of the magazine and for their supportive activities in favor of Cuiabá’s society.”<sup>40</sup>

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<sup>40</sup> Text in Portuguese: “[...] as redatoras da revista não tiveram problemas com esse tipo de fiscalização, uma vez que reproduziam um discurso firmado pelo Estado Novo. Pelo contrário, eram elogiadas pela circulação do periódico e pelos seus afazeres solidários em prol da sociedade cuiabana.”

During the reading of the utterance *Chronica*, our analytical effort sought to highlight some of those voices and their intersection. As it is a research study based on the Dialogical Discourse Analysis, it is important to consider the temporal and spatial coordinates in which the discourses and voices were realized and how they were manifested through linguistic, utterative, and discursive concreteness.

In our observation of the forms of material constitution, we emphasize the plane of verbal-visual expression, paying attention to the aspects of layout, typography, the use of punctuation marks and writing conventions, as well as images – when used. We include the contribution of the New Rhetoric, due to aspects evinced in the utterance, which are proper to the writers' styles. This analytical attitude that takes into account the aspects of the linguistic and verbal-visual material is based on Medvedev's considerations (1991, p.6-7),<sup>41</sup> as we train our gaze to understand ideological products as part of a social and material reality around human beings. We also seek Brait's contributions, briefly discussed in the first section, to unfold the linguistic and graphic processes, besides the various conventions and writing elements, which may constitute a set of procedures that points to verbal-visuality, making it possible to glimpse the evidence of its material concreteness.

We highlight the textual composition in the shape of a goblet and the connection between the content of the text and a specific part of the goblet; that is, when the goblet narrows toward the base, the content refers to white dictatorship, suggesting a phase of political narrowing. In the same text, we can also connect the typographic aspects to the writing resources and lexical choices, pointing to the intersection of voices with two orientations: a voice that abides by the current discourse, perpetuating nationalism and patriotism, and another veiled voice, only perceptible in small details of the verbal-visual dimension, which is contrary to the political situation of the time.

There are other aspects which contribute to the constitution of several voices that embody different discourses and ideological positionings in the analyzed utterance, such as the use of different rhetorical strategies, the use of reported speech, the creation of the semantic fields which point to different spheres, the frequent use of writing resources, such as quotation marks, ellipses, dashes, and punctuation marks.

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<sup>41</sup> For reference, see footnote 5.

The methodological path taken enabled us to understand the verbal-visual concreteness involved in the women's print journalism of the first half of the twentieth century. As a whole, the theoretical framework adopted guided our gaze towards the fulfilment of the objectives of our study, which we believe, have been achieved.

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#### **Statement of Authors' Contribution**

The author had access to the research corpus, actively participated in the discussion of the results and revised and approved the final version of the article. The coauthor, Simone Padilha, had access to part of the data, precisely on the concept of voices on which the work is focused, and which the Rebak Group discussed at the time. She was invited to co-publish the article, helping to select the best segment of the dissertation that could be used for publication in the journal and to revise the text.

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