


**THE PRONOUNCEMENT DECISION IN LIGHT OF DISCOURSE GENRES**  
**A SENTENÇA DE PRONÚNCIA À LUZ DOS GÊNEROS DO DISCURSO**  
**LA SENTENCIA DE PRONUNCIAMIENTO A LA LUZ DE LOS GÉNEROS DEL DISCURSO**

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**ABSTRACT**

This article aims to carry out a linguistic-discursive analysis of the genre indictment decision, in light of the theory of speech genres proposed by Bakhtin (2011), taking as corpus a femicide case that occurred in the municipality of Marabá, Pará, Brazil. The study is situated within the field of research that articulates language and law, seeking to understand how the dimensions of legal discourse are constituted in this genre. Methodologically, this is a qualitative study based on the documentary analysis of an indictment decision available on the JusBrasil platform. Through careful reading of the corpus, we examined the three Bakhtinian dimensions of genre: theme, composition, and style, with special attention to the management of voices within the utterance. The results show that the indictment decision presents a relatively stable compositional organization, structured into report, reasoning, and operative part, while simultaneously mobilizing multiple voices, such as those of the prosecution, defense, witnesses, and the judge, thus configuring a polyphonic and socially situated discourse. It is concluded that the analyzed genre is fully consistent with Bakhtin's theoretical framework, revealing itself as a privileged space for articulating language, law, and social practices, as well as for expanding linguistic perspectives on legal discourse.

**Keywords:** Speech Genres. Utterance. Genre Dimensions. Indictment Decision Genre.

**RESUMO**

Este artigo tem por objetivo realizar uma análise linguístico-discursiva do gênero sentença de pronúncia, à luz da teoria dos gêneros do discurso postulada por Bakhtin (2011), tomando como corpus um caso de feminicídio ocorrido no município de Marabá/PA. O estudo insere-se no campo das investigações que articulam linguagem e direito, buscando compreender como se constituem, nesse gênero, as dimensões do discurso jurídico. Metodologicamente,

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realizamos uma pesquisa de natureza qualitativa, baseada na análise documental de uma sentença de pronúncia disponível na plataforma JusBrasil. A partir de uma leitura minuciosa do corpus, procedemos ao exame das três dimensões do gênero bakhtiniano, que são tema, composição e estilo, com especial atenção ao gerenciamento das vozes no interior do enunciado. Os resultados evidenciam que a sentença de pronúncia apresenta uma organização composicional relativamente estável, estruturada em relatório, fundamentação e dispositivo, ao mesmo tempo em que mobiliza múltiplas vozes, como as do Ministério Público, da defesa, das testemunhas e do próprio juiz, configurando um discurso polifônico e socialmente situado. Conclui-se que o gênero analisado se mostra plenamente compatível com os pressupostos teóricos de Bakhtin, revelando-se como um espaço privilegiado para a articulação entre linguagem, direito e práticas sociais, além de permitir a ampliação do olhar linguístico sobre os discursos do domínio jurídico.

**Palavras-chave:** Gêneros do Discurso. Enunciado. Dimensões do Gênero. Gênero Sentença de Pronúncia.

## RESUMEN

Este artículo tiene como objetivo realizar un análisis lingüístico-discursivo del género sentencia de pronunciamiento, a la luz de la teoría de los géneros del discurso propuesta por Bakhtin (2011), tomando como corpus un caso de feminicidio ocurrido en el municipio de Marabá/PA. El estudio se inscribe en el campo de las investigaciones que articulan lenguaje y derecho, buscando comprender cómo se constituyen, en este género, las dimensiones del discurso jurídico. Metodológicamente, se realizó una investigación de naturaleza cualitativa, basada en el análisis documental de una sentencia de pronunciamiento disponible en la plataforma JusBrasil. A partir de una lectura minuciosa del corpus, se procedió al examen de las tres dimensiones del género bakhtiniano—tema, composición y estilo—con especial atención a la gestión de las voces en el interior del enunciado. Los resultados evidencian que la sentencia de pronunciamiento presenta una organización composicional relativamente estable, estructurada en informe, fundamentación y parte dispositiva, al mismo tiempo que moviliza múltiples voces, como las del Ministerio Público, la defensa, los testigos y el propio juez, configurando un discurso polifónico y socialmente situado. Se concluye que el género analizado se muestra plenamente compatible con los presupuestos teóricos de Bakhtin, revelándose como un espacio privilegiado para la articulación entre lenguaje, derecho y prácticas sociales, además de permitir la ampliación de la perspectiva lingüística sobre los discursos del ámbito jurídico.

**Palabras clave:** Géneros del Discurso. Enunciado. Dimensiones del Género. Género Sentencia de Pronunciamiento.

## 1 INTRODUCTION

When we deal with the textual and discursive genres of the legal domain, we are faced with a wide variety of productions, such as the letter, the subpoena, the testimony, the sentence, among other genres that circulate in this sphere. Within this set, there are genres that are regulated by the Code of Criminal Procedure (CPP), which strictly obey the guidelines contained in this document.

Among these genres, we highlight the sentence of indictment, which has the function of a declaratory act through which the defendant, in a criminal proceeding of crime against life, is brought to popular trial, that is, has his conviction or acquittal democratically decided by Brazilian society, materialized in the Jury Body.

The selection of this genre is extremely relevant for our studies, especially when we seek a deepening of its linguistic-discursive issues. In addition, we know that the sentence of pronouncement is a document/genre widely studied by researchers of the Doctrine of Law, Social Sciences and other areas who are interested in investigating different aspects of the text.

In this sense, a linguistic-discursive approach sheds light on theoretical issues present in this genre that have not yet been widely explored by Linguistics researchers.

Thus, this article aims to analyze a sentence of pronouncement of a case of femicide that occurred in Marabá/Pá, in the light of the genres of discourse postulated by Bakhtin (2011). We sought to verify the applicability of these postulates in the sentence selected for the present study.

We justify that the process was chosen because it is the first case of femicide registered in the municipality of Marabá/PA, which made it emblematic in the region. It should be noted that the process is not under judicial secrecy, which facilitates access to the document through the JusBrasil platform.

In addition, the city of Marabá, in 2017, was appointed by the Institute of Applied Economic Research (IPEA) as the worst municipality in which a woman lives, with its municipal human development index (HDI) of 0.7657 (IPEA, 2017). We also highlight the low result in relation to education, longevity and income.

The article is divided into two parts, the first being dedicated to the theoretical review of discourse genres according to Bakhtin (2011), when we propose a reflection on some fundamental concepts such as enunciation, gender formation, classifications and the ideological sign. The second part brings a linguistic-discursive analysis of the sentence of pronouncement, identifying in the *Corpus* the three dimensions of the genre, which are theme,

composition, and style. To carry out the analyses, we worked with excerpts taken from the sentence to verify the applicability of the theory to the *Corpus* of the research.

In the end, the study concludes that it is possible to study the sentence of pronunciation through the genres of discourse, in a linguistic-discursive perspective, thus bringing another look to this document.

## 2 THE GENRES OF DISCOURSE

We know that there are several theories that address the genres of discourse, which are necessary for the construction of a broad and democratic knowledge, which highlights multiple possibilities for studying the same phenomenon. As usual in the construction of scientific knowledge, we often select, or confront, or contribute, or diverge from one perspective to the detriment of another.

For the purposes of this study, we selected the studies postulated by Bakhtin (2011) and his collaborators so that we can understand in more depth the aspects that surround the formation of genres, in order to study the particularities of the pronunciation sentence genre, which is configured as the materiality of this work.

In this sense, it is salutary that we understand several concepts postulated by Bakhtin (2011), especially when the author presents his understanding of the genres of discourse:

To speak, we always use the genres of discourse, in other words, all our **utterances** have a **standard** and **relatively stable** form of structuring a whole. We have a rich repertoire of **oral** (and **written**) **discourse genres**. In practice, we use them safely and dexterously, but we can totally ignore their theoretical existence. (Bakhtin, 2011, p. 301-302) (emphasis added)

From the above statement, we have selected some words or ideas that arouse further reflection, one of them being the question that, in order to interact through language, the subjects use the genres of discourse, which reveals that the entire process of interaction in linguistic practices is mediated by a genre, in which, Often, the enunciator is unaware of its theoretical nature, as the author states. Another highlight is the moment when Bakhtin (2011) states that we use genres with great dexterity, which allows us to reflect on the process of knowledge and language construction, which is made possible through dialogue.

A third point is the distinction that the author brings between genres in an oral and written perspective, which can sometimes be confused with issues of primary and secondary genres, but this distinction has nothing to do with these concepts, as they are different theoretical natures. On this last statement, in the course of this section we will reflect in more detail.

Finally, it is interesting to highlight the author's understanding of the relativity of genders, that is, genera undergo changes despite their standardized forms, since they are formed from a set of various characteristics, which the author calls dimensions.

In this sense, we need to point out that his theory is called dialogism, since he conceptualizes enunciation as a process of socially organized interaction between two or more voices to establish a concrete utterance. For Bakhtin and his collaborators, "Every word serves as an expression of *a* in relation to the *Other*. Through the word, I define myself in relation to the other, that is, in the final analysis, in relation to the collectivity" (Bakhtin; Voloshinov, 2006, p. 117), thus, we are led to reflect again on dialogism in the construction of statements.

According to Bakhtin (2011):

The use of language is carried out in the form of concrete and unique utterances (oral and written), uttered by the members of this or that field of human activity. These utterances reflect the specific conditions and purposes of each field, not only for their **(thematic) content** and **language style**, that is, for the selection of lexical, phraseological and grammatical resources of the language, but, **above all**, for their **compositional** construction. All these three elements – the thematic content, the style, the compositional construction – are indissolubly linked in the whole of the utterance and are equally determined by the specificity of a given field of communication. Of course, each particular utterance is individual, but each field of language utilization elaborates its relatively stable types of utterances, which we call genres of discourse. (Bakhtin, 2003, p. 261-262) (emphasis added)

In view of the above statement, we understand that there is a need to explore some points in more depth. With this, we note that the author states that genres are structured in three dimensions: I- thematic content, II- style and III- compositional aspects.

Before entering into the definitions of each dimension mentioned above, it should be noted that the emphasis given by the author to the compositional structure of the genre does not point to a hierarchy or exclusivity of this dimension to the detriment of the others, but only evidences a very striking characteristic in the composition for the analysis of the genre.

Another extremely important aspect is the fact that genres and utterances are shaped according to the needs of their area, as each field of knowledge produces its enunciation according to its specificities, which makes us reflect, for example, that the same genre, but in different areas, behaves in different ways due to its stable relativity with regard to its three dimensions.

In the table below, we present the definitions of each dimension synthetically.

**Table 1***The dimensions of gender*

FEATURE	DEFINITION
Theme	The theme refers to the subject it is about, that is, the information that the speaker addresses to the speaker, because the genre occurs in a dialogical relationship.
Overall plan or compositional aspects	The overall plan is the structure of organization and the formal characteristics of the genre, for example, the structure of a letter is different from the structure of a poem. In this sense, it has to do with the organicity of the theme.
Style	Style is the form and linguistic and discursive mobilization that the speaker adopts to adapt to the genre chosen in the act of interaction, as it is worth remembering that each genre adopts a more or less formal language.

Source: Prepared by the authors based on Bakhtin's definitions (2011)

In view of the above picture, we can understand each dimension proposed by Bakhtin (2011), each of which is indispensable for the formation of the whole.

Advancing in the study of discursive genres, it is appropriate to discuss primary and secondary genres formulated by Bakhtin (2011).

According to Possenti and Mussalin (2013):

Primary genres are constituted and developed in circumstances of spontaneous verbal communication (but not exclusively oral) and are in direct relation to their most immediate context. These are the genres of family conversation, spontaneous narratives, ephemeral activities of everyday life. Secondary genres, in turn, appear in circumstances of more elaborate cultural communication (they are, in general, but not necessarily, written) and refer to those generated and used in scientific, artistic, political, philosophical, legal, religious, formal education activities, etc. (Possenti; Mussalin, 2013, p. 4 - 5)

In this sense, we can observe that there is no relationship in which the primary ones are oral and the secondary ones are written, what there is is a predominance of forms of one to the detriment of the other. It should be emphasized, again, that genres are shaped by certain areas or fields of knowledge, that is, social spheres, in which one can determine the use of one more stable and elaborate than the other.

Finally, one last point to be highlighted is that Bakhtin, Voloshinov (2006) state that every sign is ideological, as it is loaded with the enunciator's ideas and thoughts:

The structure of the enunciation and the mental activity to be expressed are of a *social nature*. The stylistic elaboration of enunciation is of a sociological nature and the verbal chain itself, to which the reality of language is ultimately reduced, is *social*. Each link in this chain is social, as is the entire dynamics of its evolution. (Bakhtin; Voloshinov, 2006, p. 126)

We can then infer that one cannot dissociate the word (its linguistic form) from its ideological content (its ideologies), because the construction of an utterance is the result of a verbal interaction between two subjects, who have histories, ideas and knowledge. Therefore, this whole relationship of gender construction is dialogical.

### 3 THE SENTENCE GENRE OF INDICTMENT

The sentence of indictment is a document regulated by legal provisions, such as the Federal Constitution and the Code of Criminal Procedure. Thus, the indictment is a procedural act that occurs during the course of the criminal process and serves to determine if there is sufficient evidence of authorship and materiality of the crime to bring the defendant to trial by jury, which makes it one of the most important moments of the criminal process, representing the judge's decision that there is evidence to justify the defendant's submission to trial by the people's court.

The document that provides the guidelines for the indictment is the Code of Criminal Procedure (CPP), updated on November 23, 2021, which defines in its article 408, the conditions and procedures for the preparation of this decision by the judge. According to Brasil (2021), the sentence of indictment must be reasoned and contain the qualification of the defendant, the succinct statement of the facts imputed to him, the classification of the crime and the determination of the grounds for submitting the defendant to trial by jury. In addition, the CPP also establishes that the sentence of indictment must be rendered within a maximum period of 10 days, counted from the receipt of the complaint or complaint by the judge. After the delivery of this decision, the defendant will be submitted to trial before the Jury Court, which is the competent body to decide on his guilt or innocence.

In view of this preamble on the sentence of pronouncement, we will adopt it as a genre of discourse and analyze it in the light of the theories that underlie this study. To carry out the proposed study, we selected a sentence of pronouncement of a case of femicide that occurred in the city of Marabá/PA, whose documents are public and available on the JusBrasil platform.

This sentence upholds the request of the Public Prosecutor's Office to take the defendant to a popular trial, that is, the defendant will be tried by the Court of Jury. Our objective is to analyze this sentence to point out the dimensions of gender advocated by Bakhtin (2011).

### 3.1 THE SUBJECT OF THE INDICTMENT

As we have seen, the purpose of the indictment is to relate evidence and the materiality of the criminal act to bring the defendant to a popular trial, that is, it is the document that states the necessary conditions to validate the speech act of the judge.

Thus, we can say that the discursive topic of a sentence of indictment is the decision on the materiality and authorship sufficient for subsequent judgment. The following excerpt is taken from the report of the *Corpus* that we have selected:

The pronouncement must be limited to the indication of the materiality of the fact and the existence of sufficient evidence of authorship. As it is a merely declaratory decision, only in the face of unequivocal evidence is the magistrate authorized to remove the defendant from his natural judge, the Jury (Pará, 2018)

We note that the issue is a declaratory decision on the materiality and authorship of the crime against life, which in the case of this case was femicide, which is the crime against women because of the reason for being a woman or in a domestic environment.

When it comes to femicide, it is worth highlighting some aspects about what the law brings about this crime and other aspects of the process analyzed, as we can point out that this is also part of the thematic content.

The criminal type of femicide is an important categorization used in Brazil for crimes committed against women on the basis of gender, and was implemented through Law 14.994/2024. This law changed the Brazilian Penal Code, including femicide as an autonomous crime, since it was a circumstance of homicide, that is, a qualifier.

In this way, femicide can be understood as a crime that involves hatred, contempt, discrimination and gender violence against women, which demonstrates a structural inequality that exists in society. In this sense, article 121-A of the Penal Code seeks to highlight the specific motivation of the crime, taking into account factors such as the relationship of intimacy or affection between the perpetrator and the victim, the practice of torture, rape, mutilation, or any act of violence that causes physical or psychological suffering before or after femicide.

According to Brazil (2024):

Article 121-A. Killing a woman for reasons of the condition of the female sex: Penalty – imprisonment, from 20 (twenty) to 40 (forty) years. Paragraph 1 - It is considered that there are reasons for the condition of the female sex when the crime involves: I - domestic and family violence; II – contempt or discrimination against the condition of woman. (Brazil, 2024)

Article 121-A and its subparagraphs are justified by the need to highlight the seriousness of this type of crime, which affects not only the life of the victim, but also the entire female community. With this, by raising the minimum sentence (20 years) and the maximum sentence (40 years) for the perpetrators of these crimes, the State seeks to demonstrate the importance of curbing and combating gender violence, as well as ensuring equal rights and respect for the dignity of women.

This law also amends other rules for the protection of women, such as the Maria da Penha Law, which aims to curb domestic and family violence. By incorporating femicide as an autonomous crime, the legislator recognizes the need to confront the macho culture and stereotypes that perpetuate gender inequality.

In the case under analysis, as already stated, it is a crime of femicide, in which the perpetrator of the crime used his relationship of trust with his ex-wife to cruelly commit her murder, stabbing her several times in a motel and asphyxiating her in his car after realizing that she had not died from her injuries. However, we clarify that this case was judged when the crime was still a qualifier of article 121 of the Penal Code (Law 13.104/2015), so, sometimes, we can use the qualifier to talk about the specific document, that is, ours *Corpus*.

Let us observe the complaint of the Public Prosecutor's Office so that we can understand what grounds were listed to indict the defendant:

The STATE PUBLIC PROSECUTOR'S OFFICE denounces the defendant for the crime of homicide qualified by the use of a resource that made it impossible for the victim to defend himself, for the futile reason and use of cruel means, prevailing over the condition of the female sex and family relations, cumulated with the crime of concealment of the victim's corpse; Conducts typified in art. 121, Paragraph 2, items II, III, IV e VI and art. 211, all of the Penal Code. (Pará, 2018)

Therefore, based on the Penal Code and supported by the qualifier of femicide and others, we observe that the document also has femicide as a discursive topic.

### 3.2 THE COMPOSITIONAL ASPECTS OF THE SENTENCE OF INDICTMENT

We have seen that the sentence consists of a discursive topic, which meets the first dimension of the genre for Bakhtin (2011). With regard to the second dimension, we can observe, as regulated by the CPP, that there is an extremely stable sequence in its elaboration, in addition to being complex, mobilizing various social and linguistic skills for its construction.

In view of this fact, we can affirm that this genre is characterized as a secondary genre. As for its structure, the indictment is composed of three parts: I- report, II- ground III- operative part.

The report in the indictment refers to a document written by the judge that contains an analysis of the evidence presented during the criminal investigation phase. The report is prepared after the end of the investigations, when the judge decides whether there are sufficient elements of authorship and materiality of the crime to submit the accused to trial by a popular jury.

In this way, the judge must collect all relevant information about the case, such as witness statements, documents, expert reports, among other evidence. In addition, the magistrate must set out in a clear and reasoned manner the reasons why he or she believes that there is sufficient evidence that the accused was the perpetrator of the crime.

The following excerpt, extracted from the report, presents these characteristics:

It is stated in the complaint that the parties lived together for 21 years and had 4 children. He informs that on 09/20/2017, in the middle of the afternoon, in this city, the accused met his ex-partner at her workplace and (...). After an argument about the children, the victim went to take a shower and the accused went to his car, armed himself with a knife, went to the bathroom stall and struck a blow near the victim's neck region, while the victim was on his back. Then they engaged in a physical struggle, and E. threw the knife out of the bedroom window and asked to be taken to the hospital. (...) (Pará, 2018)

The report in the indictment has an impartial and objective character, and must be based on the evidence presented in the case file. It is an essential part of the criminal process, as it is from this decision that the accused will be submitted to trial by the popular jury, responsible for deciding whether or not he is guilty of the crime charged.

Then, the basis in the sentence of indictment is the legal basis on which the judge relies to decide that there is sufficient evidence of authorship and materiality of a crime, leading the defendant to be submitted to trial by the Court of Jury. In this sense, the basis consists of the statement of the reasons why the judge understands that the defendant should be pronounced, that is, that there are indications of the criminal practice and that the case should be submitted to popular trial. Let us observe the excerpt that brings the foundation:

Thus, the evidence of authorship of the crimes of qualified homicide and concealment of a corpse emerges from the witnesses' reports, with reports of confession by the accused, who even indicated where he had hidden the victim's body. I recall, however, that they are mere indications, whose conclusions and certainties can only be transmitted by the Juries, natural judges of this case, after the complete procedural instruction in plenary. (Pará, 2018)

We can observe that the judge is based on the facts, but does not point out the certainty of the defendant's guilt, seeking to protect himself also in the face of the possibility of exceeding his functions and attributing such judgment to the Jury Court, since this is the function of the pronouncement.

Finally, the provision refers to the final part of a judicial decision or a legal document, in which the determinations, conclusions or final results on the subject in question are presented. It is in this section that the decisions, convictions, acquittals or other measures taken by the court or the competent authority are found. In short, the provision summarizes the main obligations, rights or penalties established in the sentence or in the legal document. Below we find an excerpt that demonstrates the judge's decision, that is, the provision:

Based on art. 413 of the Code of Criminal Procedure, I declare the PRONUNCIATION of the accused R, already qualified, so that he may be timely tried by the Jury, due to having allegedly committed the crime typified in article 121, § 2, items II, III, IV and VI, § 2-A and art. 211, all of the Penal Code, in accordance with the provisions of Law no. 11.340/06; having as victim V. (Pará, 2018)

In this sense, we observe that there is a final decision which is presented in the provision. Therefore, we can observe the compositional characteristics of the pronouncement sentence genre.

### 3.3 THE STYLE OF THE SENTENCE OF PRONUNCIATION

As we have seen, style refers to some peculiar characteristics of the genre, such as the language and textual typology used. In the case of language, we observe that there is a choice of a standard variation, extremely far-fetched, full of technical jargon and Latin expressions.

We can observe that the statements are constructed objectively, with no room for different interpretations. It should also be noted that even in the citations, the use of the standard norm is recommended, thus adapting to the situation of production of the statements.

As for the typology, we observed that there are several, such as the narrative, at the time of the report; the essay-argumentative, in the reasoning; and the injunctive, at the time of the provision. However, starting from the social function of a sentence of indictment, we risk saying that there is a predominance of the injunction, since it is a decision.

Another extremely relevant point is the management of voices within the sentence of pronouncement. For Bakhtin (2008), voice management or polyphony refers to the presence of multiple voices and perspectives in discourses and texts.

According to the author, every discourse is formed by a multiplicity of voices, representing different social, ideological and cultural positions. In this way, such voices can express conflicting ideas and can be manifested by characters, the author or the readers.

Voice management is an ability of the author or speaker to balance these voices, allowing them to dialogue with each other. This creates a complex and dynamic interaction, enriching the meanings of the discourse. The management of voices allows the expression of heterogeneity and plurality of points of view, contributing to a more complete and deeper understanding of the discourses.

In this sense, we find several voices present in the genre, such as the voice of the Prosecutors, who represent the Public Prosecutor's Office; the voice of the defense lawyer; the voice of the witnesses; the voice of the police authority; the voice of the defendant and the voice of the judge.

At the beginning of the sentence, we observed that the voice of the prosecutor was used to talk about the complaint: "The STATE PUBLIC PROSECUTOR'S OFFICE denounces the defendant for the crime of homicide qualified by the use of a resource that made it impossible for the victim to defend himself, for the futile reason and use of cruel means" (Pará, 2018). With this, we can see that there is a distancing of the enunciator when bringing the voice of the Public Prosecutor's Office to his discourse. This distancing can often be interpreted as an authority to validate what is said.

As we have seen, in order to pronounce the defendant to popular trial, it was necessary to find evidence of authorship of the crime. Many of these indications were made possible by the testimonies of witnesses. These voices are present in the genre and underlie the act of the judge:

(...) The victim's sister, reported that the couple had been separated for 7 months and had conversations because of their children, who were in the possession of the accused. One day she saw the victim with a black eye and was informed by her that R had assaulted and strangled him, but that she would not report it in the face of the threats received. (Pará, 2018)

This is the account of the victim's sister that sheds light on the defendant's personality and points to evidence of his criminal behavior against his ex-wife. It is worth mentioning that femicide is extreme violence against women, but this violence begins with small aggressive actions that culminate in death. The sister's testimony reveals this trajectory, that is, it is a voice that is managed to support the thesis that the defendant should be taken to the People's Jury.

Another emblematic voice in this process is that of the victim's mother, stating that the defendant: "he hurt his daughter's whole afternoon, because he picked her up at work at 2 pm, he hurt her before killing, he put toilet paper in her mouth, tied her hands, broke her legs, put a stick on her back, pierced her entire neck (...)" (Pará, 2018). We observe that the witness's voice brings a narrative that reveals the cruelty employed by the defendant when committing the crime of femicide. The management of this voice points to evidence of the authorship of the crime.

Also in this process, other witnesses were listed and heard, such as the friend who lent the car to the defendant, the delegate responsible for the case and the civil police officer who attended the occurrence. All these voices were orchestrated to point out the evidence of authorship of the crime. Another emblematic voice is that of the defendant who:

(...) he clarified that he was going to be in a relationship for 21 years and they had been separated for less than 6 months, and all the children stayed with the deponent; that the relationship was normal, but they always complained about their children, because the victim abandoned them; that the victim assaulted him several times, but the deponent did not retaliate; that he did not see the victim on the day of the facts, after receiving a phone call from her. Pará, 2018)

We can observe that there is an attempt by the defendant to blame the victim for her death, since the defendant claims that she was violent, that she abandoned her children, that she assaulted him but that he never retaliated against such aggressions. In addition to being faced with an appeal to the supposed myth of maternal love as postulated by Badinter (1985): by implicitly stating that the mother should take care of the children, he tries to disqualify the image of the victim as mother, woman and wife.

This voice is managed to elucidate the possible motivations of the crime, since the defendant had not yet been tried, that is, he had only been accused so far. Finally, we will bring the voice of the police chief, who points out the moment when the defendant confesses to the crime:

The deponent saw relatives of the accused looking for the victim's body, which is why he returned to the hospital and questioned him again, and he confessed where the body of (...) was. (...) He went on to describe in detail what happened, confirming that they were at the motel and stabbed the victim and threw the knife out of the window. Pará, 2018)

In view of the new facts, we can see a change in the defendant's behavior, in which he assumes authorship and reveals in detail what happened and the place where the victim's

body may be found. The defendant's voice is present in the testimony of the delegate responsible for the case, brought by her to validate her statement about the case.

We realize that all these voices were necessary for the construction of the genre and the decision making of the judge, who, through a performative act, as stated by Paulinelli (2011), enunciates the order, which in this case is the decision of the defendant to go to trial by the Jury Court.

#### **4 FINAL CONSIDERATIONS**

The sentence of indictment is a very important textual and discursive genre for scholars in the area of discourses in the legal domain, as it is a document that brings great complexity in its production and essential deliberations for the trial of crimes against life. Thus, as it is part of this field of study, this article shows us another look at this document, by analyzing it from a linguistic-discursive perspective.

By analyzing the sentences through Bakhtinian postulates, we perceive that there is a mobilization of knowledge and skills that go beyond the linguistic field, thus bringing socio-discursive crossings in their elaboration. In this context, when we approach the theme, the relevance and the functions of the sentence of pronouncement, we can observe that there is an outline of what and how the approach to the discursive topic should be.

When observing the compositional aspects, we notice that there is an organization of the text, which must be strictly followed, and there is a logic implied in this textual organization. In this sense, the first part brings a summary of the entire investigative process, which provides subsidies for the later parts.

In turn, the reasoning is based on the report and seeks to list the necessary arguments for the defendant's pronouncement to the popular trial or not. As for the device, as we have seen, it is the performative act in which the judge, vested with institutional power, declares his position in the face of the situation.

Finally, searching for the characteristics of the pronouncement sentence style reveals a very interesting perspective, especially when it comes to the management of the voices that constitute the document. In this sense, we observe that there are several discourses circulating within the same text, which sometimes converge and sometimes diverge from each other, but which are essential for the outcome of the Judge.

Therefore, it is worth pointing out that there are several ways of studying the same object, but the fact of conducting a study in the light of discourse genres broadens our horizons of analysis on the discourses of different social spheres.

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