# The sociodiscursive image of professor Noslen Borges in a post on Instagram / *A imagem sociodiscursiva do professor Noslen Borges em postagem no Instagram*

*Fabiana Aparecida de Almeida Pinto* *

Professor in Literature at the Federal Center for Technological Education of Minas Gerais - CEFET-MG. Specialist in Professional Education Integrated with Basic Education in the EJA Modality by the Federal Center for Technological Education of Minas Gerais - CEFET-MG. Experience in teaching Portuguese Language, Literature and Text Production in the public and private schools of Belo Horizonte. Currently, she works at the SESI Education Network in Belo Horizonte.

iD https://orcid.org/0000-0003-0621-3421

*Thiago Madureira de Alvarenga* **

PhD student in Language Studies at the Federal Center for Technological Education (Cefet-MG), with research focused on analyzing the speech of organized fans. He produced the documentary Mafia Azul: memory and perspective. Reporter for the newspaper Estado de Minas who has worked in the sports field since 2011.

iD https://orcid.org/0000-0003-0966-106X

ABSTRACT

In this article, we discuss, as an object of research, the socio-discursive image of Professor Noslen Borges from the metafunctions of the Grammar of Visual Design. The search originated from the perception that research to reach young people on social networks, teachers need to remodel their ethos - the sociodiscursive image - to contribute to the process of mass dissemination of knowledge on Instagram - that is, to reach a large audience. Our general objective was to analyze the ethos designed by the teacher in publications on Instagram and observe how it contributes to the dissemination of knowledge in Portuguese. As a theoretical framework for this work, the research uses authors such as Charaudeau (2016); Grácio (2006). Kress e Van Leeuwen (2006); Lévy (1999), Maingueneau (2008). Finally, playful, fun, fun, in order to complete the most social elements in social networks.
KEYWORDS: Multimodality; Sociodiscursive Image; Ethos.

---

*

✉ bianaletras@yahoo.com.br

**

✉ tmalvarenga@gmail.com

*RESUMO*
*Neste artigo, discutimos, como objeto de pesquisa, a imagem sociodiscursiva do professor Noslen Borges a partir das metafunções da Gramática do Design Visual (Kress e Van Leeuwen). A pesquisa se originou na percepção de que, para atingir os jovens nas redes sociais, os professores precisam remodelar seu ethos - a imagem sociodiscursiva - para contribuir com o processo de divulgação do conhecimento em massa no Instagram - ou seja, para chegar a um grande público. Nosso objetivo geral foi analisar o ethos projetado pelo professor em postagens no Instagram e observar como ele contribui para a divulgação do conhecimento em língua portuguesa. Como referencial teórico deste trabalho, a pesquisa utiliza autores como Charaudeau, (2016); Grácio (2006). Kress e Van Leeuwen (2006); Lévy (1999), Maingueneau (2008). Por fim, concluímos que o professor faz uso das estratégias dos elementos semióticos para construção do seu discurso persuasivo nessa rede social, em busca de projeção de um ethos divertido, brincalhão, descontraído, a fim de atrair o maior número de seguidores nas redes sociais.*
*PALAVRAS-CHAVE: Multimodalidade; Imagem Sociodiscursiva; Ethos.*

## 1 Introduction

The concern for this article originated from the perception that, to reach young people on social networks, teachers decide to remodel their ethos - the socio-discursive self-image (Maingueneau, 2008) - to contribute to the process of disseminating knowledge in mass on social networks - that is, to reach a large audience.

The stereotype of a serious, intelligent and sometimes rigid professional, common in the recent past and so used by tele dramaturgy, literature and cinema - cases of professor Tibúrcio (Castelo Rá-tim-bum, from TV Cultura), of professor Pasqualete (Malhação, from TV Globo), teacher Jennifer Honey (Matilda, book by Roald Dahl) and teacher Madame Minerva McGonagall (Harry Potter, series by author J. K. Rowling) - seem not to be able to persuade internet users,

To assess whether this old stigma still dialogues with students who are connected to social networks, Carvalho and Freitas (2017) studied the socio-discursive image of teachers on the social network Facebook. The result indicates that the ethos of these professionals, characterized as traditional and passive, appears to be stagnant in relation to the digital world.

This reflection arises in a scenario in which the advance of digital technologies proposes significant changes in relation to the forms of communication and circulation of multi semiotic texts, which will require new reading capacities and production of meaning from students and teachers, with new approaches that dialogue with the world of these new students, which is increasingly digital.

With that in mind, we propose in this article to investigate the ethos projected by Professor Noslen Borges in two posts considered by us to be different conceptions with the most likes on

Instagram in June 2022. This professional was chosen because he is the most prominent Portuguese teacher in the mentioned social network, with more than one million followers.

To find these socio-discursive images, we will use as methodology the Visual Design Grammar, concept of Kress and Van Leeuwen (2006,) the pathetic effects (pathos), of Charaudeau (2010), and the argumentation in the persuasion process, according to Grácio (2016) and Charaudeau (2016).

Our methodological path consists of analyzing how discursive strategies are enacted, observing the meta functions of Visual Design Grammar: representational, interactional, and compositional; observe how the argument is made in the discourse to persuade the subject-internet user; and to verify how the emotion in the speech, the pathetic effect (pathos), is used by the teacher as a discursive strategy.

At a time when communication is increasingly dynamic, technological, and centered on social networks, this article is justified insofar as it seeks to understand the communication strategy of Portuguese language teacher Noslen Borges with his followers on Instagram.

The choice of the social network in question was made because it currently constitutes an interactive space in which students spend part of their time in search of entertainment and information.

According to a survey by Opinion Box[1], 84% of young Brazilians aged 16 to 29 say that their favorite social network is Instagram, which by June 2022 had 1 billion users worldwide. Brazil is the second country in the world with the most profiles, behind only the United States of America.

## 2 Technology and teaching

With the advancement of Information and Communication Technologies (ICTs), information, data and, consequently, knowledge are increasingly accessible in the digital world, which has substantially changed the daily life of schools and brought challenges and methodological possibilities for teachers

---

[1] Research about the Instagram of Opinion Box. Access June, 2nd 2022. <https://blog.opinionbox.com/pesquisa-instagram/>

The Brazilian educational scenario shows a lot of openness to the incorporation of new technologies and methodologies to, who knows, optimize, and improve the quality of education, centralizing student learning in this process. Therefore, learning to work with modern technologies is to be present in an environment of constant changes, in which new situations and concepts arise, such as "Cyberculture", presented by Lévy, in the book Cibercultura, published in 1999

In the work, Lévy (1999) presents his perceptions about the growth of cyberspace, another term created to designate a kind of "new means of communication" that emerged from the interconnection of computers and the consequent emergence of cyberculture. For him, "cyberculture expresses the emergence of a new universal, different from the forms that came before it in the sense that it is built on the indeterminacy of any global meaning" (LÉVY, 1999, p. 15). This is a "new deluge", caused by technological advances in telecommunications, specially the advent of the internet.

The concepts of cyberculture and cyberspace are central to Lévy (1999), and all his reflections derive from it. The author also uses a concept of "virtual" that differs from common sense, and even from the technical or philosophical term. Virtual is not opposed to the real, nor to the material. Even though it is not fixed in any coordinates of time and space, the virtual exists, it is real, but it is deterritorialized. In fact, it only occupies a smaller physical space: the computer.

Thus, the computer has become more than a tool for producing sounds, texts, and images, it is a virtualization operator.

In the aforementioned work of the author, what most calls attention are his propositions about the new relationship that human beings establish with knowledge now that they are immersed in cyberculture. Cyberspace amplifies, externalizes, and modifies human cognitive functions such as reasoning, memory, and imagination.

In this sense, Lévy (1999) emphasizes the organization of the educational system and the role of the teacher. Both must consider the growth of cyberspace and the advancement of cyberculture. This makes the teacher leave the historically constructed role of knowledge centralizer to become a promoter of collective intelligence.

This new requirement regarding the teacher is discussed by Libâneo (1998), in the work "Adeus Professor, Adeus Professora? New educational requirements and the teaching profession" in which the author emphasizes the role of the teacher in this technological context, in which the teacher must act as a mediator, to enable the student to build a critical, reflective awareness in

Revista Letras Raras

ISSN: 2317-2347 – v. 12, n. 3 (2023)
Todo o conteúdo da RLR está licenciado sob Creative Commons Atribuição 4.0 Internacional

relation to the information that media present. For this task, the teacher resorts to efficient pedagogical resources, such as textbooks, educational platforms, games, and others.

Despite this, many schools discourage and even prohibit access to social networks in computer labs, as shown by Knebel and Hildebrand (2013). According to these authors, teachers assess that sociability sites do not contribute positively to the teaching and learning of specific contents, but to the fun and alienation of students, diverting students' focus in the classroom.

The case of Professor Noslen Borges indicates that it is possible to unite technology, entertainment, and the dissemination of knowledge in the Portuguese language on social networks. According to Prensky (2001), teenagers of this century are already considered "digital natives", which would be people born in environments surrounded by technology. However, it should be noted that due to inequality in Brazil, access to the internet has expanded, although around 33 million Brazilians still do not have connectivity, according to a study by the Locomotiva Institute and the PwC consultancy[2].

## 3 Discourse Analysis: building a socio-discursive perspective

This work seeks to reflect on the ethos of Professor Noslen Borges, observing the following concepts: multimodality, based on the Grammar of Visual Design, by Kress and Van Leeuwen (2006); pathetic effect on speech, according to Charaudeau (2010); and argumentation, studied by Grácio (2016) and Charaudeau (2016).

At first, we will address the ethos. According to Maingueneau (2008), the notion of ethos in Discourse Analysis is easy to understand, but of a difficult theoretical nature: "the idea that, when speaking, a speaker activates a certain representation of himself in his addressees, seeking to control them. there, is particularly simple, and even trivial." (MAINGUENEAU, 2008, p. 12).

In any utterance, the subject projects images of himself that help him in the attempt to convince the interlocutor. "The idea that, when speaking, a speaker activates in his addressees a certain representation of himself, seeking to control it, is particularly simple, and even trivial." (MAINGUENEAU, 2008, p. 12).

---

[2] The study of the Institute Locomotiva and the consultancy PwC was released by G1. Available at: https://g1.globo.com/tecnologia/noticia/2022/03/21/mais-de-33-milhoes-de-brasileiros-nao-tem-acesso-a-internet-diz-pesquisa.ghtml. Access: July 22, 2022.

This author makes three basic considerations about the socio-discursive ethos: he presents a discursive notion that is constructed through discourse, not being an image of the speaker external to his speech; it is fundamentally an interactive process of influencing with and on the other; and it is a hybrid notion (socio discursive), a socially evaluated behavior, which cannot be apprehended outside a communication situation.

For a global understanding of the socio discursive ethos, Maingueneau (2008) made a visualization scheme of the instances. The following are part of this arrangement: the pre-discursive ethos (extra discursive position); the discursive ethos and social stereotypes linked to ethical worlds (the discursive image is anchored in stereotypes, social representations of a given culture, which superficially determine the presentation of oneself).

Therefore, the effective ethos results from the interaction of these different instances.

Almost everything that involves the discourse/subject contributes to the formation of self-image: tone of voice, rhythm, lexical repertoire, gestures, gaze, appearance, clothing, behavior. For Maingueneau (2008), as there is an almost inexhaustible range of variables to find the ethos, the analyst must make a theoretical decision whether to dedicate himself only to the verbal material or to integrate other semiotic emissions - as in our work.

In the analysis, we will observe all their semiotic discourse codes to try to apprehend the meaning process. With Kress and Van Leeuwen's Visual Design Grammar (2006), we will observe the three meta functions: representational, interactional, and compositional.

In the representational meta function, the image can portray the experience through narratives (when there are participants performing some activity) or concepts (symbolic images). In our study, we will focus on the narrative, observing an action or reaction in which Professor Noslen Borges is involved, which can be transactional (there is a connection between the participants in the image with an imaginary vector) and non-transactional (vector is not directed to any participant).

The interactional meta function, on the other hand, addresses the relationship between the participant of the image and the person who observes it. First, it is analyzed whether there is a look of demand (look directed at the observer) or supply (look is directed elsewhere). The second form of this meta function is the analysis of the social distance between the represented participant and the observer through short (intimacy), medium (social) and long (impersonal) shots.

The last meta function presented here is the compositional one, divided into information value and salience. The first informs the positioning of the information on the page (centered,

horizontally, or vertically polarized). Element on the left of the image is considered already known information; on the right, the new one; what is superior is the ideal, what is aimed at; the lower is reality; the center is the focus. Salience is when features are used to attract or highlight certain elements: colors, size, circumference, plan, focus.

Regarding pathos, in the discursive perspective, as proposed by Charaudeau (2010), emotions will be identified as any linguistic-discursive aspects capable of triggering some kind of affective reaction in the interlocutor. The French researcher recovers the Aristotelian notion of the rhetoric of effects, which consists of an attempt to awaken passions that make the audience share the speaker's point of view.

For the discursive treatment of the issue, Charaudeau (2010) discusses three essential precepts to understand what he calls the pathetic effect of discourse.

1 - Emotions are intentional: they are not just a phenomenon originating from the individual's irrational drives. According to the author, rather they have a cognitive basis. Rationality is explained because emotions contain within themselves an orientation towards an object or a subject.

2 - Emotions are linked to belief knowledge: these emotions are directly linked to a set of beliefs constituted by shared sociocultural values. These beliefs are subjective knowledge that, unlike the knowledge of knowledge, are manifested from ideas conceived and disseminated within certain social groups, taking advantage of impressions, and escaping from a methodological and scientific formality of reasoning. The moment one of these inferential networks is mobilized, the subject is likely to trigger an emotional state, which will culminate in judgments of a psychological or moral nature.

3 - Emotions are inscribed in a problematic of representation, and here there is a double movement: the pathemic representations, in which the subject feels emotionally connected to an event, as in an accident, for example, in which we have compassion for the victims, and the socio-discursive representations, which can be summarized by the knowledge that circulates socially and that represents the way of seeing the world by certain social groups.

After these theoretical discussions, the pathemic effects, according to Charaudeau (2010), can be obtained in three ways. The first is in an explicit and direct way, when words are used that refer to an emotional universe ("anger", "anguish", "horror", "indignation"). The second is implicit and indirect, with words apparently neutral from the point of view of emotion ("murder", "conspiracy", "victims", "demonstration", "murderer"), which are likely to lead us to a pathemic

Revista Letras Raras

ISSN: 2317-2347 – v. 12, n. 3 (2023)
Todo o conteúdo da RLR está licenciado sob Creative Commons Atribuição 4.0 Internacional

universe. Finally, the third occurs when utterances do not contain pathetic words and which, however, are likely to produce pathetic effects, as long as we are aware of the communication situation. Let us pay more attention to the latter, because the pathetic effects on posts are involved in every production.

Finally, we will approach the argumentation, which has a multidimensional and transversal character, populated by several disciplinary incidences, according to Grácio (2016). The path we intend to follow is not just textual so as not to reduce argumentative analysis to questions of interpretation. The argument in the perspective that we will use is, in addition to what is seen in the discourse, in the interaction created between Professor Noslen Borges and the internet user.

According to Grácio (2016), discourse is one of the essential elements for the study of arguments, but it should not be its starting point. The core of the arguments are social encounters and represent an exchange or an exchange that means that, in some way, we are facing a joint activity. He says that the key point of argumentation analysis is to understand the communication situation, since the persuasive discourse produces effects by its insertion in each context, and how it contributes to persuasion.

To complement this notion, we will use Charaudeau's (2016) argumentative orders, as the argumentation also uses a logical basis, as we will see in Professor Noslen Borges' posts: demonstration, explanation, and persuasion. Demonstration refers to establishing a truth – "making it known" (scientific article, for example). Explanation consists of "making known" an already established truth – explaining (textbook, school Physics manual, dictionary). Persuasion corresponds to situations whose purpose is "to make believe" (advertising, political declaration).

## 4 The socio discursive ethos of Professor Noslen Borges

We developed some procedures to carry out a qualitative analysis. Initially, an observation process was systematized, with the aim of getting to know Professor Noslen Borges' communication channel and understanding his engagement in the social network Instagram.

In a second moment, we selected two posts for analysis that have different characteristics. In the first video, the teacher dances while distinguishing the words "Loss x Lose". This is the teacher's most common video model and appears frequently in posts ("Eu x Mim", "Mim x Me", "Vir

ou Vim", etc.) due to the large audience it reaches. The second was the elaboration of a parody of a song known among young people to explain the use of the cedilla (ç).

Then, we will analyze the two posts according to the Grammar of Visual Design, observing the representational, interactional, and compositional meta functions. Subsequently, we will observe how the pathemic effect is staged in the speech and then, we will analyze the argumentation in the persuasion process of the subject-internet user.

Finally, with the analysis of the concepts, we will describe the ethos found and how it can contribute to the dissemination of knowledge.

Professor Noslen Borges's post on the object of knowledge "Loss x Lose"[3] was released on June 2, 2021. We will initially analyze the speech based on the Grammar of Visual Design.

In the representational meta function, we observe a narrative process of transactional action, with a demand look at the internet user who is on the other side of the screen, with the cell phone in hands. Therefore, Professor Noslen Borges seeks attention, something so rare on the social network, which is characterized by the speed of content consumption. In the video, Borges appears in a relaxed way dancing to the song "Quer ver você cair Dentro", by MC's Fopi and GW – which possibly encourages his followers to stay until the end of the video, since the song is popular on the internet.

In the interactional meta function, we observe a focused medium plane, which reveals intimacy and body expressions. As he dances, the teacher makes comical movements - he rolls around, raises his arms, places his hands on his knees. At this point, we believe there is a pathetic effect of joy; he seeks, through dance, to be funny and keep his audience entertained while he reads the explanation of the difference in meaning between the words "Loss and Lose".

The teacher seeks to awaken this feeling of good humor so that the Internet user can simultaneously share moments of entertainment and knowledge. In the comments, we noticed that the most common reaction of the followers is to post a laugh or some comment with a funny tone and saying that they learned the content, which makes us believe that it reached its communicational objective, which also involves engagement: Noslen's post was liked by more than 58 thousand followers.

In the compositional meta function, we noticed Professor Noslen's image being framed in the center of the video, demonstrating that he is the focus of attention. In the image, he appears

---

[3] Available at: https://www.instagram.com/p/CeTcgJUDCZ4/. Access: July 23, 2022.

dressed in a fluorescent light green blouse, which makes him even more striking, featuring a bulge in the image. To contrast the vibrant color of his clothing, we noticed the use of a cold color (gray) in the background - this once again contributes to highlighting the central and main figure of the video, in this case Professor Noslen.

It was also observed that the terms "Loss and Lose", the object of knowledge to be treated in the video, are at the top, being considered the ideal, what is sought in terms of learning. The words are centralized, in yellow, very eye-catching, characterizing as an element of salience. During the video, the teacher dances while the differences between the two words appear above him. Used examples appear in white on Noslen Borges's blouse, making it very visible.

Regarding the argumentation process, we understand that there are two types: argumentation within the linguistic set, called explanation by Charaudeau (2016), which consists of making known an already established truth. The words "Loss and Lose" already have a semantic definition established by dictionaries. What the teacher does is take these meanings/synonyms and transcribe them (Loss: damage, deprivation, and decrease. Lose: leave, forget and waste), in addition to putting everyday examples: "The car was a total loss", "She is reeling from her losses Regarding the argumentation process, we understand that there are two types: argumentation within the linguistic set, called explanation by Charaudeau (2016), which consists of making known an already established truth. The words "Loss and Lose" already have a semantic definition established by dictionaries. What the teacher does is take these meanings/synonyms and transcribe them (Loss: damage, deprivation, and decrease. Lose: leave, forget and waste), in addition to putting everyday examples: "The car was a total loss", "She is reeling from her losses", "I hope she doesn't miss the bus" and "Lose hope, she's not coming today", "I hope she doesn't miss the bus" and "Lose hope, she's not coming today".

But the argument does not stop there, because this process is not merely discursive, as explained by Grácio (2016). There is, in the communication situation, another attempt at convincing: that of pinning the internet user so that he consumes that content and engages, with likes and comments. And this does not occur through discursive means, but through the interaction created between teachers and their followers on social networks.

Due to its irreverence, with the right to dance to a song linked to the world of young people (funk), who are more present on social networks, the teacher produces a persuasion process, using the pathetic effect of joy, to capture the student potential to pay attention in that mini-performance class. It is emphasized that the pathos of humor is constructed not by linguistic materiality, but by

the context of the publication and by the social beliefs shared by the public that consumes that content, as mentioned by Charaudeau (2010). Perhaps for another part of the population this strategy would not make sense.

In the second post, Professor Noslen Borges addresses the object of knowledge cedilla (ç), released on June 15, 2022, on his Instagram page. For this post, the professional invited the artist Cabal (Daniel Korn), a Brazilian rapper well known to the young audience, whom he wants to satisfy.

To explain the use of the cedilla, the teacher makes a parody of the song "Senhorita", of which Cabal is one of the composers. Soon, there will be a playful rereading of this work, with the aim of amusing Internet users and disseminating knowledge - this is the great combination that makes up Noslen Borges' Instagram posts.

We start with Visual Design Grammar. Regarding the representational meta function, we also noticed a process of transactional action, with the musician's and teacher's eyes directed towards the Internet user. Both want the attention of this potential student: "Do you know how to use the cedilla?", they sing, with a finger pointing at those watching the video. At other times, Noslen Borges and Cabal look at each other and hug to show harmony.

The recording is made taking the entire body of the participants and very close to them, whose positioning in the center shows the single focus of the image. With this, it is possible to see the details of the clothes and the movements that are made in the body, such as the rhythmic dance that both do. Regarding the protrusion, the teacher and the singer wear colorful clothes that attract attention. In addition, the letter appears at the bottom of the video, highlighted in white - the only possible space as both has their heads close to the "ceiling of the image".

As a pathetic effect, the teacher and the singer engage in the presentation with great ease and transmitting a feeling of pleasure and joy in what they are doing - this is even more emphasized when they hug each other and open a smile. This feeling of joy seems to be sought more and more in social networks. As in the other post, the pathos is constructed by the communication situation, not requiring explicit linguistic use for this, as highlighted by Charaudeau (2010),

In the argumentation process, parody is used to make the Internet user remember the rhythm of the song "Senhorita", so well-known and widespread among the public that makes up the professor's followers, in search of an association with the knowledge of the use of the cedilla. Thus, every time there is an oversight, it is up to the internet user to try to retrieve the parody from memory to remember when using the cedilla. The creation of formulas, parodies and mallets are

common to memorize certain objects of knowledge and very widespread among high school students and contest candidates.

The lyrics of the parody are as follows: "Hey, miss! Do you know how to use the cedilla? If you don't know, I'll give you a tip, if you don't know, I'll give you a tip. It's funny, but using the cedilla is not difficult. Underneath the letter C, you just can't at the beginning. Always before the A or U, understand? If you don't understand, just watch a video of mine".

In this process, Professor Noslen Borges makes use of explanation, which, according to Charaudeau (2016), consists of exposing existing knowledge and bringing it to the public - this is what teachers normally do: they pass on objective knowledge to students already built. Thus, he explains that the cedilla is always used under the letter C and before A or U. This rule was established by grammarians and scholars of the Portuguese language over time; its origin would even be linked to Spanish and was introduced to Portuguese centuries ago.

Another part of the argumentation is that which is in the argumentation situation, as pointed out by Grácio (2016). There is a whole communicational context that makes the internet user get involved with that video, remember the lyrics of the song, and learn how to use the cedilla. The internet user is invited to learn: "If you don't know, I'll give you a tip", says the lyrics. This relaxed atmosphere seeks to engage the potential student in question so that they consume the content and engage. The more likes and comments, the more the video will be indicated by the Instagram algorithm. In addition to teaching, the teacher wants to gain more and more visibility, which is what monetizes the channels on social networks.

This entire persuasive process, shown in the two posts, serves to bring together an audience that is often fed up with the orthodox ways of teaching in Portuguese and seeks a more performative style, which mixes with entertainment. Some characteristics of social networks, increasingly aimed at leisure and the rapid consumption of content by young people, also explain this approach, whose principle is based on the fixation of the Internet user.

Finally, we will talk about ethos, the socio-discursive self-image that Professor Noslen Borges projects in the analyzed communication situations. For being an education professional who uses a pathetic effect of joy in his discursive staging, for the comic way in which he dances, for the use of a shirt in a vibrant color and/or a concern with the color palette, for the use of parody, we understand that there is an ethos of a playful and fun teacher, moving away from the old image of the teacher, which we describe as serious, intelligent and sometimes rigid.

As described, Professor Noslen Borges' ethos is activated within a specific system of cultural representations, aimed at the subject-internet user - which we consider the young public here, but it can be anyone who identifies with this type of post. In this process, the discourse is a key element to interpret the whole, but not the only important aspect, since the social behavior within that communication situation must be considered, according to Maingueneau (2008).

So, we can infer that a general understanding of this self-image of the professional in question is only possible by knowing this universe of social networks and what is staged (dance, humorous tone, color palettes, smiles) and utterance (parody and songs) in that communication situation. Previous knowledge about Professor Noslen Borges also helps in this process, as he is recognized for teaching Portuguese in a cheerful and humorous way on the internet, without being bound by certain standards that are linked to the teachers who are in the classroom.

## Conclusion

In this study, we observed that Professor Noslen Borges' discursive strategy on Instagram involves projecting an ethos of fun and playfulness, a different image from the social stereotype of the professor, considered by many to be serious and intelligent. This change occurs due to the environment of social networks, in which there is a younger audience in search of entertainment and fast consumption of content. With this in the mind, the professional makes use of a pathetic effect of joy in his post, with the right to a comic dance and a parody.

In addition, we observe the use of semiotic elements present in the form of discourse and in the strategies put on the Instagram page by its author - as a basis for communicative and dialogical interaction in this social network. Thus, we understand that this producer uses elements of multimodality, such as speech, colors, sounds, background, brightness, and luminosity, to build his persuasion speech in this social network.

In addition, we observe the use of semiotic elements present in the form of discourse and in the strategies put on the Instagram page by its author - as a basis for communicative and dialogical interaction in this social network. Thus, we understand that this producer uses elements of multimodality, such as speech, colors, sounds, background, brightness, and luminosity, to build his persuasion speech in this social network.

In the first video, Noslen distributes the elements of multimodality so that the image speaks for itself, without the need to open his mouth for an explanation of the objects of knowledge treated in the Portuguese language, since he has the possibility to edit his posts, placing filters, bumps and saturation. In the second, he creates a satire to teach the use of the cedilla, using a song known to young audiences and with the presence of the singer Cabal.

Based on the analysis of these two posts, we perceive Professor Noslen's approach that considers, mainly, the cultural and social contexts in which his audience is present, in order to bring Portuguese language teaching closer to this increasingly hyperconnected and dispersed young person, in search of quick and easy-to-assimilate content. Therefore, there is a change in the teaching process that adapts to internet standards.

Finally, in addition to the explanatory arguments for the words "Loss e Lose" and the "cedilha", with the use of synonyms and examples, Professor Noslen Borges uses persuasive argumentation in his strategy, with the right to dance and music, to attract and conquer an Internet user.

## References

CARVALHO, Richarles Souza de; FREITAS, Beatris Pizzoni de. Discourse Analysis of the teacher's ethos on Facebook. In: II Seminar on Education, Knowledge, and Educational Processes (UNESC), 2017.

CHARAUDEAU, Patrick. Patemization on television as an authenticity strategy. In: MENDES, Emília; MACHADO, Ida Lúcia (Eds.). Emotions in speech. 1st ed. Campinas: Mercado das Letras, 2010, vol. 2, p. 23-56.

CHARAUDEAU, Patrick. Argumentation in a problematic of influence. ReVEL, special edition vol. 14, no. 12, 2016.

GRACIO, Rui Alexandro. The argumentation in the interaction. Coimbra, Grácio Editor, 2016.

KNEBEL, Flávia Cristina Martins; HILDEBRAND, Hermes Renato. Is it forbidden to access social networks? A reflection on the teaching and learning of the Portuguese language through Social Networks in Elementary Education. Digital Journal of Cognitive Technologies (TECCOGS) n. 7, 156 p, Jan.-Jun., 2013.

KRESS, G. VAN LEEUWEN. Reading images: the grammar of visual design. London; New York: Routledge, 2006.

LEVY, Pierre. Cyberculture. São Paulo: Editora 34, 1999.

LEVY, Pierre. Collective intelligence: towards an anthropology of cyberspace. São Paulo: Loyola, 2007.

LIBÂNEO, Jose Carlos. Goodbye teacher, goodbye teacher? New educational requirements and the teaching profession. São Paulo: Cortez Editora, 1998.

MAINGUENEAU, Dominique. About the ethos. In: MOTTA, Ana Raquel; SALGADO, Luciana (Orgs.). Discursive ethos. São Paulo: Context, 2008. p. 11-25.

PRENSKY, M. Digital natives, digital immigrants. On the Horizon, MCB University Press, v. 9, no. 5, October 2001.

REBELLO VIEGAS, Ilana da Silva. Interpretation contents – reading as a passport to interacting with the world. Thesis (Doctorate in Letters) – Institute of Letters, UFF, Niteroi, 2009.