


**APPROACH TO PRESUPPOSITIONS AND IMPLICIT MEANINGS IN THE PORTUGUESE LANGUAGE EXAM OF ENEM 2019** <https://doi.org/10.63330/aurumpub.008-010>**Damarys Alves da Silva Barbosa<sup>1</sup> and Marcia Barbosa de Moura<sup>2</sup>****ABSTRACT**

This article aims to analyze questions from the Portuguese Language section of the 2019 edition of the National High School Exam (ENEM) in order to understand how inferences, through presuppositions and implied meanings, are explored in the exam. The focus is on analyzing how inferences present in questions based on the poem genre are employed in the test. The research is bibliographic in nature, descriptive in approach, and is based on the works of authors such as Koch (2011), Grice (1982), Ducrot (1987) and Marcuschi (2010). The results indicate that inferences play an important role in the construction of poetic texts, as there is information that does not need to be explicitly stated, given that readers are expected to identify it through their world or cognitive knowledge. The exam requires students to have reading skills, as the questions are always presented in a contextualized manner. It is emphasized that, to understand questions related to the poem genre, students must grasp the inferential processes that underlie reading skills in poetic texts.

**Keywords:** Inferences; Portuguese Language; ENEM.

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## INTRODUCTION

The National High School Exam (hereafter, ENEM) is a means of assessing the academic performance of students in the final years of Basic Education. The exam is conducted annually by the National Institute for Educational Studies and Research Anísio Teixeira (Inep), a federal agency linked to the Ministry of Education (MEC). The score obtained in this exam allows students to enter higher education institutions through programs such as the Unified Selection System (SiSU), the University for All Program (ProUni), and the Student Financing Fund (Fies). Additionally, the results serve as important educational indicators.

This article aims to analyze questions from the Portuguese Language section of ENEM 2019, with the intent of identifying the pragmatic perspectives under which presuppositions and implied meanings are explored in the exam. It seeks to understand how ENEM incorporates presuppositions and implied meanings in the statements of questions involving the poem genre, with the purpose of evaluating candidates' comprehension in the Portuguese Language test.

The study is grounded in Pragmatics, a branch of Linguistics that emerged from the concern to understand language interaction in use, or more precisely, the science dedicated to investigating language beyond what is literally and explicitly expressed in utterances (DUCROT, 1987).

Pragmatics plays a fundamental role among linguistic theories in understanding the conversational rules proposed by Paul Grice (1982), who reflected on how speakers manage to convey more than what they literally express. For this interaction to occur efficiently, language users must follow certain usage rules.

In this study, two types of pragmatic implicatures — presuppositions and implied meanings — will be analyzed in the statements of ENEM 2019, specifically in questions involving the poem genre. Presuppositions, according to Ducrot (1987, 1988), constitute a form of discursive construction that employs narrative strategies to persuade the interlocutor about content not explicitly stated, using polyphonic resources. Thus, the utterance presents not only a literal meaning but also an implicit one. Implied meanings, in turn, correspond to pragmatic inferences, configured as indirect speech acts.

The research is bibliographic in nature and, in terms of approach, is descriptive. The theoretical foundation is based on Grice (1982), Ducrot (1987), Koch and Elias (2011), among others. Analyses are conducted on questions involving the poem genre, aiming to promote reflection on the pragmatic aspects — presuppositions and implied meanings — present in these texts in ENEM 2019.

The relevance of this research lies in its contribution to studies on inferences in the Portuguese Language, potentially expanding knowledge about the pragmatic mechanisms used in language. Furthermore, considering that ENEM candidates must be adequately prepared to understand



contextualized questions, it is essential that they comprehend how the exam mobilizes presuppositions and implied meanings in its statements.

## READING AND PRAGMATICS IN THE TEXT

It is well known that education in Brazil requires improvements, especially regarding access to schooling. According to the 2018 Continuous National Household Sample Survey (PNAD Contínua), the illiteracy rate among individuals aged 15 and older was estimated at 6.8% (11 million illiterate people). In 2019, this rate dropped to 6.5%, representing a reduction of only 0.2 percentage points, which corresponds to just over 200,000 fewer illiterate individuals. Thus, although the number of “non-literate” people has decreased, there remains a long path to ensuring that formal education is a right accessible to all citizens.

Santos and Mendonça (2007), when discussing literacy and reading proficiency, emphasize that the study of the linguistic system continues to be essential for the development of reading skills.

It is understood that, for the formation of competent readers and writers, interaction with various textual genres based on diverse communication contexts is crucial. It is the school's responsibility to facilitate this interaction by creating activities that prompt students to read and produce different types of texts. On the other hand, it is imperative that students develop autonomy in reading and writing their own texts. Therefore, schools must ensure, from an early age, that children acquire the alphabetic writing system. This acquisition does not occur spontaneously for most individuals, even with exposure to various texts. A systematic approach to reflecting on the characteristics of our alphabetic writing system is necessary (SANTOS; MENDONÇA, 2007, p. 19).

Reading is a complex activity that demands attention. To become a reader, individuals must master the alphabetic writing system and, additionally, develop the linguistic system in a reflective manner. However, it is important that reading practices are introduced to exercise this activity, which, as is known, does not always occur spontaneously.

To effectively read a text, specific skills are required, as explained by Koch and Elias (2006, p. 11):

[...] a highly complex interactive activity of meaning-making, which is evidently based on the linguistic elements present on the textual surface and its organizational form, but also requires the mobilization of a vast array of knowledge within the communicative event.

Reading is not a simple activity and, for this reason, is not efficiently practiced by many Brazilians. It is important to highlight that studying the linguistic system, as well as its reflective developments, helps readers understand and utilize linguistic strategies to their advantage. Thus, knowledge of language studies is fundamental.



According to Marcondes (2005), these studies go beyond understanding word meanings, syntactic structure, and the truth value of sentences. In this regard, Pragmatics encompasses more than what is explicitly stated and is concerned with enabling the analysis of language through speech acts. As Austin (1962) asserts, speech acts are elementary units in the constitution of language use and comprehension. Therefore, pragmatic studies are necessary to aid in the understanding of various utterances.

Dascal (1982) suggests two contexts for the emergence of Pragmatics. The first is that the term “pragmatics” is closely linked to the linguistic branch of “semiotics” or “semiology,” a science shaped by the studies of Saussure (1916) and Charles Peirce (1931–1958). The second origin, as noted by Dascal, refers to Saussure’s recognition of language as the object of linguistic study, which allowed parole to be examined by other sciences, such as Pragmatics, which aims to investigate language in use by its interlocutors. It is in this context that Peirce establishes the user as an interlocutor.

In this framework, Pragmatics is considered a stage of linguistic analysis, focusing on the relationship between the sign, what it represents, and for whom it represents. Over the years, Pragmatics has continued to be studied, and its theories have been applied to understanding language use, which was initially overlooked in early linguistic studies, including those of Saussure and his predecessors.

Pragmatic studies encompass important means of understanding language, as Pragmatics proposes a linguistic analysis of utterances that may communicate more than what is literally stated, as declared by researcher Paul Grice (1982 [1967]), who questioned how utterances can convey more than their literal meaning.

According to Grice (1982 [1967]), for utterances to communicate beyond their literal meaning, speakers must follow certain rules so that listeners can understand the additional information presented in the interaction. From this idea arises the “cooperative principle” in pragmatic studies, developed by Grice, who established four categories with maxims and submaxims:

1. Quantity: related to the amount of information;
2. Quality: related to truthful information;
3. Relation: which must be relevant;
4. Manner: which must be clear.

All these must occur for effective and successful interaction. According to the author, the violation of any maxim generates conversational implicatures, which are specific pragmatic implicatures.

Regarding implicatures, Ducrot (1987) identifies two types of linguistic implicatures: presuppositions and implied meanings. This study proposes the analysis of these two pragmatic implicatures in the statements of ENEM 2019, specifically in questions involving the poem genre.



## UNDERSTANDING INFERENCES: PRESUPPOSITIONS AND IMPLIED MEANINGS IN THE POEM GENRE

In poetry, words are used in a denotative manner and adapted to the needs of rhythm, yet they acquire diverse meanings depending on the treatment given by the poet (CÂNDIDO, 1996).

Thus, comprehension and interpretation require certain competencies and skills from the individual regarding the structure of language functioning in the social environment, such as understanding how the conditions of production are organized (BNCC, 2017). This gives rise to the need to teach and learn systematic interpretation:

Requirements: not to focus exclusively on form or content, not to use standards foreign to the poem. Not to speak of oneself, but of the work—that is, not to project onto it personal feelings and ideas evoked by its suggestion, but to seek to extract those contained within it (p. 18). Rules: “(...) learn to read, know how to listen, pay attention to all the particularities” (CÂNDIDO, p. 18, 1996).

Therefore, interpretation requires the reader to delve into the text, understanding the language appropriate to the subject matter, its internal structure, and its peculiar structural norms—in other words, recognizing the textual genre and its entire formation.

However, analysis practically entails a purely commentative aspect, which involves gathering data external to poetic emotion, especially historical and social data—that is, world knowledge. Additionally, it includes a more interpretative aspect, which is the actual analysis: the analytical breakdown of internal elements of the poem, especially those related to its phonetic and semantic construction, resulting in a decomposition of the poem into elements, reaching the finest details (CÂNDIDO, 1996).

As a suggestive procedure for reading the poem genre, Marcuschi presents several measures regarding comprehensive text study:

The first concerns identifying the central ideas of the text, as well as the possible intentions of the author. Next come inferential questions and statements, in which the author proposes a set of questions that, to be answered, require the student to infer using information found within or outside the text. He also suggests a special treatment of the text starting from the title, since it helps the reader make a series of assumptions about the subject addressed in the text under study. Working with text titles “is a good way to perceive how a contextual and ideological universe is constructed for texts even before reading them” (MARCUSCHI, 2001, p. 57).

Thus, it is understood that interpretative analysis of a poem requires the use of reading strategies and the application of extralinguistic knowledge. According to Marcuschi (2010, p. 157), “the comprehension of a text cannot be separated from the recognition of the genre to which it belongs.”

According to Marcuschi:

The variety of genres should be explored in school not only as content to be taught, but as a means of developing students’ ability to deal with different forms of language use, promoting a critical and situated reading of texts (MARCUSCHI, 2010, p. 158).



In addition to understanding genres, for interaction between these elements to occur, it is necessary to comprehend the inferences present within the poem.

Koch (2007, p. 30) argues that:

[...] a text constitutes itself as such at the moment when the participants in a global communicative activity, faced with a linguistic manifestation, through the joint action of a complex network of situational, cognitive, sociocultural, and interactional factors, are able to construct a specific meaning for it.

From this conception of text, meaning is not in the text but is constructed from it during the course of interaction. In this context, readers are seen as active agents.

A presupposition can be defined as inferential information from the utterance of a sentence (MOURA, 1999, p. 13). An implied meaning is another important aspect in the process of constructing meaning in a text, because when information is not stated, but everything that is said leads us to identify it, we are dealing with something implied or inferable. Thus, to capture implicatures, the reader must infer.

There are linguistic elements that trigger presuppositions, such as factive verbs, temporal expressions, cleft sentences, among others (MOURA, 1999). All of these mark the presupposition in the sentence.

The implied meaning differs from the presupposition in an important aspect: the presupposition is a given considered indisputable by both speaker and listener, and is not meant to be contested; the implied meaning is the responsibility of the listener, as the speaker, by leaving the information implicit, may hide behind the literal or polysemic meaning of the words, or even the circumstantial context, and may claim not to have intended to affirm what the listener inferred (DUCROT, 1987).

Therefore, in reading and interpreting a text, it is important to detect presuppositions and implied meanings, as they constitute argumentative resources used to lead the listener or reader to accept what is being communicated.

## **PRESUPPOSITIONS AND IMPLIED MEANINGS IN POEM GENRE QUESTIONS IN THE ENEM 2019 EXAM**

ENEM has been conducted by INEP since 1998. Over the years, the exam has undergone several changes, such as updates to scoring parameters, including the criteria for evaluating essays.

The exam requires candidates to possess reading skills; therefore, strategic processing depends not only on textual characteristics but also on the characteristics of language users, such as their goals, beliefs, and world knowledge (KOCH, 2005). Thus, the statements are always presented in a



contextualized manner. It is emphasized that, to understand questions in the poem genre, candidates must grasp the inferential processes that govern reading skills in this genre.

Let's take a look at the following image: (Original document in Portuguese)

**Questão 14**

**A viagem**

Que coisas devo levar  
nesta viagem em que partes?  
As cartas de navegação só servem  
a quem fica.  
Com que mapas desvendar  
um continente  
que falta?  
Estrangeira do teu corpo  
tão comum  
quantas línguas aprender  
para calar-me?  
Também quem fica  
procura  
um oriente.  
Também  
a quem fica  
cabe uma paisagem nova  
e a travessia insone do desconhecido  
e a alegria difícil da descoberta.  
O que levas do que fica,  
o que, do que levas, retiro?

MARQUES, A. M. In: SANT'ANNA, A. (Org.). *Rua Aribau*.  
Porto Alegre: Tag, 2018.

A viagem e a ausência remetem a um repertório poético tradicional. No poema, a voz lírica dialoga com essa tradição, repercutindo a

- ☐ A saudade como experiência de apatia.
- ☐ B presença da fragmentação da identidade.
- ☐ C negação do desejo como expressão de culpa.
- ☐ D persistência da memória na valorização do passado.
- ☐ E revelação de rumos projetada pela vivência da solidão.

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(Unofficial English translation provided for reference only.)

**Question 14**

**The Journey**

What things should I take  
on this journey in which I leave?  
Navigation charts only serve  
those who stay behind.  
With what maps can I uncover  
a missing  
continent?  
A stranger to your body  
so familiar  
how many languages must I learn  
to silence myself?  
Those who stay  
also seek  
an Orient.  
And those  
who stay  
deserve a new landscape  
and the unbroken crossing of the unknown





and the hard joy of discovery.  
What do you carry of what remains,  
what, of what you carry, do I leave behind?

— Marques, A. M. In: Sant'Anna, A. (Org.), Rua Arriba. Tag, 2018.

The journey and absence refer to a traditional poetic repertoire. In the poem, the lyrical voice dialogues with this tradition, reflecting

- a) longing as an experience of apathy.
- b) the presence of identity fragmentation.
- c) the denial of desire as an expression of guilt.
- d) the persistence of memory in valuing the past.
- e) the revelation of new directions projected by the experience of solitude.

In this question, the verb “remetem” (refer) activates the presupposition that travel and absence have already been highlighted, which indeed occurs within the poem’s text. Additionally, the adjective “tradicional” (traditional) leads to the inference of a structure familiar to the candidate, since the verb “dialogar” (dialogue) activates the presupposition that the lyrical voice belongs to the traditional style of poetry.

In the first and second verses of the poem, presupposition triggers such as the verb “levar” (to take) and the adverbial phrase “em quais partes” (in which parts) are present. These relate to the question’s statement, establishing inferences with the words “viagem” (journey) and “ausência” (absence). Regarding the verb, one may presuppose that it refers to carrying objects, knowledge, or emotions. As for the adverbial phrase, one may infer that it refers to the traveler’s thoughts or the means of transport. Thus, the question’s sentence contains elements that prompt the reader to infer the presupposition (MOURA, 1999, p. 13).

It is through these inferences that the candidate arrives at the correct answer. The poem’s title already presupposes the idea of exploration and suggests a journey—be it recreational, emotional, or spiritual. However, upon reading the answer choices, it becomes clear that a romantic breakup brings solitude to the lyrical voice. Consequently, the state of abandonment and loneliness leads the lyrical subject to seek new paths: languages to learn, a search for the East or new landscapes, crossings, and discoveries. The correct answer is option E. Thus, the candidate reaches the answer by making inferences about presuppositions and implied meanings.

These inferences make it clear that ENEM participants must understand the functionality of expressions within the poem. Moreover, to facilitate comprehension, it is necessary to relate these expressions to information outside the text—that is, to implied meanings. In this question, the statement “In the poem, the lyrical voice dialogues with this tradition” (ENEM, 2019) prompts the candidate to





refer to extralinguistic context, as they must know which tradition is being referenced. Therefore, attention must be paid to the poem's authorship and writing style, as these elements aid in understanding the implied meaning (CÂNDIDO, 1996). However, according to Ducrot (1987), implied content is not marked in the sentence but is explained through the interpretative process.

It is thus implied that the poem interrelates with classical Portuguese literature—adventure, navigation, longing, and the unknown—which poetically reflects the historical role of the Portuguese during the Age of Discovery. This historical context shaped the identity of the Portuguese state and spread Portuguese culture and language. In this sense, “tradition” refers to this literary and historical framework. It is a journey of exploration, with the destination yet to be discovered and analyzed. The poem's author focuses on her own subjectivity and uses it as a guide through the world.

Let's observe the following question: (Original document in Portuguese)

#### Questão 22

##### Uma ouriça

Se o de longe esboça lhe chegar perto,  
se fecha (convexo integral de esfera),  
se eriça (bélica e multiespinhenta):  
e, esfera e espinho, se ouriça à espera.  
Mas não passiva (como ouriço na loca);  
nem só defensiva (como se eriça o gato);  
sim agressiva (como jamais o ouriço),  
do agressivo capaz de bote, de salto  
(não do salto para trás, como o gato):  
daquele capaz de salto para o assalto.

Se o de longe lhe chega em (de longe),  
de esfera aos espinhos, ela se desouriça.  
Reconverte: o metal hermético e armado  
na carne de antes (côncava e propícia),  
e as molas felinas (para o assalto),  
nas molas em espiral (para o abraço).

MELO NETO, J. C. *A educação pela pedra*. Rio de Janeiro:  
Nova Fronteira, 1997.

Com apuro formal, o poema tece um conjunto semântico  
que metaforiza a atitude feminina de

- ☐ A tenacidade transformada em brandura.
- ☐ B obstinação traduzida em isolamento.
- ☐ C inércia provocada pelo desejo platônico.
- ☐ D irreverência cultivada de forma cautelosa.
- ☐ E desconfiança consumada pela intolerância.

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(Unofficial English translation provided for reference only.)

Question 22

A Female Hedgehog

If from afar it sketches a near approach,  
it closes (a convex sphere complete),  
it bristles (plebeian and full of spines):  
and, sphere and spines, it waits bristling.  
But not passive (like an owl in its hollow):  
nor only defensive (like the bristling cat);



but aggressive (unlike the hedgehog ever),  
capable of striking, of leaping  
(not leaping backward, like the cat):  
a leap suited for the assault.

If the one from afar finally comes near,  
she sheds her spines, disarms herself.  
She reconverts: the hermetic metal  
becomes again flesh (concave and welcoming),  
for feline springs (fit for attack),  
spiraled springs (ready for embrace).

MELO NETO, J. C. *Education by Stone*. Rio de Janeiro: Nova Fronteira, 1997.

With formal precision, the poem weaves a semantic set that metaphorizes the feminine attitude of

- a) tenacity transformed into gentleness.
- b) obstinacy translated into isolation.
- c) inertia caused by platonic desire.
- d) irreverence cultivated cautiously.
- e) mistrust consummated by intolerance.

In this question, the statement uses the term “formal”, which presupposes that there are poems with different structures that do not form a semantic set metaphorizing the feminine attitude.

Regarding the implied meaning in the statement, the candidate must understand what it means to “metaphorize the feminine attitude”. To do so, they must grasp the context of the statement’s production and the meaning of “metaphorize”. This requires activating both linguistic and world knowledge.

It is believed that the candidate, upon encountering this question, will recognize from the structure of the text that it is a poem by João Cabral de Melo Neto. The author employs a chaining of linguistic elements in the poem. As Ducrot (1987, p. 37) points out:

“If a sentence presupposes X, and an utterance of that sentence is used in a discursive chain—for example, when one argues from it—it chains with what is stated, not with what is presupposed.”

This chaining criterion is used to test the presuppositions of sentences that require context for determination. It is, therefore, a way to continue the discourse.

Right in the poem’s title, the author uses a word that does not exist as a feminine noun: “ouriça”, which resembles “ouriço” (hedgehog), an animal. Thus, we infer the analogy used by the poet.

In the first verses, the candidate must rely on their world knowledge to understand what is presupposed and what is implied. As Moura (1999, p. 30) explains, “the determination of the presupposition depends on context,” meaning that world knowledge must be activated to relate the verses to the context. In the first verse, “Se o de longe” (If the one from afar), the reader may infer “the one from afar” as someone unknown and presuppose that someone is distant. In the next verse, “esboça lhe chegar



perto” (sketches approaching), the presupposition is triggered by the verb “esboçar” (to sketch), which implies planning.

The conditional conjunction “se” (if) introduces a necessary condition for an event to occur or not occur, with the result expressed in the following verses. Thus, it is presupposed that if someone from afar plans to approach, there will be a consequence, which is presented in verses three and four, describing the attitude of “a ouriça”.

The verses “se fecha (convexo integral de esfera)” (closes itself [complete convex sphere]) and “se eriça (bélica e multiespinhenta)” (bristles [warlike and multi-spiked]) are chained from a presupposition. They focus on what is stated, as Ducrot (1987) posits. “Fechar” (to close) can be interpreted as hiding, and “eriçar” (to bristle) as becoming harsh. Thus, “a ouriça” reacts to the arrival of a stranger by closing off and becoming harsh. The subsequent verses continue this chain of ideas, describing “a ouriça’s” attitude.

In verses six and seven, “mas não passiva (como ouriço na toca) nem só defensiva (como se eriça o gato)” (but not passive [like a hedgehog in its den] nor merely defensive [like a bristling cat]), the presupposition is activated by the negations “não” and “nem”, presupposing that the feminine attitude is neither passive nor defensive. This is affirmed in verse eight: “sim agressiva (como jamais o ouriço)” (yes, aggressive [like never the hedgehog]), with the presupposition reinforced by the explanation in parentheses and the adverb “jamais” (never). It is thus presupposed that the hedgehog is not as aggressive as “a ouriça”.

It is important to note that the term “ouriça” does not exist in the Portuguese lexicon but is used analogically to animalize the human being—in this case, the woman. The feminine figure is inferentially understood as “a ouriça”, along with her described traits.

After reading the poem, the candidate must answer the question. The exam confirms the metaphorical composition of the poem, where such metaphors describe the feminine figure. The complexity of the statement is evident, requiring participants to understand the linguistic code and associate the statement with the poem’s subjective aspects. Thus, the correct answer is the first option.

The statement works with presuppositions about the poem. Therefore, the candidate must identify these presuppositions to answer the question. The implied meaning is present in the poem but not in the statement, which presupposes that the candidate understands the metaphors used—metaphors that can only be fully understood if the candidate knows how to relate what is implied.

Let us look at the next question: (Original document in Portuguese)

## Questão 39

Essa lua enlutada, esse desassossego  
 A convulsão de dentro, ilhargia  
 Dentro da solidão, corpo morrendo  
 Tudo isso te devo. E eram tão vastas  
 As coisas planejadas, navios,  
 Muralhas de marfim, palavras largas  
 Consentimento sempre. E seria dezembro.  
 Um cavalo de jade sob as águas  
 Dupla transparência, fio suspenso  
 Todas essas coisas na ponta dos teus dedos  
 E tudo se desfez no pórtico do tempo  
 Em lívido silêncio. Umas manhãs de vidro  
 Vento, a alma esvaziada, um sol que não vejo  
 Também isso te devo.

HILST, H. *Júbilo, memória, noviciado da paixão*.  
 São Paulo: Cia. das Letras, 2018.

No poema, o eu lírico faz um inventário de estados  
 passados espelhados no presente. Nesse processo,  
 aflora o

- ☐ A cuidado em apagar da memória os restos do amor.
- ☐ B amadurecimento revestido de ironia e desapego.
- ☐ C mosaico de alegrias formado seletivamente.
- ☐ D desejo reprimido convertido em delírio.
- ☐ E arrependimento dos erros cometidos.

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(Unofficial English translation provided for reference only.)

Question 39

That mourning moon, that restlessness  
 The inner convulsion, faint  
 Within solitude, a dying body  
 All this I owe you. And so vast were  
 The planned things, ships,  
 Ivory walls, broad words  
 Consent always. And it would be December.  
 A jade horse beneath the waters  
 Double transparency, a suspended thread  
 All these things at your fingertips  
 And everything dissolved in the portico of time  
 In livid silence. Some glass mornings  
 Wind, an emptied soul, a sun I cannot see

This too I owe you.

HILST, H. *Jubilation, Memory, Novitiate of Passion*.  
 São Paulo: Companhia das Letras, 2018.

In the poem, the lyrical self does an inventory of past states mirrored in the present. In this process, emerges

- a) the care to erase from memory the remains of love.
- b) maturity coated with irony and detachment.
- c) a mosaic of joys selectively formed.
- d) a repressed desire turned into delirium.



e) regret for the mistakes committed.

In the analyzed question, the statement includes the verb “faz” (does), which activates the presupposition of habitual action. Upon examining the poem, the expression “isso te devo” (I owe you this) carries a potentially ironic tone, as the lyrical voice indicates, through it, negative feelings—expressed by “desassossego” (restlessness), “alma esvaziada” (emptied soul), etc.—caused by the interlocutor. Additionally, the poem reveals the lyrical subject’s emotional maturation resulting from these experiences and a sense of detachment from the person with whom they had an emotional bond.

From this interpretation, the correct answer is option B. To reach this understanding, the reader must recognize that the expressions “desassossego” in the first verse and “solidão e morrendo” (loneliness and dying) in the third verse activate presuppositions of sadness and absence. Thus, verbs and adjectives serve as markers of presupposition in the statement (MOURA, 1999).

However, in the analysis of this particular statement, no implied meaning was identified, as comprehension was based solely on the poem and the statement itself.

Let's look at a further question: (Original document in Portuguese)

#### Questão 45

Irerê, meu passarinho do sertão do Cariri,  
Irerê, meu companheiro,  
Cadê viola? Cadê meu bem? Cadê Maria?  
Ai triste sorte a do violeiro cantadô!  
Ah! Sem a viola em que cantava o seu amô,  
Ah! Seu assobio é tua flauta de irerê:  
Que tua flauta do sertão quando assobia,  
Ah! A gente sofre sem querê!  
Ah! Teu canto chega lá no fundo do sertão,  
Ah! Como uma brisa amolecendo o coração,  
Ah! Ah!  
Irerê, solta teu canto!  
Canta mais! Canta mais!  
Prá alembra o Cariri!

VILLA-LOBOS, H. *Bachianas Brasileiras* n. 5 para soprano e oito violoncelos (1938-1945). Disponível em: <http://euterpe.blog.br>. Acesso em: 23 abr. 2019.

Nesses versos, há uma exaltação ao sertão do Cariri em uma ambientação linguisticamente apoiada no(a)

- ☐ A uso recorrente de pronomes.
- ☐ B variedade popular da língua portuguesa.
- ☐ C referência ao conjunto da fauna nordestina.
- ☐ D exploração de instrumentos musicais eruditos.
- ☐ E predomínio de regionalismos lexicais nordestinos.

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(Unofficial English translation provided for reference only.)  
Question 45

Irerê, my little bird from the backlands of Cariri,  
Irerê, my companion,



Where's the guitar? Where's my love? Where's Maria?  
Oh, sad fate of the singing minstrel!  
Ah! Without the guitar on which he sang his love,  
Ah! Your whistle is your Irerê flute:  
That flute of the backlands when it whistles,  
Ah! We suffer without wanting to!  
Ah! Your song comes from deep in the backlands,  
Ah! Like a breeze softening the heart,  
Ah! Ah! Ah!

Irerê, release your song!  
Sing more! Sing more!  
To remember Cariri!

VILLA-LOBOS, H. *Bachianas Brasileiras No. 5* for soprano and eight cellos (1938–1945). Available at: <http://euterpe.blog.br>. Accessed: Oct 23, 2019.

In these verses, there is an exaltation of the Cariri backlands in a setting linguistically supported by

- a) recurrent use of pronouns.
- b) popular variety of the Portuguese language.
- c) reference to the set of Northeastern fauna.
- d) exploration of erudite musical instruments.
- e) predominance of Northeastern lexical regionalisms.

In the statement of question 45, the theme of the poem is presented as the “exaltation of the Cariri hinterland.” This is evident from the very first verse: “Irerê, meu passarinho do sertão do Cariri” (Irerê, my little bird from the backlands of Cariri), which presupposes that “Irerê” is a bird from that region and also that the lyrical voice owns “Irerê.”

These interpretative insights about the exaltation of the Cariri hinterland are not the focus of the question’s statement, which instead asks for knowledge about linguistic varieties.

It is implied that the candidate must apply their understanding of Portuguese language variations, identifying the “linguistic setting” referenced in the question’s statement.

This poem contains features typical of spoken language, such as in the fourth verse: “ai triste sorte a do violeiro cantadô!” (oh, sad fate of the singing minstrel!), where the word “cantadô” omits the final “r”, a common trait in oral language. This phenomenon is known as apocope, defined by Mattoso (2008) as the suppression of a phoneme or syllables at the end of a word.

Apocope recurs in other verses, such as “Ah! Sem a viola em que cantava o seu amô” (Ah! Without the guitar on which he sang his love) and “ah! A gente sofre sem querê!” (ah! We suffer without wanting to!), making this a key observation for understanding the question.

Another common phenomenon in spoken Portuguese is the addition of a phoneme at the beginning of a word, known as prothesis, as seen in the final verse: “prá alembra o Cariri!” (to remember Cariri!). In



“alembra”, the vowel “a” is added before “lembrar” (to remember), which also loses the final “r” (apocope).

The candidate uses presuppositions and implied meanings based on their linguistic knowledge to determine that the only correct answer is option B, as it aligns perfectly with the “linguistic setting” based on Portuguese language variations.

It is emphasized that understanding the poem genre and activating world knowledge are essential for comprehending both the poem and the question.

## **FINAL CONSIDERATIONS**

In light of the discussion on presuppositions and implied meanings and the analysis of the questions, it is understood that, for a sufficiently aligned comprehension with the objectives of the ENEM exam, candidates must possess linguistic knowledge to identify expressions that mark presuppositions, as well as extralinguistic knowledge to grasp the true meaning of the statements.

The reality of most schools and ENEM preparatory courses emphasizes linguistic knowledge; however, the analyses conducted in this study reveal that this type of knowledge alone is not sufficient to prepare students/candidates for the exam.

From the four questions analyzed, it was possible to identify presuppositions in the statements. It is emphasized that, for full comprehension of the question, the candidate must revisit the poem, identifying within it the presupposition markers that relate to the question.

Implied meanings were present in three of the four statements analyzed, being absent in only one. Nevertheless, they were still necessary for understanding the question, as the implied meaning did not appear in the statement but was important in its occurrence within the poem for resolving the question.





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