

**The Sociolinguistic Interview Genre and Its Chronotopic Dimensions /
*O gênero entrevista sociolinguística e suas dimensões cronotópicas***

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ABSTRACT

The sociolinguistic interview has been studied in diverse ways by researchers from various fields. This text aims to broaden the perspective of analyzing sociolinguistic interviews in an interdisciplinary approach, articulating notions from the discursive field with others from the anthropological and sociolinguistic fields. The specific aims are: (i) to connect the concepts of chronotope, performance, and stance for the study of chronotopic dimensions in sociolinguistic interviews; (ii) to expose and describe these dimensions and their indexical aspects; and (iii) to propose some methodological strategies for mapping chronotopic dimensions in sociolinguistic interviews. As a result, I present some contributions from this conceptual articulation and the methodological blueprint used, paying attention to the data that emerges from this discursive practice.

KEYWORDS: Sociolinguistic Interview; Chronotope; Performance; Stance; Interdisciplinary Approach

RESUMO

A entrevista sociolinguística tem sido estudada em diferentes aspectos, por pesquisadores de variadas áreas. Este texto busca ampliar a perspectiva de análise de entrevistas sociolinguísticas, em uma abordagem interdisciplinar, articulando noções do campo discursivo com outras do campo antropológico e do campo sociolinguístico. Os objetivos específicos deste trabalho são: (i) articular os conceitos de cronotopo, performance de linguagem e atos de postura (stance) para o estudo das dimensões cronotópicas na entrevista sociolinguística; (ii) expor e descrever essas dimensões e seus aspectos indexicais; e (iii) propor algumas estratégias metodológicas que podem ser adotadas para o mapeamento das dimensões cronotópicas nas entrevistas sociolinguísticas. Como resultado, exponho algumas contribuições dessa articulação conceitual e da estratégia metodológica utilizada, atentando-se também para a investigação de dados emergentes dessa prática discursiva.

PALAVRAS-CHAVE: Entrevista sociolinguística; Cronotopo; Performance da linguagem; Stance; Abordagem interdisciplinar

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Language, as a treasure-house of images, is fundamentally chronotopic.
*Mikhail Mikhailovich Bakhtin*¹

Initial Considerations

Interviews are instruments widely used in research throughout the areas of Human and Social Sciences. The complexity of this academic discursive genre is related to its double feature, constituting both a tool and an object of research. In addition to the interaction, formulating questions that are consistent with the object of investigation and with the participation of the interviewee, conducting interviews considering the social interaction and the specificity of each interviewee, and gathering the answers for a robust analysis of the data that emerge from this interaction have been very hard work for researchers.

In Linguistics, especially in the area of Sociolinguistics, interviews are considered communicative events and are considered through different perspectives. Hymes (1964; 1972), in the *Ethnography of Communication*, developed a non-hierarchical communicative event model under the acronym SPEAKING.² In addition to allowing a “design” of the communicative event, this model allows both the focused observation of one of these aspects and an integrated observation of the co-variation³ of said aspects in their situated discursive practice, since (verbal and non-verbal) linguistic forms co-vary with the characteristics of the configurations in which they are produced.

Gumperz (1982), in *Interactional Sociolinguistics*, developed the model of contextualization cues that can be both verbal and non-verbal. Verbal cues can be linguistic (such as alternation of code, varieties, or style); paralinguistic (such as the value of pauses, speech time, laughter, and hesitations) and prosodic (such as intonation, accent,

¹ BAKHTIN, Mikhail M. Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics. Mikhail M. Bakhtin. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Translation by Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981. pp. 84-258; p. 251.

² *Situation* (Configuration of the speech situation); *Participants* (Identity of Participants); *Ends* (Purpose of the speech event); *Acts sequence* (Organization of speech acts); *Key* (Key); *Instrumentalities* (Linguistic code performed: language, variety); *Norms* (Sociocultural norms of interaction); and *Genres* (types of textual/discursive genres).

³ The term co-variation, in this work, is understood as a semiotic system in which the *locus* of the speech event co-varies with many aspects of the interaction (cf. personal communication from Professor William F. Hanks, Ph.D., in the subject: *Research Theory and Methods in Linguistic Anthropology* – University of California, Berkeley–, in 2021).

and tone); and non-verbal cues are the directing of gaze, the presence of gestures, the distance between interlocutors, among others.

Labov (1966; 1972) posited a fundamental principle of Variationist Sociolinguistics that “there are no speakers of a single style” (Labov 2003 [1969], p. 234) developed the model of stylistic levels of the sociolinguistic interview genre, in which he formulated interview scripts with speech elicitation techniques related to the contextual dimensions known as the “isolation of contextual styles” method. With his main interest in capturing the *casual* speech of speakers, to capture their vernacular,⁴ distinguishing it from *monitored* speech, techniques were created to obtain this speech, even considering the paradox of the observer, since the interviewee may feel embarrassed in front of a tape recorder and, for this reason, may not elicit their vernacular during the interview.

Sociolinguistic interviews have been the most common approach to data collection in studies of linguistic variation and change in speech communities, social networks, communities of practice, and individuals. They have often been the most used source of linguistic data by researchers of the field, especially in Brazil. Some authors have studied the potentials and limitations of this discursive genre from various perspectives.

In addition to criticizing the interview models for *Survey*-type research, Briggs (1986), in *Linguistic Anthropology*, proposed an interview analysis model based on the communicative events of Jakobson (2014 [1960]) and Hymes (1964; 1972), considering the following components of an interview situation: *the participants of the interaction* (interviewer and interviewee); *the form of the message*, through auditory and visual signals; *the referent* that corresponds to the “object” of Peirce (2005) or the “meaning” of Saussure (2013);⁵ *the communication channel*, be it physical (visual and acoustic) and psychological between the participants; and verbal and non-verbal *codes* (proxemic and gestural). This proposal is an approximation to Hymes’ (1964; 1972) model of communicative event and Gumperz’s (1982) model of contextualization cues.

Tavares (2004), from the perspective of French Discourse Analysis, approaches the variationist sociolinguistic interview as a discursive practice, considering the

⁴ According to Labov (1972, p. 244), the vernacular is “the style in which the minimum attention is given to the monitoring of speech.”

⁵ SAUSSURE, Ferdinand. *Course in General Linguistics*. Translated and annotated by Roy Harris. London and New York: Bloomsbury Publishing Company, 2013.

multiplicity of meanings and subjects linked to this practice. Tavares (2015) considers the variationist sociolinguistic interview to be a textual macro-genre that includes different textual genres.

Valle and Görski (2014), in a comparison of sociolinguistic interview characteristics directed by the interviewer and interviews directed by the interviewee, realized that face-to-face interaction interviews do not have a static configuration, since in the same interview there may be changes throughout the interaction, according to the subjects of interest of the participants and other factors that may interfere in the progress of the interview.

In this sense, as much as the interviewer is the director in most of the interaction, using a script as a guide, in order to ensure a reasonable amount of data and to compose a coherent sample for comparability of speeches in sociolinguistic research, it is important to emphasize that each interaction is a unique communicative event. The previously prepared script may change in each interview, some topics covered may not be of interest to the interviewee, who may even control parts of the interview (Valle; Görski, 2014), since, in the interaction, there can be not only a negotiation of meaning between the interlocutors, but also an agentive/responsive repositioning of the participants.

In this article,⁶ I seek to broaden the analysis perspective of sociolinguistic interviews through chronotopic dimensions in the dynamic process of discursive practice, in an interdisciplinary approach, articulating notions of the discursive field with others in Anthropology and Sociolinguistics,⁷ with the study of some chronotopic dimensions of this academic discursive genre, according to the work developed by Marciano de Oliveira (2023), in her doctoral thesis. In order to do so, I focus on an aspect not often investigated in sociolinguistic studies: the perception of sociolinguistic interviews as a situated discursive practice carried out in the present time-space of inter-subjective interaction that also refers us to other times and spaces, through the indexicality⁸ of time, space, and person. To this end, I seek to answer the following question: How can the chronotopic

⁶ It is important to note that the sociolinguistic approach brought in this article is broad, that is, it is not limited to the Variationist Sociolinguistic perspective.

⁷ On the relation between chronotope and variationist research, and the relation between time-varying expression and genre chronotopes, see Bragança (2017) and Langa-Lacerda (2021).

⁸ Indexicality is a property of language that can be understood as “[...] the way that, by degrees, linguistic and other signs point the users of these signs to the specific enveloping conditions in which they use them.” (Silverstein, 2006, p. 756).

dimensions of sociolinguistic interviews help analyze the data that emerges from this discursive practice?

The objectives of this paper are: (i) to articulate the concepts of *chronotope*, language *performance* and *stance* for the study of chronotopic dimensions in the sociolinguistic interview; (ii) to shed light upon and describe these dimensions and their indexical aspects; and (iii) to propose methodological strategies that can be adopted for the mapping of chronotopic dimensions in sociolinguistic interviews, based on the mapping of the interviews that make up the *Marciano de Oliveira Sample* (2021).

Interview Profile of the Marciano de Oliveira Sample (2021)

The interviews in the *Marciano de Oliveira sample* (2021)⁹ were carried out in the city of Florianópolis/Brazil, with a group of artisan fishermen from the Barra da Lagoa Community, specifically from the *Associação Saragaço* [Saragaço Association], during the mullet harvest period in the winter of 2021. The interviews are part of the research and writing process of Marciano de Oliveira's thesis (2023),¹⁰ who accompanied this group of artisan mullet fishermen and analyzed interviews of artisan fishermen from the Barra da Lagoa neighborhood in two time periods (2001 and 2021).

Barra da Lagoa was chosen because it is a traditional fishing community of Florianópolis – on the Island of Santa Catarina, which was populated by Azoreans in the 18th century –, where the *Saragaço Association* has been working with artisan mullet fishing in the beach trawling modality since 2005. This technique encircles the mullet on the edge of the beach, using a rowing canoe, with arm power propulsion, and a trawling fishing net. This practice was passed on by generations of fishermen born and raised in the region.

The interviewees of the *Associação Saragaço* are natives of the land, having been working with fishing for many years. They have experienced this environment since

⁹ The interviews were recorded, under the registration of CEPESH - UFSC: 4,730,657 and were incorporated into the database of the Interinstitutional Research Center Project VARSUL - *Variação Linguística na Região Sul do Brasil* [Linguistic Variation in the South Region of Brazil] (www.varsul.org.br).

¹⁰ Marciano de Oliveira (2023) analyzed ten sociolinguistic interviews of fishermen from *Barra da Lagoa* from two different samples: five interviews from the 2021 *Marciano de Oliveira Sample* and five interviews from the 2001 *Brescancini-Valle Sample*. These five interviews, which make up the *Brescancini-Valle Sample* (2001), were conducted by researchers Cláudia Regina Brescancini (PUC-RS) and Carla Regina Martins Paza (UFSC). The sample consists of 37 interviews conducted in 2001, and 8 interviews conducted in 2010, totaling 45 interviews. This sample was incorporated into the database of the Interinstitutional Research Center VARSUL Project - *Variação Linguística na Região Sul do Brasil* (www.varsul.org.br).

childhood, when they accompanied their parents, grandparents, and uncles in capturing the mullet, the main fish in the area.

Five fishermen of various age groups and education levels were interviewed. The interviews were audio-recorded and lasted approximately one hour each. The topics covered were related to the Social Fields of Fishing and Tourism, the main sociohistorical and economic spheres of this fishing community. Therefore, the themes were predominantly about local fishing and its modalities, local tourism, the community of Barra da Lagoa and the impacts of the COVID-19 pandemic upon fishing and tourism activities in the neighborhood. Although such themes are related to the present time of that moment of discursive practice, at other times, the themes were directed to the memory of the participants and to the future of the Barra da Lagoa community.

In addition to this introduction, the paper is organized as follows: in Section 1, I shed light upon and describe the concepts of *chronotope*, *language performance*, and *stance*, and I articulate these concepts for later study in sociolinguistic interviews. In Section 2, I propose a methodological artifact to analyze the chronotopic dimensions in this discursive genre. Finally, I indicate the points of relevance of this study for the analysis of data that emerges from sociolinguistic interviews.

1 *Chronotope, Language Performance, and Stance: Articulating Concepts*

In the following subsections, I describe the concepts of *Chronotope*, *Language Performance*, and *Stance*, later articulating such concepts.

1.1 *Chronotope*

From the Greek *Cronos-Topo*, *chronotope* means “space-time.” The *Chronotope Theory* was developed by Mikhail Bakhtin (1981; 1986) for the study of the relations between space, time, and sociohistorical individuals in the artistic-literary domain.¹¹ Bakhtin (1981) explains that this term was introduced and based on Einstein’s *Theory of Relativity*, having developed it in his studies: *The Bildungsroman and its Significance in*

¹¹ Bakhtin (1981) studied such relationships in the novel genre, from the Greek novel to Rabelais’ novel.

*the History of Realism (Toward a Historic Typology of the Novel)*¹² (Bakhtin, 1986); and *Forms of Time and Chronotope in the Novel: Notes toward a Historical Poetics* (Bakhtin, 1981).¹³ According to the author, chronotopes are “organizational centers for the fundamental narrative events of the novel,” and they “[...] have provide the basis for distinguishing generic types, they lie at the heart of specific varieties of the novel genre, formed and developed over the course of many centuries” (Bakhtin, 1981, pp. 250-251).¹⁴ In addition, the author asserts that “the chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically chronotopic” (Bakhtin, 1981, p. 85).¹⁵

Discursive genres – in addition to the novel – are based on different chronotopes, which they are “mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one or find themselves in ever more complex interrelationships” (Bakhtin, 1981, p. 252),¹⁶ since the general character of these interrelationships is dialogical.

The notion of chronotope is distinguished by Bakhtin (1981) into two worlds: (i) the real world that represents the text, which is the world that creates it – that is, “the real world enters the work and its world as part of the process of its creation, as well as part of its subsequent life, in a continual renewing of the work through the creative perception of listeners and readers” (Bakhtin, 1981, p. 254);¹⁷ and (ii) “the world represented.” Thus, the elements of the real world also participate in the creation of the represented world, since “a special creative chronotope which this exchange between work and life occurs, and which constitutes the distinctive life of the work.” (Bakhtin, 1981, p. 254).¹⁸

Holquist (2010), based on these studies by Bakhtin, explains that chronotopes have their natural and unique habitat in language, and this space-time abstraction is “domesticated” when we place it within language in use. For example, the use of the personal deictic (“I” or “we”) together with the deictics of time (“now,” “then”) and space

¹² Bakhtin, Mikhail M. *The Bildungsroman and Its Significance in the History of Realism (Toward a Historic Typology of the Novel)*. Mikhail M. Bakhtin. *Speech Genres and Other Late Essays*. Eds. Caryl Emerson and Michael Holquist. Translation by Vern W. McGee. Austin: University of Texas, 1986. pp. 10-59.

¹³ For reference, see footnote 2.

¹⁴ For reference, see footnote 2.

¹⁵ For reference, see footnote 2.

¹⁶ For reference, see footnote 2.

¹⁷ For reference, see footnote 2.

¹⁸ For reference, see footnote 2.

("here," "there") serve to adjust positions in abstract time and space, which are, according to Holquist (2010, p. 32),¹⁹ "always conditioned ('consolidated') in the occurring event by specific values that society assigns to them at all times and places." The indexical property of deictics is fundamental in the relationship between language and context, because it is through this phenomenon that languages refer to traces in the context of enunciation; this, in turn, provides language with the interpretation of enunciation (cf. Hanks, 2008 [2005], Bühler, 2020 [1934]; Levinson, 2007 [1983]).

Although the concept of chronotope has been developed for the study of the novel, this conception extends beyond the domains of art and literature, since "every entry into the sphere of meanings is accomplished only through the gates of the chronotope" (Bakhtin, 1981, p. 258).²⁰ An example that goes beyond these domains is the study by Woolard (2013) in the field of Linguistics, in which he investigated the chronotopes of narrative excerpts from interviews carried out with Catalan people in different periods, which allowed the author to organize and analyze the chronotopes found in these narratives in three distinct frames: *biographical chronotope*, *sociohistorical chronotope*, and the *chronotope of adventure in everyday life*.

According to Agha (2007, p. 321), in addition to the chronotopic representation connecting exhibitions of time, space, and person, it is also experienced in a participation structure. Hence "the act of producing or constructing a chronotopic representation itself has a chronotopic organization (of time, place and person) which may be transformed by that act."

Starting from Bakhtin's notion of chronotope and considering the perspectives of the aforementioned authors, for this article, I am using the concept of chronotope broadly, bearing in mind the complexity and dynamism of interactive practices. Therefore, an analysis of the chronotopic representation is configured in a metadiscursive analysis, which converges with the idea of language performance, a concept that will be further explained in the next subsection.

¹⁹ HOLQUIST, Michael. The Fugue of Chronotope. In: BEMONG, N.; BORGHART, P.; De DOBBELEER, M. & DEMOEN, K. (Eds.), *Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives*. Ginko Academia Press, 2010. pp. 19–34.

²⁰ For reference, see footnote 2.

1.2 Language Performance

Performance is a highly reflective mode of communication. Both from the perspective of the agents in the interaction, since participants reflexively analyze the discourse in its emergence, bringing evaluations on the topics discussed, the structure and meaning of the speech itself, and the forms of reception of what is said; and from the perspective of the researcher/analyst, who performs their analyses on the interpretations of participants and on the discourse that emerges from the situated interaction (cf. Bauman; Briggs, 1990).

The concept of *performance* was born with Austin's Theory of Speech Acts (1990 [1962]), which introduced the term *performative* as a new category of utterances, which are evaluated by the conditions of "happiness" and "unhappiness" when they perform, or not, an action. This category is different from that of *constative* statements – descriptive, declarative sentences evaluated by the conditions of "true" and "false." The performative utterance stands out when it assumes its explicit form, by the speaker who produces it and by the context in which it is produced.

Austin's work influenced studies on *Performance* in Linguistic Anthropology, in which area researchers sought to observe this theory in fieldwork over rituals and performances. Departing from these studies, the theory of speech acts was criticized in relation to the universal, ethnocentric, and reductionist view. These criticisms allowed for subsequent studies on the performativity of utterances to acquire new forms of understanding.

According to Bauman and Briggs (1990),²¹ performance studies began to have a reorientation after the 1970s decade, moving from "attention away from study of the formal patterning and symbolic content of texts to the emergence of verbal art in the social interaction between performers and audiences" (Bauman; Briggs, 1990, pp. 59-60). According to these authors, this new perspective corroborated with the rise of studies on indexical meaning, spontaneous speech, and the assumption that speech is heterogeneous and multi-functional, typical of its time. One of the aspects that encouraged such studies was to understand the way in which "performances shift the use of heterogeneous stylistic

²¹ BAUMAN, Richard; BRIGGS, Charles L. Poetics and Performance as Critical Perspectives on Language and Social Life. *Annual review of Anthropology*, 1990. pp. 59-88.

resources, meanings susceptible to the context and conflicting ideologies, to an arena where these can be critically examined” (Bauman; Briggs, 2006 [1990], p. 188). In this sense, the authors point out that

performance rather provides a frame that invites critical reflection on communicative processes. A given performance is tied to a number of speech events that precede and succeed it (past performances, readings of texts, negotiations, rehearsals, gossip, reports, critiques, challenges, subsequent performances and the like). [...] Performance-based research can yield insights into diverse facets of language use and their interrelation. (Bauman; Briggs, 1990, pp. 60-61).²²

Therefore, the critical reflection on the communicative processes refers us to the *stance* of participants, whether at the moment of the interaction situation or in language use directed to other times and spaces.

1.3 *Stance*

*Stance*²³ is an act of personal value attribution by a *stance-taker* concerning the form and content of discourse practices. As a feature that emerged from discourse practices, *stance* acts (*stance-taking*) can arise more in some interactions than others. However, it is important to note that no stance is completely neutral, as neutrality itself is also a *stance* (Jaffe, 2009).

According to Du Bois (2007),

Stance is a public act by a social actor, achieved dialogically through overt communicative means (language, gesture and other symbolic forms), through which social actors simultaneously *evaluate* objects, *position* subjects (themselves and others), and *align* with other subjects, with respect to any salient dimension of the sociocultural field (Du Bois, 2007, p. 163, my highlights).²⁴

²² For reference, see footnote 24.

²³ In Portuguese, *Stance* is translated as “posture” or “positioning.” Since this term is multifaceted because it interrelates several aspects in a single act of attribution of value to participants in discursive practice, this term will be kept in English even in Portuguese.

²⁴ DU BOIS, John W. The Stance Triangle. *Stancetaking in Discourse: Subjectivity, Evaluation, Interaction*, v. 164, n. 3, 2007. pp. 139-182.

The *evaluation* has received accolades and attention in various areas and was worked on from different perspectives. In a general sense, the author highlights that “evaluation can be defined as the process whereby a stance-taker orients to an object of stance and characterizes it as having some specific quality or value” (Du Bois, 2007, p. 143).

Positioning refers to how participants can position themselves (i) affectively – choosing a position along an affective scale, such as, for example, happy or very happy, which can be described as an index of affective positioning; and (ii) epistemically – choosing a position along an epistemic scale, such as, for example, presenting themselves as knowledgeable or ignorant about a given subject.

Alignment is performed by participants at the time of interaction, (i) explicitly, through positioning markers such as yes or no, whether verbally or by gestures, nods, or interjections, which indexicalizes some degree of alignment, and/or (ii) implicitly, in which the speaker invites their interlocutor to infer alignment based on the comparison of relevant postures, an important configuration for the management of inter-subjectivity.

In this sense, *stance* dimensions can be inferred from sociohistorical contexts and can transpire through certain linguistic uses, making it possible to indexicalize several aspects of contexts in which they occur related to broader sociocultural aspects (cf. Silverstein, 1976; Ochs, 1990; Du Bois, 2007). How, for example, a given stance can indexicalize multiple identity features, several selves and social identities related to other sociocultural aspects. Thus, stances are broadly studied in Sociolinguistics and Linguistic Anthropology as they are a “uniquely productive way of conceptualizing the processes of indexicalization that are the link between individual performance and social meaning” (Jaffe, 2009, p. 4).

Therefore, interviewee positioning towards given topics, as well as interviewer positioning which contribute to the elocution of interviewees can display important points to consider in a given sociolinguistic interview.

In a general sense, the concepts of *chronotope*, *language performance*, and *stance* are brought upon this study due to their features of indexicalization and due to their importance in being considered in the analysis of data generated in sociolinguistic interviews. For example, social perception and identity construction processes by interviewees, among other observations as investigated by Marciano de Oliveira (2023).

1.4 Articulating the Concepts of *Chronotope*, *Language Performance*, and *Stance* in Sociolinguistic Interviews

Considering that the discourse genre is based upon various chronotopes which are dialogically interrelated, in the academic genre of sociolinguistic interviews we can find at least two chronotopic dimensions. (i) the space-time of the interview, that is, the moment of interaction between interviewer and interviewee; and (ii) the space-time of the interlocutors' reminiscing, brought forth in the interaction – in addition to the analyst's space-time, which extends into different stages of study: interview transcription, identification and collection of data, analysis, and description of data, among others. Not to mention the unfolding space-time of listeners and readers, and of different interpretations.

These chronotopic interrelations are somewhat related to the *performance* of language, since “the illocutionary force of an utterance often emerges not simply from its placement within a particular genre and social setting but also from the indexical relations between the performance and other speech events that precede and succeed it [...]” (Bauman; Briggs, 1990, p. 64).²⁵

For Bauman and Briggs (1990, p. 73), performance is a highly reflective mode of social production because it “puts the act of speaking on display-objectifies it, lifts it to a degree from its interactional setting and opens it to scrutiny by an audience.”²⁶ In this sense, according to the authors, it is a meta-pragmatic scheme that leads to the ideas of “entextualization” and “decontextualization” of texts. For these authors, entextualization

it is the process of rendering discourse extractable, of making a stretch of linguistic production into a unit-a text-that can be lifted out of its interactional setting. A text, then, from this vantage point, is discourse rendered econtextualizable. Entextualization may well incorporate aspects of context, such that the resultant text carries elements of its history of use within it (Bauman; Briggs, 1990, p. 73).²⁷

These processes of text transformations are related to the conception of chronotope, since there is a relationship of time, space and sociohistorical individual in

²⁵ For reference, see footnote 24.

²⁶ For reference, see footnote 24.

²⁷ For reference, see footnote 24.

these media. Thus, a decontextualized text is recontextualized in another social context, maintaining the marks of the previous context, becoming re-signified, refocused. One of the possible mappings of text transformation dimensions is the analysis of the “indexical centering” of the sociolinguistic interview, through temporal, spatial, and personal markers (prototypical and non-prototypical). According to Hanks (2008),

indexical centering is a primary part of the interpretation of discourse because it connects the evaluative and semantic code with the concrete circumstances of its use. Furthermore, since such elements are discrete parts of discourse form, they nicely illustrate the embedding of speech context within the linguistic code itself (Hanks, 1987, p. 682).²⁸

In addition to these characteristics, Bauman and Briggs (1990, p. 78) show that performance is also “critical and reflexive perspective from which to examine our own scholarly practice,”²⁹ since such a stance is an act of control, an act of power³⁰ over discourse. In this sense, the thematic choices of the questions scripted for a sociolinguistic interview, as well as the choices of research topics and social frameworks made by the analyst emerge as a result of the differential exercise of such control (Bauman; Briggs, 1990), which, in turn, is performative.

Bauman (2011), when describing the main conceptions of *performance* that have been developed mainly in the area of Linguistic Anthropology – which, in recent decades, have received an analytical focus on Variationist Sociolinguistics – clarifies that, in the

²⁸ HANKS, William F. Discourse Genres in a Theory of Practice. *American Ethnologist*, v. 14, n. 4, 1987. pp. 668-692.

²⁹ For reference, see footnote 24.

³⁰ The central factors for the creation and acquisition of authority listed by the authors are: 1. Access depends upon institutional structures, social definitions of eligibility, and other mechanisms and standards of inclusion and exclusion (even such practical matters as getting to where the texts are to be found). 2. The issue of legitimacy is one of being accorded the authority to appropriate a text such that your recentering of it counts as legitimate. Cultural property rights, such as copyright, academic standards of plagiarism, and their counterparts in other cultures all regulate the exercise of legitimate power over performed discourse, as do such social mechanisms as ordination, initiation, or apprenticeship. Not only do institutional structures and mechanisms confer legitimate authority to control texts, but the reverse potential also exists [...], the appropriation and use of particular forms of discourse may be the basis of institutional power. 3. Competence, the knowledge and ability to carry out the decontextualization and recontextualization of performed discourse successfully and appropriately, may be locally conceived of as innate human capacity, learned skill, special gift, a correlate of one’s position in the life cycle, and so on [...]. 4. Finally, values organize the relative status of texts and their uses into a hierarchy of preference. Texts may be valued because of what you can use them for, what you can get for them, or for their indexical reference to desired qualities or states Bourdieu’s cultural capital [...] (Bauman; Briggs, 1990, pp. 76-77).

terminology of contemporary Sociolinguistics, *performance* “is an act of stance-taking (cf. Jaffe, 2009)” (Bauman, 2011, p. 710).³¹

Performativity, being a highly reflective mode of social production, is associated with the *stance* characteristics of participants in a sociolinguistic interview. According to Du Bois (2007), *stance* emerges from discursive practice when a participant performs the act of evaluating something or someone (the participant’s subjectivity), positions themselves over something or someone (the participant’s positioning), and when there is alignment between participants on the dimensions of sociocultural value (the participants’ inter-subjectivity), in dialogue. For the author, the union of these three distinct aspects comprises a single act of *stance*.

Although *stance* arises in a complex and dynamic way in interaction, Du Bois (2007) explains that the emergence of *stance* occurs through the contextualization of utterances in situated discursive practices. That is, since the utterance, also triggers other indexical contextualization traits that go beyond the contexts of presupposed uses, in addition to bringing traces of its own indexical contextualization. In this sense, the author suggests that in order to reach a successful *stance* interpretation in the interaction, it is necessary to identify some aspects of the context, such as: the stance-taker, the *stance* object, and to which *stance* act the interlocutor of the interaction is responding.

In the sociolinguistic interview, knowing a little about the participant’s life history helps to characterize traits of their identities; by differentiating themselves from the object the participant is talking about and identifying themselves with the evaluation they make about that object. This helps to specify their position in relation to the object; and by recognizing themselves in the participant’s act of *stance*, which leads to a response of agreement or disagreement from their interlocutor, this helps in the interpretation of *stance* between interviewee and interviewer during the inter-subjective practice.

In this sense, language constitutes contexts of different spaces-times, in dynamic processes, which helps in understanding the chronotopic dimensions, language *performance*, and *stance* acts represented in the sociolinguistic interview.

³¹ Bauman, Richard. Commentary: Foundations in Performance. *Journal of Sociolinguistics*, v. 15, n. 5, 2011. pp. 707-720.

2 Methodological Proposal for the Mapping of Chronotopic Dimensions in Sociolinguistic Interviews.

As previously presented, the interviews of the *Marciano de Oliveira Sample* (2021) were carried out with the artisan fishermen of Barra da Lagoa, members of the *Associação Saragaço*. After recording of these interviews, the first step was to listen and transcribe them in full. The second stage was to map the interviews of the *Marciano de Oliveira Sample* (2021) on themes interrelated to the social fields of Fisheries and Tourism and to the representation of the research *locus*: the community of Barra da Lagoa. In this sense, the interpretation suggested by Figure 1 is that the indexicals – deictics of time, space, and person (prototypical and non-prototypical) and stances of the interviewees – index the highlighted social³² fields, at the center of the image, through Language (L). Language is, in turn, articulated through *embedding* to broader social fields³³ such as those that can be seen in the representation around the circle.

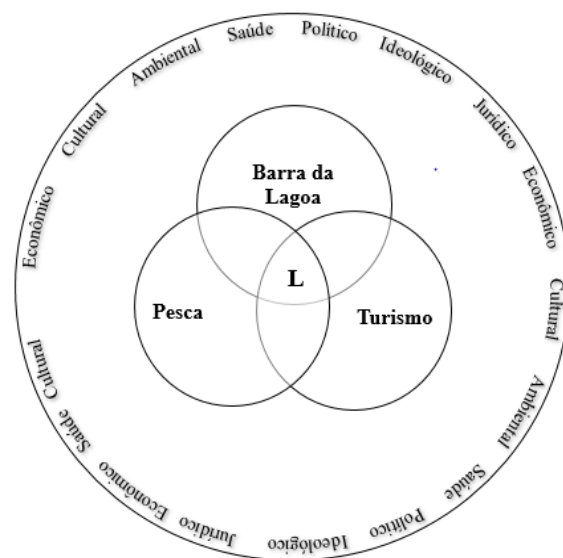


Figure 1 – Interrelated social fields. Source: Marciano de Oliveira (2023, p. 260)³⁴

³² “As deictic reference happens through the use of language, Hanks (2008 [2005]) ponders that such a semiotic resource is articulated to broader social fields through embedding, which ‘converts abstract positions such as Speaker, Recipient, Object, and the living space of utterances, into positions to which power, conflict, restricted access, and other traits of social fields are linked’ (Hanks, 2008, p. 213). In other words, the author emphasizes that it is through *embedding* that the meaning and strength of deictic expressions are redesigned by the social field to which they are articulated.” (Marciano de Oliveira, 2023, p. 157).

³³ Although it is known that the sign is ideological and ideology is an aspect that crosses all fields of human activity, the representation of the “ideological social field” and that of other fields around the circle of Figure 1 seeks to illustrate the semiotic relation between indexicals and broad social fields.

³⁴ In Portuguese: In the inner circles: Barra da Lagoa; Fishing; Tourism. In the outer circle starting on the

The third stage was the organization of the interviews in *two* planes: (i) the space-time of the interview (1st plane); and (ii) the space-times referring to the interviewees' reminiscing (2nd plane).

The 1st plane is the present moment, the situation of the interview. On it, there are more evaluative and descriptive comments in the interactions, henceforth named *Opinion Speeches*. It is important to remember that, as much as the *locus* of the interviews is the same, there is another space-time configuration of the research *locus*, when the memories of interviewed participants are triggered.

In the 2nd plane, there are the space-times referring to the reminiscing of interviewees. Although the interviewee's participation is greater in this plane, there may be reports produced by the interviewer during the interaction, for the purpose of cooperation with the interlocutor, as well as a participation in the co-production of narratives and the evaluation of some points of these narratives, in order to keep the interviewee reporting on a given subject (De Fina, 2009).

In this plane, the chronotopes referring to reminiscing predominate, named thereafter *Narrative Speeches*. In these speeches, I include personal narratives, considered "canonical," of Labovian structure (Labov; Waletzky, 2003 [1967]) – with a temporal order: beginning, middle, end; and personal and vicarious narratives, considered "non-canonical": small narratives, reports of ongoing events, future or hypothetical events, shared events, among others (cf. Georgakopoulou, 2006); and narrative accounts, recapitulations of past experiences constructed and/or negotiated as answers to the interviewer's questions (cf. De Fina, 2009). In general, narrative speeches encompass personal and vicarious narratives, which can be both episodic and habitual.

<i>Sociolinguistic Interview</i> Questions/Answers	
1st plane (space-time of the interview)	2nd plane (space-times referring to interviewees' memories)
<i>Opinion Speeches:</i>	<i>Narrative Speeches:</i>

upper side from left to right: Economics; Cultural; Environmental; Health; Political; Ideological; Legal;
Economics; Cultural; Environmental; Health; Political; Ideological; Economics; Health; Cultural.

<ul style="list-style-type: none"> → Evaluative comments → Descriptive comments 	<ul style="list-style-type: none"> → Personal narrative speech: reports of the participant's experiences narrated in first person. → Vicarious narrative speech = reports of other people's experiences narrated by the participant. <p><i>episodic</i> – reports a specific episode (experienced by the narrator or others). Usually involves perfect situations.</p> <p><i>habitual</i> – reports lasting and repetitive episodes (experienced by the narrator or others). Usually involves imperfect situations.</p>
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Table 1 – Description of some chronotopic dimensions of the sociolinguistic interview *Source:* Marciano de Oliveira (2023, p. 260)

Although the situated discursive practice of a sociolinguistic interview anchors the development of the interaction, being a space-time of the present moment, the organization of the interview in two planes was designed in order to explain the chronotopic dimensions of this genre and show the relations of these dimensions with the deictics of time, space, and person. This shows that the sociolinguistic interview genre is a tangle of opinionated speeches and narratives that correspond to the complex interrelationships of the chronotopic dimensions of such a genre. An example is the delimitation of time in the participants' memories, based on the speech contexts of interviews, as can be seen in Table 2.

<i>Chronological timeline of interview contexts</i>			<i>Interview status</i>
1961-1980	1981-2000	2001-2021	2021
1	2	3	

Table 2: Continuum of time in speeches during interviews – temporal delimitation with 20-year interval. *Source:* adapted from Marciano de Oliveira (2023, p. 262).

In an attempt to delineate a possible chronological line of the facts that arise in the sociolinguistic interviews, based on the contexts of speeches of the interviews and reports of participants, I outline a timeline-space – with an interval of 20 years – of sociohistorical facts that occurred in the local community, based on the representation of interviewee perceptions. These space-times are represented by the relation in the interviewee's

lifetime – which is explicitly presented in the characterization of the interviews and in the Interviewee’s Form, and also implicitly, by the interviewees’ reminiscing, as can be seen in the following excerpts:

Excerpt (i):

Fisherman (S2): My childhood in Barra was like this, see. It was helping my pop get fish when he fished. It was seeing Barra being landfilled without having water enter the Lagoon, when they did it. It was seeing the founding of the first bridge, made to cross to Prainha, otherwise we had to cross in the water. It was seeing the jetties appear in Barra da Lagoa. So yeah, that’s how it was, playing ball. Running on the beach. Studying too, right? It was part of it. Studying has to be part of it. Anyone who is born is obliged to have some study, because with studying it is already hard – without study, don’t even talk about it. Unless you’re lucky – and luck is only for a few.

Interviewer: Uh-huh.

Fisherman (S2): Only is for a few.

Interviewer: Uh-huh.

Fisherman (S2): So, that was my childhood. It’s down to earth, it’s study, it’s:: getting a fish to eat, it’s a boiled cassava mix, that’s what our childhood was, here in Barra!³⁵

Excerpt (ii):

Interviewer: Everyone is from Barra da Lagoa. And how long have you been fishing?

Fisherman (S4): Oh, it must be fifty years, or so.

Interviewer: Really! Since childhood, you have...

Fisherman (S4): Oh, since I was a child, it was over... I already liked to fish. I came in trawls, my pop was... when he was a child, my pop was a scout out there, to find the mullet. So, I got used right then, to look at the mullet with my father. My uncle scouted on the beach, on the sand. And... at the time, at my age as a child, we had Barra da Lagoa and Costa da Lagoa here, right?

Interviewer: Uh-huh.

³⁵ In Portuguese: Pescador (S2): A minha infância na Barra era assim, oh. Foi de ajudar meu pai buscar peixe quando ele pescava. Foi de ver a Barra aterrada sem entrar água pra Lagoa, quando aterrava. Foi de ver nascer a primeira ponte, pra atravessar pra Prainha, senão tinha que atravessar por dentro da água. Foi ver surgir os molhes da Barra da Lagoa. Então, é assim foi, foi jogar uma bola. Foi de correr na praia. O estudo também, né? Fez parte. O estudo tem que fazer parte. Qualquer pessoa que nasce ela é obrigada a ter um estudo, porque com o estudo é difícil, sem estudo, então, nem se fala. A não ser que tu tenha sorte e a sorte é pra poucos.

Entrevistadora: Ahã.

Pescador (S2): A sorte é pra poucos.

Entrevistadora: Ahã.

Pescador (S2): Então, a infância foi essa. É pé no chão, é estudo, é:: arrumar um peixe pra comer, é um pirão d’água, é isso que foi a infância da gente aqui na Barra!

Fisherman (S4): So, one day I... the Costa da Lagoa surrounded the front, there on the sand bank, and a day at the beach. It was always like that, you know? Then, over time, the trawler fishing disappeared, due to these washer nets that people use to surround fish way out. So, people adopted MORE... working on the washer net than here on the beach, right?³⁶

In addition to contributing to the representation of the sociohistorical context of the community, these explicit and implicit time signals of the individual help to outline the profile of participants, as well as their positions in relation to a certain theme addressed in the interaction.

In the two interview planes, the following interactive resources were identified: *reported speech* – speech by a family member or a person known to the interviewee, which emerges during the interview; the *negotiation* of topics of relevance between the interlocutors; *cooperation* – attention and participation of the interviewer towards the interviewee, with uses of interjections, answers and further questions, encouraging the participant to elicit more; and *parenthesizing*: explanations by something or someone during the interviewees’ speeches. These interactive resources are related to the *opinion* speeches and *narratives* of the interviews, as can be seen in Table 3.

<i>Sociolinguistic Interview</i> Questions/Answers		
	<i>1st plane</i> <i>Opinion Speeches</i>	<i>2nd plane</i> <i>Narrative Speeches</i>
<i>Reported Speech</i>	✓	✓
<i>Negotiation</i>	✓	X
<i>Cooperation</i>	✓	✓

³⁶ In Portuguese: Entrevistadora: Todo mundo é da Barra da Lagoa. E você pesca há quanto tempo?

Pescador (S4): Ah, deve ser uns cinquenta anos assim.

Entrevistadora: Sério! Desde criança você...

Pescador (S4): Ah, desde criança já era... já gostava de pescar. Vinha no arrasto, meu pai era... na época de criança, meu pai era olheiro lá da tainha. Então, já me acostumei aí a olhar a tainha com o meu pai. Meu tio que fazia olheiro na praia, lá na prainha. E... na época, assim, da minha idade de criança, nós tínhamos aqui a Barra da Lagoa e a Costa da Lagoa, né?

Entrevistadora: Ahã.

Pescador (S4): Então, um dia eu... a Costa da Lagoa cercava na frente, lá na prainha e um dia na praia. Era sempre assim, entendesse?! Aí com o tempo, depois a pesca do arrastão veio a desaparecer, por questão dessas rede de anilha que o pessoal cerca lá fora. Então, o pessoal adotou MAIS... indo trabalhar na anilha do que aqui na praia, né?

<i>Parenthesizing</i>	✓	✓
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Table 3: Interactive resources identified in the sociolinguistic interview. Source: adapted from Marciano de Oliveira (2023, p. 262).

It is noticeable that these interactive features can be performed in different space-times of the sociolinguistic interview, with the exception of *negotiation*, which occurs only at the present moment of the interview situation, that is, in the 1st plane. The other interactive features appear both in *opinion speeches* and in *narrative speeches*, in a complex entanglement of what can be called chronotopic dimensions.

In the fourth stage, the (prototypical and non-prototypical) deictics of *time*, *space*, and *person* were highlighted in the thematic excerpts previously mapped:

- space: adverbs of place (e.g. *here*, *there*, among others) and nouns accompanied by demonstrative pronouns (e.g. *in that area*, *this area*, *here in Barra*, *here on the beach*);
- time: adverbs of time (e.g., *today*, *now*, *in the past*, *in the future*, among others) and nouns that denote time, usually accompanied by demonstrative pronouns (e.g., *at that time*, *at this time*); and
- person: personal pronouns (e.g.: *me*, *us*, *you*), nouns (e.g.: *fisherman*, *native*, *manezinho*,³⁷ *tourist*) and constructions (e.g.: *outsiders*).

In general, personal indexes were highlighted considering the domain of (im)personality that emerged in the interviews.

<i>Mastery of (im)personality</i>		
<i>Reference to Interviewee or self-reference</i>		<i>Reference to what is outside Barra da Lagoa</i>
<i>ego</i> (assigned status)	<i>ego/fisherman</i> (acquired status)	Tourist/Resident from Other Areas
I	we we (informal) everybody here you the people here	Tourist(s), Outsiders Argentiniens, Gauchos, Paulistas, them, my neighbors, outsiders...

³⁷ Translator's note: *manezinho* is a gentilic term for people originated in the city of Florianópolis.

Table 4: Personal indexes. Source: Marciano de Oliveira (2023, p. 260)

Time, space, and person indexes show some of the chronotopic dimensions of sociolinguistic interviews. Such dimensions can assist the analyst in the investigation of certain linguistic data by correlating them to the contexts of these dimensions. To illustrate, I present a brief analysis of Excerpt (iii).

Excerpt (iii)

Fisherman (S3): Yeah! So, today there is no longer, as they say, that amount of fish that used to be, right?! Which is a lot of work for the fisherman today. Everyone wants to fish, right?!

Interviewer: Uh-huh.

Fisherman (S3): In the past, we made a living by waiting on the beach.

Interviewer: Ah!

Fisherman (S3): There was nothing. A pair was sent to assist the fisherman. Not today, today everyone already leaves at once. There is already a boat here, there's a boat everywhere, right?!

Interviewer: Yeah!

Fisherman (S3): Small canoe, large canoe. It's all that... it's like this. Today the fishing until... by the way it is... the... the fraction that is coming out there, as they say, it still kind of gives out a lot of fish.

Interviewer: Yes.

Fisherman (S3): If since... this fish is being picked here now, it is because in Rio Grande do Sul today... they are done, right? Because, in the old days, in the month of May, all the barge boats waited for mullet there. For the fish to come. Today, you can't.

Interviewer: You can't?

Fisherman (S3): No. We can only work... the mullet boats can only work in June.

Interviewer: Hmm.³⁸

³⁸ In Portuguese: Pescador (S3): É! Então, hoje já não tem mais, como se diz, aquele peixe que se dava antigamente, né?! Que é hoje é muita expediência com o pescador. Todo mundo quer pescar, né?!

Entrevistadora: Ahã.

Pescador (S3): Antigamente, só vivia da espera da praia.

Entrevistadora: Ah!

Pescador (S3): Não tinha nada. Se via uma parelha pra auxiliar o pescador. Hoje não, hoje já todo mundo já sai. Já tem barco aqui, tem barco em tudo quanto é lugar, né?!

Entrevistadora: É!

Pescador (S3): Canoa pequena, é canoa grande. É tudo quanto... é assim. Hoje a pescaria até... pelo jeito que tá... a na... a fração que tá dando aí, como se diz, até que ainda dá muito peixe.

Entrevistadora: Sim.

Pescador (S3): Se desde... se tá dando esse peixe aqui agora, é porque no Rio Grande do Sul hoje... acabaram, né?! Porque, antigamente, no mês de maio as barcaiada esperavam tudo lá. A saída do peixe. Hoje não pode mais.

In the part where the interviewee argues “*if this fish is here, now, it’s because in Rio Grande do Sul today... they are done, right?* Because, in the *old days, in the month of May*, all the barge boats waited for mullet there. For the fish to come. *Today you can’t*,” the indexical expression “this fish here, now” anchors the speech in the present space-time of the interview, moment of government-permitted mullet fishing, and points to the end of the period of industrial fishing in the state of Rio Grande do Sul. While the temporal expressions “old days” and “May” index how the mullet fishing began, in a space-time when inspection was scarce and industrial boats waited for the fish to leave the state of Rio Grande do Sul, harming artisan fishermen with a shortage of fish. Therefore, the interviewee concludes with “Today you can’t,” due to the increased inspection of both vessels and nautical miles that each fishing category must abide by. This statement situates, in turn, the present space-time of discursive practice.

In the fifth and last stage, in the thematic excerpts previously mapped, the interviewees’ stances in relation to the themes of: *Barra da Lagoa Community, Fisheries* and *Tourism* were highlighted. The stances can be seen in Excerpts (iv) and (v), for example.

Excerpt (iv)

Interviewer: And so, it is:: what... how do you think the population of the community of Barra views the fishing activity?

Fisherman (S2): It’s not how the population of Barra sees it. The population of Barra, they see Barra as fishing. So, the population of Barra is fishing, fishing. Even if each of us works elsewhere, downtown, employed God-knows-where, owning a restaurant, who is not involved with fishing -, in the end, the entire population of Barra is involved with fishing. It’s the... it’s a fishing community.

Interviewer: Yes.³⁹

Entrevistadora: Não pode?

Pescador (S3): Não. Só pode trabalhar... a taineira só pode trabalhar em junho.

Entrevistadora: Hum.

³⁹ In Portuguese: Entrevistadora: E, assim, é:: o que que... como você acha que a população da comunidade da Barra vê a atividade de pesca?

Pescador (S2): Não é como a população da Barra vê. A população da Barra ela vê a Barra como pesca. Então, a população da Barra é pesqueira, é pesqueira. Por mais que cada um de nós trabalha em outro lugar, no centro, ou empregado não sei aonde, que seja dono de restaurante, que não seja envolvido com a pesca, no final, a população da Barra toda é envolvida com a pesca. É a... é uma comunidade pesqueira.

Entrevistadora: Sim.

Excerpt (v)

Interviewer: Got it. And so, overall, what do you think of tourism? When the... What do you think, like, of the outsiders coming here. What do you think people in the neighborhood think of tourism in general?

Fisherman(S1): Ah, man! It's like I told you: tourism, today, it lives and walks along with fishing. So, the person... in addition to the person accepting tourism, because they are obliged to accept it. Tourism... tourism is part of the development of both the neighborhood and the municipality. It's like I told you today; today, Florianópolis has either tourists or public officials. So, they see them with good eyes and they're accepting, right?!

((wind))⁴⁰

Since the acts of evaluating and taking a stance (cf. Du Bois, 2007) are related to the themes of the present moment of the interview, it is clear that the *stance* of interviewees appeared more in speeches that are characterized as opinion than as narrative speeches.

In general, investigating sociolinguistic interviews, based on the covariance of these chronotopic dimensions, in addition to helping the analyst to observe sociocultural aspects, can also help to observe the interviewee's perception in relation to a certain theme of the interview. This may show to some extent a greater elicitation of certain linguistic data in relation to others in the sociolinguistic interview.

Final Considerations

In this work, I sought to broaden the perspective of analysis of chronotopic dimensions of the discursive genre sociolinguistic interview. It is done within the dynamic process of discursive practice, in an interdisciplinary approach, articulating notions of Discourse with Anthropology and Sociolinguistics. The object of study were

⁴⁰ In Portuguese: Entrevistadora: Entendi. E, assim, no geral, o que que você acha do turismo? Quando a... O que que você acha, assim, das pessoas de fora virem pra cá. O que que você acha que as pessoas do bairro acham do turismo, no geral?

Pescador(S1): Cara! Aquilo que te falei, o turismo, hoje, ele vive, caminha junto com a pesca. Então, a pessoa... além da pessoa aceitar o turismo, porque são obrigado a aceitar. O turismo... o turismo faz parte da do desenvolvimento, tanto do bairro como do município. Aquilo que te falei, hoje, hoje Florianópolis é ou é turismo e funcionário público. Então, eles vê com bons olhos e tão aceitando, né?!
((som de muito vento))

some chronotopic dimensions of the academic discursive genre, according to the work developed by Marciano de Oliveira (2023), in her thesis.

Based on a situated discursive practice, the mapping of the chronotopic dimensions of sociolinguistic interviews, with some potentials and limitations, can help to analyze the data that emerges from this interaction. When relating the themes of social fields with the planes of sociolinguistic interviews – 1st plane, present time of the situation (Opinion Speeches); and 2nd plane, time of the interviewees' reminiscing (Narrative Speeches), some specified chronotopes are observed and the unfolding of these in other chronotopes, in a “web” of chronotopic dimensions.

Therefore, the objectives initially raised in this work were achieved. I believe that the proposal to study the chronotopic dimensions of sociolinguistic interviews can contribute to the expansion of knowledge about the characteristics of the sociolinguistic interview. In addition, it can contribute to the investigation of data emerging from this situated discursive practice, even from the perspective of socio-pragmatic and interdisciplinary studies, such as Sociolinguistics and Linguistic Anthropology.

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Research Data and Other Materials Availability

The contents underlying the research text are included in the manuscript.

Reviews

Due to the commitment assumed by *Bakhtiniana. Revista de Estudos do Discurso* [*Bakhtiniana. Journal of Discourse Studies*] to Open Science, this journal only publishes reviews that have been authorized by all involved.

Review II

The paper presents a decent discussion about the interview genre, with quotations from Bakhtinian theory and the field of Sociolinguistics. To this end, it associates the concept of chronotope with the concepts of language performance and stance acts. Although the

theories are different, the discussion remained coherent at most times, with proper argumentation and theoretical foundation, presenting relevant, updated, and pertinent bibliography to the proposal made. The article contributes to the area of knowledge by making a significant reflection on the Bakhtinian concept of chronotope related to the sociolinguistic interview genre. However, in some points, there is a need for further clarification so that what is being argued is in accordance with Bakhtin's theory.

It is important to clarify the following topics covered:

1- The difference between what the writer designates as chronological time and the time of the interviewee.

2- Ideology, in the graph presented, is a field of activity? In the Bakhtinian perspective, ideology crosses all fields of human activity.

3- The article states: "[...] the constitutive power of language transcends space-time in the production and understanding of the utterance." It is important to clarify what this transcendence is to justify the relation established.

*(Remarks also marked in the article by the reviewer).

The writing of the article presents clarity and correction in nearly the entire text. There is a lot of repetition of the same term in some passages only, which can be revised to make the reading pace more pleasant. There is an excerpt in need of revision (marked in the text). Regarding references, it is advisable to review all elements, such as translator, for example, to confirm that they are correct.

For the above, I advise the publication of the article after the reviews are carried out.

MANDATORY CORRECTIONS [Revised]

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Reviewed on February 05, 2024.

Review III

The article contains the correction of the aspects previously pointed out, taking into account what was considered by the reviewer. We only made a suggestion to change a cohesive element (See file), just to avoid repetition. Optional acceptance. We advise, therefore, the publication of the revised and corrected version.

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