

Encapsulating anaphors in written interviews published online

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Resumo

This article aims to discuss the use of encapsulating anaphors (cf. CONTE, 1996; PECORARI, 2014) in written interviews published online based on the interface between Text Linguistics (VAN DIJK, 2015) and the North-American Functionalism (GIVÓN, 1995; BARLOW; KEMMER, 2000), sociocognitive and interactional theories. For that, we have collected and analyzed Noun Phrases with an encapsulating role in 10 interviews from the Brazilian websites POPLine and ROCKLine from the years of 2017 and 2018. Our results indicate that there is a relation between the use of the encapsulators and the parts of the interviews.

Palavras-chave:

Encapsulating anaphors; Interview; Text Linguistics; North-American Functionalism.

1 Introduction

This article aims to analyze the use of encapsulating anaphors in online interviews on Brazilian websites. These elements can be defined, according to Conte (1996) and Pecorari (2014) as Noun Phrases (NPs) with a summary function that encapsulates and guides the text argumentatively and subjectively.

This is an example of a NP with an encapsulating role found in our research:

Eu e o Sideral já estamos com o projeto com repertório do Cazuza desde 2016. Fizemos algumas cidades, recebemos participações especiais no Rio, depois veio o Rock in Rio, e agora esse evento. Eu já tinha marcado há um tempão na minha agenda que 4 de abril de 2018 o Cazuza faria 60 anos. Eu tinha **essa ideia**: uma edição especial do show e tinha que ser no Circo Voador. (Entrevista Rogério Flausino fala sobre preparativos para show em homenagem ao 60º aniversário de Cazuza – POPline)¹.

In this example, “essa ideia” plays the role of an anaphoric encapsulator, as it encompasses the following textual portion, which refers to the idea of a special edition of the show and its location. Thus, this NP introduces a referent to be developed in the text about what Flausino had thought to honor Cazuza.

The sample composed for this research consists in 10 texts of the interview genre, which were found available on the web in the years of 2017 and 2018 on the Brazilian websites POPline and ROCKline. All of the interviews are national content, that is, all of the interviewees are Brazilians, a choice made in order to work exclusively with texts in its native language. Otherwise, it could influence the analysis, due to the fact that the linguistic choices of the original text would be changed during the process of translation.

According to Bakhtin (1997[1979]), genres are relatively stable forms that involve thematic, stylistic and compositional issues in the construction of the whole of the statement duly marked by the communicative specificity. As claimed by Noci (2000), the interview is related to its informative character and only in 1836 was the first journalistic interview published in the United States, in a clearly defined and recognized format, while its current concept of a dialogued text occurred only in the 1920-1930s. Merlinsky (2006) attests that it also works as a way of organizing thoughts, being situated in the pragmatic field, since it encompasses linguistic and contextual aspects that reflect social practices.

¹ Sideral and I have been working in this project with Cazuza's repertoire since 2016. We performed in some cities, received special guests in Rio, then Rock in Rio came up, and now this event. I had already marked for a long time on my agenda that April 4, 2018 Cazuza would be 60 years old. I had this idea: a special edition of the show and it had to be in Circo Voador. (Interview Rogério Flausino talks about the preparations for his concert honoring Cazuza's 60th birthday – POPline).

To support this research, the theoretical framework we adopted is the interface between Text Linguistics (VAN DIJK, 2015) and North American Functionalism (GIVÓN, 1995; BARLOW, KEMMER, 2000), supported by Castanheira (2017; 2020). In this perspective, language is seen as a living organism, a social phenomenon, which is subject to constant changes in view of the communicative needs of its speakers. Thus, social, cognitive and interactional issues are central to the analysis of different linguistic uses.

For this, we elaborated two research hypotheses: (a) there is a relationship between the phoric aspect of encapsulating anaphors and the parts of the interview. In the initial part, for example, anaphors tend to be, above all, prospectives due to the presentation character of this textual portion; (b) the theme will influence the use of encapsulating anaphors. According to the results of Castanheira (2020), the theme of the interview influences the uses of these NPs and, therefore, we believe that there are different trends related to the different themes.

To present the discussions developed during the studies, our article will be organized as it follows: first, we will address the theoretical assumptions involved in the research from the relationship between Text Linguistics and North American Functionalism and the phenomenon of referencing, later, we will present the methodology used, as well as explaining the characteristics of the *corpus* used, followed by data analysis, final considerations and bibliographic references used in the research.

2 Theoretical foundation

2.1 Text Linguistics and North American Functionalism

In this research, we adopted the theoretical assumptions of the interface between Text Linguistics and North American Functionalism. According to Castanheira (2020), this interface proposal involves the union of the theoretical-methodological foundation between the two theories based on an adaptive process, in which, depending on the highlighted phenomenon, it is necessary to select and explore different assumptions and nuances.

Text Linguistics is a guiding approach to many of the main works involved in linguistic research today and encompasses a perspective centered on the text and the relationships present in it. In addition, as Seara and Santos (2019) argue, Text Linguistics is characterized by a sociocognitive and interactional approach. Thus, the text today is seen as a complex process in which the senses can only be deciphered from the context.

In this perspective,

speakers need not express all this information in their discourse, because they know that recipients are able to derive these inferences from their shared sociocultural knowledge or old models and are thus able to construe or update a more complete model of the situation the discourse is about (VAN DIJK, 2015, p. 5)

It is up to this approach to describe and update the processes involved in comprehension and textual production, considering linguistic, encyclopedic, intertextual and contextual knowledge. The meanings, in this view, are constructed in the interaction between the text and the subjects, therefore, they are not pre-existing to the act of interaction and, therefore, independent of the reader's experiences.

Functionalism, according to Givón (1990; 1995), is a linguistic current that aims to study the relationship between the grammatical structure of languages and the different communicative contexts in which they are used. Functionalists are concerned with the relationship between language and the various modalities of social interaction, studying language as a contextualized object, as they believe that its communicative environment is an important study role in understanding the nature of languages.

Barlow and Kemmer (2000) also adopt the usage-based approach. In this perspective, the speaker's linguistic system is based on “usage events”: instances in which a speaker produces and understands the language. This means that this linguistic representation is strongly linked to usage events in three ways: (i) these instances are the basis from which the speaker's linguistic system is formed; (ii) the relationship between the more abstract representations in the speaker's grammar and the usage events experienced by the speaker is much more direct than is usually assumed; (iii) the events of use are necessarily specific in nature.

The main study base of our research involves bringing these theoretical perspectives together. We argue that these approaches are in many aspects related, mainly because they study the language in use and verify the relationships between form and function in communicative portions larger than the clause. However, the number of studies that consider the relationship between these theories is still scarce and, therefore, the paths to be followed by researchers are still not so delimited.

Given the survey of these possibilities of interface, but the absence of greater exploration and systematization, Castanheira (2020) proposes theoretically and analytically that these two theories can be related from a look based on use and centered on the symbiosis of discourse and grammar in the process of language description and analysis. For the author, Text Linguistics and North American Functionalism do not represent exclusive approaches, but theories that focus on different issues in most of his works, which can be brought together in the light of the linguistic phenomena analyzed in the light of a sociocognitive perspective.

Starting from this point, we analyzed the referencing process, specifically anaphoric encapsulations, in web interviews.

2.2. Referencing

Mondada (1995) inaugurates the dynamic vision of the referent as a discourse object, postulating that the referent no longer corresponds neither to the real things of the world that it represents, nor to the relations between referential expressions manifested in the cotext, as it used to be done in referential cohesion. According to Mondada (1995; 2002), the referent, or discourse object, is elaborated in the “textual activity” itself, because the text is also a dynamic construction.

Our object of study, the encapsulating anaphors, according to Francis (1994) and Conte (1996), involve a cohesive resource by which an NP works as a summary paraphrase of a preceding or subsequent portion of the text and which conveys old information. Conte (1996) postulates that, through anaphoric encapsulation, a new discursive referent is created on the basis of old information, becoming the argument of later predications. As a semantic integration feature, encapsulating NP label preceding or subsequent textual portions and appears as nodal points in the text.

According to Francis (1994), when the label precedes its lexicalization, it will be called a prospective label; when a prospective label is used, the motivation for its use has not yet been provided and its function is to tell the reader what to expect. The use of a retrospective label, on the other hand, requires a different explanation, since it has been lexicalized.

A retrospective label serves to encapsulate or encompass the length of the discourse. The author's major criterion for identifying an anaphorically cohesive nominal group as a retrospective label is that there is no particular nominal group to which it refers: it is not a repetition or “synonym” of any preceding element. Instead, it is presented as equivalent to the clause or clauses it replaces, even though it is naming them for the first time. The label tells the reader exactly how this extension of the discourse should be interpreted, and this provides the frame of reference within which the subsequent argument is developed.

Thus, encapsulating anaphors function as textual organizers, as a principle of semantic integration. While interpreting a textual portion retrospectively or prospectively, they can also function as a starting point for the next textual sequence. In addition, they often occur in the initial position of a sentence and paragraph and can act as an argumentative principle.

As for Pecorari (2014; 2015), the encapsulations add information to the discursive universe, without limiting their cohesive role in the text and, due to their many properties, they form new blocks of meaning with different pragmatic values. Pecorari (2014) also emphasizes the importance of the relationship between

encapsulations and implicit content, going beyond the construction of meaning and explicit. In this way, the encapsulating anaphors are the result of the intersection of presuppositions, implied by a play of senses.

Castanheira (2020) argues that, to analyze these elements in a textual-functional approach, it is necessary to highlight their role in the construction of the text and relate the postulates of Text Linguistics to the functionalist bases, such as, for example, the symbiosis of discourse and grammar. Thus, the proposed interface can encompass different perspectives since its analysis is centered on the use and effects of meaning (cf. CASTANHEIRA, 2017; 2020).

3 Methodological issues

The *corpus* of this research consists in interviews from the Brazilian sites POPline and ROCKline, from which we selected five interviews from each portal, published in the years of 2017 and 2018. All interviews are of national content, in order to have a *corpus* in its original language.

It is important to point out that POPline is a portal for news and interviews related to the world of music created in 2006 and its target audience is the young mass of the population with interviews and comprehensive news about national and international POP culture. ROCKline, which covers the Rock music genre, has been on the air since 2011 and was created to deal with the growing demand for content from all aspects of Rock national and international.

We also emphasize that the choice of sites occurred because we had great difficulty in finding portals/ blogs/ magazines that periodically published written interviews, given that, in most cases, such vehicles opted for the oral modality for the dissemination of this genre.

Therefore, we selected the following interviews:

Chart 1 – research sample

POP	ROCK
1. Di Ferrero agora é pop ²	1. Renascimento é a palavra mais constante no dicionário do Barão Vermelho ³
2. Rogério Flausino fala sobre preparativos para show em homenagem ao 60º aniversário de Cazuza ⁴	2. Shaman: a volta de um ícone nos braços do povo ⁵

²Di Ferrero now is pop.

³Rebirth is the most constant word in Barão Vermelho's dictionary.

⁴Rogério Flausino talks about the preparations for his concert honoring Cazuza's 60th birthday.

⁵ Shaman: the return of an idol to the arms of the people.

3. Cleo fala sobre seu primeiro EP “Jungle Kid” e diz que sempre se sentiu uma rockstar ⁶	3. Selvagens à Procura de Lei ainda mais brasileiros e os planos de DVD e novo disco ⁷
4. Samantha Schmutz revela ambições como cantora e fala sobre show em São Paulo ⁸	4. De volta aos primórdios, Plebe Rude lança novo álbum com músicas escritas nos anos 80 ⁹
5. Tropkillaz fala sobre parcerias luxuosas e afirma que o funk é o estilo mais original do Brasil ¹⁰	5. Supercombo fala sobre 3 ^a e 4 ^a temporadas do “Session da Tarde” e álbum novo ¹¹

Source: elaborated by the authors

After reading theoretical texts and analyzing the *corpus*, we selected the following factors from the results of Castanheira (2020): (a) phoric character – retrospective or prospective; (b) part of the interview – initial, interviewee's shift or interviewer's shift; (c) theme – pop or rock.

These aspects were analyzed quantitatively and qualitatively. This was a methodological option in the light of the study by Castanheira (2020), which analyzed these factors from interviews published in Brazilian print magazines and found their productivity. Thus, in the next section, we will present our results and relate them to the author's research.

4 Data analysis

4.1 Phoric character and part of the interview

4.1.1 Phoric character

The phoric character, as explained in our theoretical assumptions, involves the property of NPs to refer to a preceding and/or subsequent portion of the text. Thus, when precedent, they are retrospective anaphors, when subsequent, they are prospective anaphors and, when they have a double reference, they are biphoric.

In our sample, we found retrospective and prospective anaphors, as shown in the examples below:

⁶Cleo talks about her first EP “Jungle Kid” and says that she always felt like a rockstar.

⁷Selvagens À Procura de Lei even more Brazilian and the plans for a new DVD and CD.

⁸Samantha Schmutz reveals her ambitions as a singer and talks about concert in São Paulo.

⁹ Back to the start, Plebe Rude releases a new album with songs written in the 80's.

¹⁰Tropkillaz talks about luxurious partnerships and says that funk is the most original style in Brazil.

¹¹Supercombo talks about 3rd and 4th seasons of “Session da Tarde” and new álbum.

(a) retrospective anaphor

Por isso, Di Ferrero está aqui, em entrevista inédita para falar de sua nova fase – na qual até canta com Preta Gil em baile da Vogue, faz ponta em clipe da Anitta (aquele do “ao vivo que demorou a subir”) e se apresenta com dançarinos no Miss São Paulo. **Tudo isso** é só o começo. Em 2018, o Brasil vai conhecer um novo Di – um que ele mesmo está descobrindo pouco a pouco quem é e até onde pode ir. (Entrevista Di Ferrero agora é POP – POPline)¹².

In this example, the encapsulation “tudo isso” encompasses all the activities performed by the singer Di Ferrero in his new phase, such as singing with Preta Gil and participating in the singer Anitta's video clip. As this information was already presented in the interview, this anaphor is retrospective.

(b) prospective anaphor¹³

A gente já gravou 40 episódios, decidimos que iríamos gravar tudo e toda semana tinha uma gravação diferente. Fomos convidando **todo mundo**, dos mais próximos aos que a gente não conhecia pessoalmente. E a ideia da ‘Session’ era realmente misturar bastante gente, trazer a galera do reggae... a gente ainda não conseguiu trazer a galera do funk e do sertanejo, mas a ideia é realmente misturar. (Entrevista De volta aos primórdios, Plebe Rude lança novo álbum com músicas escritas nos anos 80 – ROCKline)¹⁴.

In this example, the encapsulator “todo mundo” includes the information that will be presented later, the closest ones and those that the band did not know personally, and, therefore, can be classified as a prospective anaphor.

4.1.2 Part of the interview

According to Castanheira (2020), the written interviews have three parts, named by the author as the initial part, the interviewer's shift and the interviewee's shift. The opening part has an introductory paragraph written by the journalist himself, which presents general information about the subject of the interview and

¹² Thereupon, Di Ferrero is here, in an unprecedented interview to talk about his new phase – in which he even sings with Preta Gil at a Vogue ball, participates in Anitta's videoclip (the one from “the live that took a while to post”) and presents with dancers at Miss São Paulo. **All of this** is just the beginning. In 2018, Brazil will meet a new Di – one that he is gradually discovering who is and how far he can go. (Interview Di Ferrero now is POP – POPline).

¹³ We have adopted this nomenclature instead of cataphor due to the fact it has been mostly used in recent researches on the theme (CONTE, 1996; CASTANHEIRA, 2020).

¹⁴ We have already recorded 40 episodes, we decided that we would record everything and every week there was a different recording. We were inviting **everyone**, from the closest friends to those we didn't know personally. And the idea of ‘Session’ was to really mix a lot of people, bring the reggae people... we still haven't been able to bring the funk and country folk people, but the idea is really to mix. (Interview Back to the start, Plebe Rude releases a new album with songs written in the 80's – ROCKline).

about the interviewee. The interviewer's shift involves the question asked by the journalist, while the interviewee's shift is the answer given.

This factor, selected for our analysis, is linked to Bakhtin's (1997 [1979]) studies that genres are characterized by thematic, compositional and stylistic issues. In relation to the interview genre, its composition involves, among other aspects, the parts of the interview (cf. CASTANHEIRA, 2020). In addition, the part of the interview may be linked to the anaphor's prospects and, therefore, they may have different patterns of use in the different parts. This can be exemplified by the interview below, analyzed in our research and partially presented here:

Se tem uma coisa difícil de acontecer é ver Cleo se intimidar. Arriscar, ousar, inovar nunca foram um problema para a atriz e cantora, que afirma que sempre “se sentiu uma rockstar”. Em seu primeiro trabalho na música, o EP “Jungle Kid”, Cleo meteu o pé na porta e sem faltar coragem, deu a cara a tapa para flutuar por esta vertente artística, que para ela sempre foi tão comum e para nós é novidade.

Com cinco faixas inéditas, Cleo deu um “restart” na carreira e parece estar realizada em sua nova fase. Em um bate-papo com o POPline, ela contou mais detalhes sobre “Jungle Kid”, falou sobre suas influências, comparações com outros artistas e sobre planos para o futuro na música.

Cleo, apesar da forte influência musical dentro sua família, sempre fomos apresentados a você como atriz. Como está sendo essa transição para a música?

Pra mim não foi uma transição, porque sempre me senti uma rockstar! Haha A verdade é essa, sempre quis fazer isso da minha vida, mas também sempre respeitei muito os sinais. Eu achava que se estava indo pelo lado esquerdo e a vida me dava sinais para eu seguir pelo lado direito, eu iria ver o que há por lá, sabe? Meu caminho como atriz foi muito legal, eu queria este caminho e ele me proporcionou muitas coisas, mas eu queria mais a música. Quando eu era criança, imaginava que seria uma cantora faz alguns filmes e me tornei uma atriz que faz vários filmes, novelas... Acho que a transição mesmo foi em como comunicar isso ao público, porque pra mim e pra minha família isso sempre foi muito claro. (Entrevista Cleo fala sobre seu primeiro EP “Jungle Kid” e diz que sempre se sentiu uma rockstar – POPline)¹⁵.

¹⁵ If there's something difficult to happen, it's watching Cleo feel intimidated. Risking, daring, innovating have never been problems for the actress and singer, who says she has always “felt like a rockstar”. In her first work in music, the EP “Jungle Kid”, Cleo put her foot in the door and without hesitation, she decided to take the risk on this artistic aspect, which for her has always been so common and for us it is new. With five new tracks, Cleo gave a "restart" in his career and seems to be accomplished in her new phase. In a chat with POPline, she told more details about “Jungle Kid”, talked about her influences, comparisons with other artists and about plans for the future in music.

Cleo, despite the strong musical influence within your family, we have always been introduced to you as an actress. How is this transition to music going?

It was not a transition for me, because I always felt like a rockstar! Haha The truth is this, I always wanted to do this in my life, but I also always respected the signs. I thought that if I was going on the left side and life was giving me signs to follow on the right side, I would see what's there, you know? My path as an actress was very cool, I wanted this path and it provided me with many things, but I wanted music more. When I was a child, I imagined that I would be a singer and make some films and I became an actress who makes several films, soap operas... I think the transition was really in how to communicate this to the public, because for me and my family it was always very clear.

In this example, we can check the three parts of the interview. Initially, we have the initial part. Written by a member of the site, possibly the journalist responsible for the interview, this part brings a brief contextualization of two paragraphs about the interviewee, Cleo, and presents some ideas that will be developed throughout the text, serving as a gateway to the text.

Subsequently, we have the interviewer's shift, responsible for conducting the themes to be explored. It is important to note that the first question involves Cleo's acting career, which made her nationally famous. This choice is not random, since, possibly, the readers of the interview also know her by this profession and may be wondering about her entry into the world of music. In other words, the interviewer starts from a theme that is interesting to the public, serving, to some extent, as her spokesperson.

Finally, we have the interviewee's shift, which has the role of answering the interviewer's questions. This part can be quite variable in size, as some guests develop the themes a lot and others are more objective. In addition, in some questions, some artists feel more relaxed to discuss the proposed theme and, in others, they are more succinct. In the fragment presented, for example, Cleo develops what was asked, but in other questions, she is more objective.

4.1.3 Relationship between phoric character and part of the interview

Given these categories, we seek to investigate the relationship between the phoric character and the parts of the interview. Our hypothesis is that there is a relationship between the phoric character of the encapsulating anaphors and the parts of the interview. In the initial part, for example, the encapsulating anaphors tend to be, above all, prospective due to the presentation character of this passage. This idea is elaborated from the results of Castanheira (2020), as the author demonstrated that, in interviews published in printed magazines, there are different trends in the parts of the interviews.

With that, we elaborate the table below:

Chart 2 – relationship between phoric character and part of the interview

	Initial part	Interviewer's shift	Interviewee's shift
Retrospective	2 40%	11 100%	57 78%

(Interview Cleo talks about her first EP “Jungle Kid” and says that she always felt like a rockstar – POPline).

Prospective	3 60%	---	16 22%
Total	5 100%	11 100%	73 100%

Source: elaborated by the authors

From our analysis, we can see that, in the initial part of the interviews, we obtained mostly prospective anaphors (60%), while retrospective ones represented 40% of the data. In the interviewer's shift, we categorically obtained retrospective encapsulations (100%). In the interviewee's shift, most of the anaphors were retrospective (78%) with prospective encapsulations in a smaller percentage (22%).

When we crossed the phoric character with the parts of the interview, we noticed that our hypothesis was confirmed. In the initial part of the interviews, there are more prospective anaphors (60%) than retrospective (40%), which we attribute to the fact that this section aims to present what is yet to be said (cf. CASTANHEIRA, 2020). Thus, it would tend to present encapsulators that refer to information not yet explained. On the other hand, in the other parts, retrospectivity is much more frequent and, in the interviewer's shift, it is categorical, which shows tendencies quite different from the initial part. In addition, it is possible to notice that there are differences between the interviewer's shift and the interviewee's. This result may be linked to the need of the interviewer to refer to what the interviewee had said, in order to maintain the subject addressed by the guest in his reply. Such results, then, confirm our hypothesis.

It is necessary to point out that we do not have a large amount of data and that these results should be seen as trends in use. However, when comparing with Castanheira's analysis (2020), we realize that, effectively, in the interview genre, the parts of the interview seem to have different uses, since, in this study, in the initial part, the prospective percentage was bigger, which does not occurred in the other parts of the interview. We emphasize, however, that, unlike this research, Castanheira (2020) did not obtain 100% of the encapsulators with a retrospective character in the interviewer's shift, even though the majority, effectively, had this role. Thus, there may be some specificities yet to be investigated qualitatively and quantitatively.

4.2 Phoric character and theme

Castanheira (2020) demonstrates, in his research, that the theme of the interview can be an influencing factor in its construction in relation to the use of encapsulating anaphors. In view of this, we have separated the selected texts into the two major themes to which they relate: pop or rock. We emphasize that, although there are no other works that attest to the specific relevance of these themes for the

construction of the analyzed object, the fact that Castanheira's research (2020) attested to different patterns in different themes in the use of encapsulating anaphors in interviews made us separate them from their themes and formulate the hypothesis that there would be a relationship between such topics.

Soon after, we crossed the phoric character of these elements with such themes and then arrived at the results presented in table 2:

Chart 3 – relationship between the phoric character and theme of the interview

	POP	ROCK
Retrospective	37 75,5%	33 82,5%
Prospective	12 24,5%	7 17,5%
Total	49 100%	40 100%

Source: elaborated by the authors

With our analysis, we were able to perceive that, while in the interviews with pop themes the retrospective data obtained the percentage of 75.5%, in the texts on rock, this number was higher, reaching 82.5%. Regarding prospective data, pop interviews accounted for 24.5%, while rock interviews covered a percentage of 17.5%.

As can be seen in the observation of the table, the theme does not significantly influence the phoric character of the encapsulating anaphors, since the percentage difference in the comparison of the interview themes is not significant. Thus, texts with a pop and rock theme present mostly retrospective anaphors and minority prospective anaphors. Therefore, we can say that our hypothesis was refuted, due to the fact that, comparatively, there were no percentage differences in relation to the uses of encapsulations in the selected themes.

Final considerations

In this investigation, we propose a discussion, as the main theoretical aspect, the referencing process, understood the construction and reconstruction of discourse objects from an analysis linked to the interface between Text Linguistics and North American Functionalism. With that, we can observe that the encapsulating anaphors are linked to the construction of the interview genre.

This can be evidenced by the link between the phoric character of these elements and the parts of the interview, given that their prospective role is more frequent in the initial part of the interview due to its character of presentation (cf.

CASTANHEIRA, 2020). In relation to the theme, we can see that there is no influence on the phoric character of these elements, which points to the necessity of further investigation on this issue.

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Anáforas encapsuladoras em entrevistas escritas publicadas online

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Abstract:

Este artigo tem como objetivo discutir os usos de anáforas encapsuladoras (cf. CONTE, 1996; PECORARI, 2014) em entrevistas escritas publicadas online a partir da interface entre a Linguística do Texto (VAN DIJK, 2015) e o Funcionalismo norte-americano (GIVÓN, 1995; BARLOW; KEMMER, 2000), teorias sociocognitivas e interacionais. Para isso, coletamos e analisamos Sintagmas Nominais com papel encapsulador em 10 entrevistas dos sites brasileiros POPline ROCKline nos anos de 2017 e 2018. Nossos resultados indicam que há uma relação entre os usos do encapsuladores e as partes da entrevista

Keyword:

Anáforas encapsuladoras; entrevista; Linguística de Texto; Funcionalismo norte-americano.