

IWoDA'16

*Fourth International
Workshop on
Discourse Analysis*

Santiago de Compostela

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Extended Abstracts

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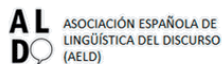
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Preface

This volume is divided into two main parts. The first part consists of the plenary speakers' abstracts and biographical notes. The second part contains the extended abstracts of the presenters.

On behalf of the Organizing Committee of IWoDA'16, we would like to take this opportunity to express our sincere gratitude to all authors for providing their valuable work.

Dr. Milagros Torrado Cespón

Dr. José María Díaz Lage

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Plenary Speakers



How to express evaluation without stance: Informational persuasion on the web, Douglas Biber

Previous corpus-based research on lexico-grammatical stance features has documented marked patterns of register variation (see, e.g., Biber and Finegan 1989; Biber et al. 1999; Gray and Biber 2014). For example, spoken registers generally use stance features to a greater extent than written registers. Within writing, personal registers (e.g., letters or email messages) and overtly opinionated registers (e.g., editorials) employ stance features to a greater extent than registers with a primary informational purpose (e.g., newspaper reportage or academic research articles).

The focus of the present study is on a specialized type of register that emerged from a project that analyzed register variation on the searchable web (see Biber et al. 2015, Biber and Egbert in press). In that project, end-users determined both the set of possible register categories as well as the register of each individual document. This approach resulted in a taxonomy with eight general register categories (e.g., narration, opinion, informational description, interactive discussion) as well as several "hybrid" registers (e.g., informational-opinion).

One especially interesting web register to emerge from this analysis is "informational-persuasion", which also occurs in several "hybrid" combinations (e.g., opinionated-informational-persuasion). What makes this register especially noteworthy for the study of lexico-grammatical stance is the disconnect between our prior expectations and the actual linguistic characteristics typically found in these documents. Our expectation was that the documents classified by end-users as "informational persuasive" would employ lexico-grammatical stance features, similar to "opinion" web registers. However, corpus analysis challenges these preconceptions: while "opinion" documents regularly employ lexico-grammatical stance features, most lexico-grammatical stance features are relatively rare in "informational persuasion" documents. Hybrid documents with an "opinion" component (e.g., opinionated-information and opinionated-informational-persuasion) also regularly employ frequent lexico-grammatical stance devices.

These patterns are documented through quantitative corpus-based analyses of lexico-grammatical stance devices across the range of web registers. Then, based on keyword analyses, together with detailed discourse analyses of representative documents, we attempt to answer the specific question of how informational-persuasion documents express evaluation without frequent lexico-grammatical stance devices?

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Biographical note

Douglas Biber is Regents' Professor of English (Applied Linguistics) at Northern Arizona University. His research efforts have focused on corpus linguistics, English grammar, and register variation (in English and cross-linguistic; synchronic and diachronic). He has written over 200 research articles, 8 edited books, and 15 authored books and monographs; these include a textbook on Register, Genre, and Style (Cambridge, 2009), the co-authored Longman Grammar of Spoken and Written English (1999), and other academic books on grammatical complexity in academic English (Cambridge 2016), American university registers (Benjamins 2006), corpus-based discourse analysis (Benjamins 2007), and Multi-Dimensional Analyses of register variation (Cambridge 1988, 1995).



On the borrowing of English discourse markers into Texas German and Texas Spanish, Hans Boas

This talk offers new insights into on-going research on lexical borrowing in language contact situations by investigating how different types of English discourse markers are borrowed into two contact varieties in Texas. As such, this paper contributes to our understanding of the nature of the borrowing scale as proposed by Thomason and Kaufman (1988). The first part of the talk introduces the history of Texas German (Boas 2009) and Texas Spanish (Smith 1991), which have both been in contact with English for more than 150 years.

The second part of the talk reviews the distribution of English discourse markers such as well, you know, anyhow, and so, which have been borrowed into both contact varieties. Of particular interest here is the question of whether the English discourse markers fulfill similar conversational strategies in discourse or whether they differ from each other. In addition, it will be shown how the syntactic positions and the intonation of these English-origin discourse markers differ. The third part of the talk employs the principles and methods of Construction Grammar (Goldberg 1995) and Frame Semantics Fillmore (1982) to provide an analysis of English-origin discourse markers in Texas German and Texas Spanish. Finally, these findings will be compared with another contact variety, namely Texas Czech (Smith 1991), to arrive at a typologically more diverse characterization of discourse marker borrowings in Texas.

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Biographical note

I am Professor of Germanic Linguistics in the Department of Linguistics at the University of Texas at Austin. Before coming to Austin, I was a postdoctoral researcher with the FrameNet project at the International Computer Science Institute and a research fellow in the Department of Linguistics at the University of California at Berkeley, funded by the Deutscher Akademischer Austauschdienst ("German Academic Exchange Service"). Prior to that, I studied law and linguistics at the Georg-August- Universität Göttingen, Germany. I received both my M.A. (thesis: The Passive in German) and my Ph.D. (dissertation: Resultative Constructions in English and German) in the Linguistics Department at the University of North Carolina at Chapel Hill.



Evaluation and subjectivity in the round: From lexis to discourse, Maite Taboada

The expression of evaluation, subjectivity and opinion is a central aspect of language. It allows us to convey feelings, assessments of people, situations and objects, and to engage with other opinion holders (Martin & White, 2005; Thompson & Alba-Juez, 2014). An increased interest in evaluation, subjectivity and opinion can be viewed as part of what has been termed "the affective turn" in philosophy, sociology and political science, and "affective computing" in artificial intelligence (Clough & Halley, 2007; Picard, 1997). This interest has met with the rise of the social web, and the possibility to widely broadcast emotions, evaluations and opinions (Pang & Lee, 2008).

The study of evaluation is particularly interesting from a linguistic point of view, because it cuts across all levels of the language, from lexicon to grammar and discourse. It is also interesting because various components of it have received treatment under very different theoretical approaches, from studies of stance in corpus linguistics (Biber & Finegan, 1988; Hunston, 2011) to research on negation and nonveridicality in formal linguistics (Giannakidou, 1995). The Appraisal framework within Systemic Functional Linguistics (Martin & White, 2005) provides what is perhaps the most comprehensive analysis of evaluation, but I will show in this talk that other areas and approaches can also make a contribution to how we view and analyze evaluation in language. I will focus on studies of subjectivity and point of view, the treatment of nonveridicality, and the influence that coherence relations have on the interpretation of evaluative statements, in particular, concessive and conditional relations (Trnavac, Das, & Taboada, to appear; Trnavac & Taboada, 2012). I will also discuss approaches to sentiment analysis in computational linguistics, and how our insights into evaluation have much to offer in that area (Taboada, 2016).

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Biographical note

Maite Taboada is Professor of Linguistics at Simon Fraser University in Vancouver (Canada). She holds Licenciatura and PhD degrees from the Universidad Complutense de Madrid (Spain), and an MSc in Computational Linguistics from Carnegie Mellon University (USA). Maite works in the areas of discourse analysis, systemic functional linguistics and computational linguistics, currently focusing on coherence relations in discourse and on sentiment analysis.



Thematic parentheticals and discourse competence, Mike Hannay, VU University Amsterdam; Maria de los Ángeles Gómez González, University of Santiago de Compostela



Building on earlier work (Hannay & Gómez González 2012), this contribution investigates how so-called thematic parentheticals (henceforth TP), in bold print in (1) and (2), are used in English academic writing by advanced learners.

(1) Alternatively, at the older age (33 months) the children were less likely to point on the sham hiding trials.

(2) By the early 1970s, however, this attitude was changing and Sir Robert Mark, who took over as Metropolitan Police Commissioner, promised to do away with corruption within the force.

We define TPs as any parenthetical element which occurs immediately after an element of the Theme and is anchored by that element. TPs are thus taken to be part of an "extended multiple theme" (underlined) (Gómez González, 1998, 2001: 329ff.). In (1), for instance, the textual Theme (alternatively) is followed by a marked circumstantial Theme, at the older age, which anchors the TP, 33 months, and then establishes a circumstantial framework for introducing the topical Theme, the children. In (2), in contrast, the initial circumstantial element, by the early 1970s, provides a temporal setting for the whole sentence, while the textual TP, however, relates the whole sentence to the preceding discourse by signalling a contrast and prepares the discourse for the introduction of the topical Theme, this attitude.

First, we will refine the categories of thematic parentheticals introduced in Hannay & Gómez González (2012). A basic distinction will be made between theme-oriented and rheme-oriented parentheticals. The former serve an array of functions: they may provide extra information to enrich the theme in descriptive terms; they may clarify an implied

proposition in the initial thematic element, or they may ground the theme in the discourse, thus investing the choice of theme with relevance (cf. Loock 2013). Rheme-oriented parentheticals, by contrast, supplement the initial theme expression to create a complex thematic frame, adding information which guides the reader to interpret the rheme in a particular way.

Secondly, we will also present the findings of a quantitative analysis based on a small corpus of academic texts written by advanced Dutch and Spanish-speaking learners. The analysis will show the extent to which learners use thematic parentheticals in their writing, specified according to parenthetical function, and will be supplemented by a qualitative analysis to gauge the success of the thematic framing. This additional analysis is useful in the light of claims that learners have difficulty with managing the distribution of information, leading to text which is "disconnected and disjointed because there is no clear information structure" (Francis 1989: 220). A second qualitative study will also be conducted relating to segments extracted from the corpus which are characterized by the presence of short single-clause sentences. Our intention is to investigate to what extent these sentences might best be reformulated as thematic parentheticals within either the preceding or immediately following sentence. By identifying the kind of sentence involved here we can formulate advice for training material designed to help learners further develop their discourse competence.

Taken together, our quantitative and qualitative analyses will allow us to characterize the extent to which advanced learners both at bachelor and master levels have developed this specific element of discourse competence. It will be shown that the successful use of thematic parenthetical constructions can thus be seen as a feature of advanced discourse competence, illustrating the writer's ability at the C2 level to "create coherent and cohesive text making full and appropriate use of a variety of organisational patterns and a wide range of cohesive devices" (Council of Europe 2001: 125) (cf. also Hannay 2007). From the point of view of clause combining, incorporating parenthetical information into the running clause allows the writer to distinguish between foregrounded and non-foregrounded information, which otherwise might be expressed as two independent sentences. From an interactional view of theme and sentence construction, thematical parentheticals allow writers "to accommodate audience needs" (Hartnett 1995: 211) providing an answer to the writer's question

"what does my reader need to know for me to successfully build a rheme onto this theme?".

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Biographical note

Mike Hannay is Professor of English Language and Linguistics at VU University Amsterdam. He is a member of the Functional Discourse Grammar research community and is a senior researcher in SCIMITAR. He is on the editorial board of the journal *Functions of Language*.

Mike's research is principally concerned with information structure, both within the clause and at the level of the complex sentence. Current work, together with María de los Ángeles Gómez González, focuses on the reader-oriented coherence-promoting functions of information in immediate post-initial position in the sentence.

Alongside his theoretical work Mike does applied research in the area of L2 writing skills and the development of discourse competence, incorporating research findings into advanced training programmes in writing, translating and text editing. Over the last 15 years he has given a range of invited courses and workshops in the Benelux, Germany, Spain and Brazil, including workshops for the translation departments of the European Commission. He is also in charge of the Academic Language Programme at VU University Amsterdam.

Book publications include *English existentials in Functional Grammar* (Foris, 1985), *Van Dale handwoordenboeken E-N en N-E* (English-Dutch and Dutch-English desk dictionaries (editor-in-chief, Van Dale 1988), *Functional Grammar and verbal interaction* (edited with Machtelt Bolkestein, Benjamins 1998), *Effective writing in English* (co-authored with Lachlan Mackenzie, Coutinho 2002), *Structural-functional studies in English grammar* (edited with Gerard Steen, Benjamins 2007), and *Writing in English* (co-authored with Dirk Siepmann, John Desmond Gallagher and Lachlan Mackenzie, Francke 2008).

María de los Ángeles Gómez González is Full Professor of English Language and Linguistics at the University of Santiago de Compostela and Principal investigator of the research team SCIMITAR. Her main research interests include functional and applied linguistics, as well as pragmatics and discourse analysis. María is particularly

interested in the phonetic, morpho-syntactic and pragmatic dimensions of constructions, as well as in the issues of coherence, cohesion and linguistic variation in present-day English and across different languages, text types and genres, mostly adopting a quantitative empirical approach and a (critical) discourse analysis perspective.

Her publications include well over 50 book chapters, book reviews and articles in numerous scholarly journals such as *Applied Linguistics*, *Discourse Studies*, *Language Sciences*, *Word*, *Languages in Contrast*, *International Journal of Corpus Linguistics*, *Functions of Language*, among others, as well as the following books: *The Theme-Topic Interface: Evidence from English* (John Benjamins, 2001), *A New Architecture for Functional Grammar* (co-edited with Lachlan Mackenzie, Mouton de Gruyter 2004), *Studies in Functional Discourse Grammar* (co-edited with Lachlan Mackenzie, Peter de Lang 2005), *The Dynamics of Language Use: Functional and Contrastive Perspectives* (co-edited with Chris Butler and Susana Doval, Benjamins 2005), *Languages and Cultures in Contrast and Comparison and Current trends in Contrastive Linguistics: Functional and cognitive perspectives* (both co-edited with Lachlan Mackenzie and Elsa González, Benjamins 2008a, b), *The Functional Perspective on Language and Discourse: Implications and Applications* (co-edited with Francisco Ruiz de Mendoza, Francisco González García and Angela Downing, Benjamins, 2014), *Theory and Practice in Functional-Cognitive Space* (co-edited with Francisco Ruiz de Mendoza and Francisco González García, Benjamins, 2014), and *English Pronunciation for Speakers of Spanish. From Theory to Practice* (co-authored with Teresa Sánchez Roura, Mouton de Gruyter 2016).

Extended abstracts

Discourse relations across discourse genres: Degrees of overttness in argumentative and narrative texts, Anita Fetzer, University of Augsburg

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This paper examines the overt and non-overt signalling of discourse relations (DRs) in written argumentative and narrative discourse. It presents the results of an analysis of 9 editorials from *The Guardian* (4,826 words, 596 clauses with a mean of 66.22 clauses per text) and 10 personal narratives from British university students (4,551 words, 604 clauses with a mean of 60.4 clauses per text). The methodological framework is an integrated one, supplementing the Segmented-Discourse-Representation (SDRT) based definition of DRs (Asher and Lascarides, 2003) with the Systemic-Functional-Grammar (SFG) concept of multiple themes (Halliday, 1994) and the functional-grammar concept of coherence strands (Givón, 1993).

DRs are conceived of as sociocognitive entities that make manifest logical connections between two propositions in a discourse. As for their function, they are seen as carriers of discursive glue and thus contribute to the construal of discourse coherence (Maier, Hofmockel and Fetzer, 2016). The classification of DRs is based on the semantics of their connectedness, referred to as their defining condition. The explicit accommodation of coherence strands and multiple themes allows us to connect the defining conditions of SDRT for DRs with their linguistic realization in discourse. Coherence strands are made manifest through (a) topic continuity, (b) tense and aspectual coherence, (c) lexical coherence and metacomments, and (d) default grammatical word order vs. pragmatic word order.

DRs may be realized with varying degrees of overttness, i.e. overtly through discourse connectives and non-canonical word order, implicitly through intra-clausal material only, or in a combined manner. The degree of overttness, we assume, depends on (1) the semantics of the DR, (2) its sequential status as adjacent /non-adjacent, and (3) the contextual constraints of genre.

Data and method

All texts were segmented into DUs, coded for DRs and analyzed with respect to their implicit and overt realization of DRs. Subsequently, we compared and contrasted adjacently and non-adjacently positioned DUs realizing the coordinating DRs of Continuation, Narration and Contrast, and the subordinating DRs of Elaboration, Explanation and Comment across narrative and argumentative texts. The results of the contrastive analysis are presented below.

Results

In our data, narrative texts show an overall higher degree of overtness than argumentative texts. The two genres differ significantly with respect to the overt realization of Continuation (26.9% for editorials; 52.2% for narratives), Explanation (37.5% for editorials; 100% for narratives) and Comment (14.8% for editorials; 75% for narratives). There are no significant differences for Contrast (100% for editorials and narratives) and Elaboration (76.9% for editorials; 72.1% for narratives). The overall degree of overtness was 59.4% for editorials and 69.9% for narratives. Genre-dependent differences in the degree of overtness are significant with editorials being significantly less overt than narratives ($\chi^2=13.948, p < .01$).

The degree of overtness does not only depend on the semantics of DRs, but also on adjacency: there is a significantly higher degree of overtness in the narratives in both adjacently and non-adjacently positioned DUs realizing DRs, and there is a significant difference in the overt marking of non-adjacently positioned DUs realizing DRs ($\chi^2=30.343, p < .000001$). We assume that for the narratives, non-adjacently positioned DRs are more overt because deviations from the default chronological story line need to be accounted for.

Discussion

DRs can be signalled overtly with discourse connectives - textual themes in SFG terms – or non-congruently configured theme zones, they can be signalled non-overtly by cueing their defining conditions and particularized features, and they can be signalled in a combined manner. Continuation is defined as p^1 and p^2 sharing a common topic. Narration is the particularization of Continuation and requires the additional accommodation of temporal sequentiality with the temporal order of the events

matching their textual order. Contrast is defined as semantic dissimilarity between a proposition p^1 and some other proposition p^2 in the discourse.

Excerpt (1) illustrates the continuative DR holding between (#11) and (#12) with the common topic of feeling irate, which is referred to with a demonstrative ('that'), and signalled overtly with the discourse connective 'and', and Contrast holding between (#12) and (#13) signalled overtly with 'but':

(1) (#11) I know it's bad to feel like that (#12) **and** that it's not a particularly attractive quality in a person, (#13) **but** I genuinely can't help it. (...)

Structurally, DRs may be fully specified by indexical reference to all of their defining condition(s) and to all of their particularized features, and overspecified by non-canonical word order or by adding a discourse connective to their full specification. They may also be underspecified by indexical reference to their defining condition(s) and/or to some particularized features. Due to overlaps in the definition of some DRs, e.g. Background and Explanation, DRs holding between DUs may permit multiple interpretation if underspecified. While overspecification ensures the activation of relevant defining conditions and particularized features and thus guides the hearer in their interpretation of DRs as intended by the speaker, underspecification may carry the risk of the DR not being interpreted as intended by the speaker because the hearer may infer a different DR.

The analysis of the editorials and personal narratives suggests that the overt signalling of DRs does not only depend on their semantics, but also on discourse genre. In our data, narrative texts are significantly more overt than argumentative texts, leading to more cases of overspecification. While there was no DR overlap in the narrative texts, the lower degree of overtness in the argumentative genre has led to some underspecification, especially among Background and Elaboration, and Continuation and Result.

Narrative and argumentative genres fulfill different communicative needs. While argumentative genres are more detached, narrative genres are more involved. Their varying degrees of subjectivity are thus not only reflected in the number of 1st person references but also in the strategic use of discursive glue. This leads us to the tentative conclusion that subjectivity – in English - is not only made manifest through 1st person

references and hedging (along with a higher degree of adjectives, for instance) but also through signaling the speaker's preferred interpretation of DRs, and that is lower in the argumentative genre.

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A considerable amount of literature has been published on discourse markers (henceforth DMs) and their contrastive analysis (Aijmer&Simon-Vandenberg 2006, Taboada&Doval Suárez&González Álvarez 2013). This study aims to contribute to this growing area of research by exploring DMs in double perspective: internal, by contrasting DMs and homographic adverbials, and external, by tracing similarities and dissimilarities in the matter in English, Dutch, Polish, Russian, and Bulgarian.

This paper discusses the case of a few contrastive DMs and their homographic time adverbials (Tab. 1). Even though the relation adverbial – DM is a much debated problem in recent literature (Virtanen 1992, Verstraete 2007, Hasselgård 2010) the nature of this relation remains unclear. As the study sets out to investigate it, a clear understanding of what an adverb and DM are is needed. In the study, I start from Wajszczuk's division of parts of speech (2000). It allows for separating syntactically dependent and used for talking about the world adverbs from DMs that are used for talking about the act of speaking and about a speaker himself (fe. his epistemic states).

Traditionally, usages of the units in question are divided into two groups: with time reference (1)-(3) and without (4)-(5). On the other hand, such division does not correspond with syntactic differences between (1), (2) and (3)-(5).

- (1) While at work she got a headache.
- (2) She got a headache while working.
- (3) She got a headache while he was out working.
- (4) While she often has headaches, she does not want to consult a doctor.
- (5) She got a headache while he was completely not affected by loud music played by their neighbors.

There are undeniable differences between units chosen for examination but the main question remains: how many homographic units are there and how to separate them in a clear and precise way. Once they are separated, the question about a label identifying their features can be answered.

The research data drawn from five parallel corpora: Dutch Parallel Corpus (DPC), PELCRA Multilingual (Polish-*) parallel corpus (CC-BY), OPUS, Polish-Russian Parallel Corpus (PRPC), Polish-Russian-Bulgarian Parallel Corpus. Possible translations (repeatable, single and accidental translations are not registered here) show which elements tend to get different translations depend on whether they serve as an adverbial or as a DM and which are translated by the same – bifunctional! – element in target language.

Interestingly, in the case of Germanic languages the homographs can have the same transitional partners, see (6)-(7), (8)-(9). At the same time, there are units being a possible translation for only one of homographs (see *tijdens* in (10)).

(6) She examined me **while** she ate her vegetable quiche.

Ze bestudeerde me **terwijl** ze haar groentequiche at. [DPC]

(7) Gross profit margin increased to 49%, from 45% in 3Q03, **while** EBITA margin improved to 18.9% from 10.5%.

De brutowinstmarge steeg van 45% in het derde kwartaal van 2003 naar 49%, **terwijl** de EBITA-marge steeg van 10,5 % naar 18,9%. [DPC]

(8) Yet retaining procedural autonomy **while** sacrificing political influence by remaining outside the core of the Lisbon Strategy is the greater danger currently facing the OMC/SPSI(...).

De procedurele autonomie behouden, **maar** de politieke invloed opofferen door buiten de kern van de Lissabon-strategie te blijven, is het grootste gevaar voor de OCM/SBSI (...) [DPC]

(9) **While** other musical heroes get their teeth fixed, date models and accept honours from the Queen, Morrissey remains proudly remote from the throng.

Andere muziekidolen laten hun tanden een beurt geven, gaan uit met fotomodellen en worden door de Queen gelauwerd, **maar** Morrissey houdt zich ver van dat alles. [DPC]

(10) Do not touch the damaged cable and pull the mains plug when the cable is damaged **while** working.

Raak de beschadigde kabel niet aan en trek de stekker uit het stopcontact als de kabel **tijdens** de werkzaamheden wordt beschadigd. [DPC]

For Slavic languages there is a greater specialization of translational counterparts. For example Pol. *tymczasem*_{DM} is in most cases translated by introducing opposition *a*, see (11), Rus. *тем временем* is a good translational partner for Pol. *tymczasem*_{Adv}, see (12), but in contexts of Pol. *tymczasem* that might be suspected of representing DM usages (like (13)) appears rarely.

(11) Żąda się, by sama uczyniła wybór, **tymczasem** ona wybierać nie może, może tylko powiedzieć „tak” lub „nie”.

Хотят, чтоб она сама выбирала, **а** она не может выбрать и только отвечает: да и нет. [PRPC]

It is expected that she decides for herself, while she cannot decide, she can only say „yes” or „no”.

(12) Lud cierpi nędzę albo buntuje się, wojska mało, skarb pusty, **a tymczasem** o parę miesięcy od nas jak ciasto na drożdżach rośnie Asyria (...).

Народ терпит нужду или бунтует, армия мала, казна пуста, **а тем временем** в нескольких месяцах пути от нас, как тесто на дрожжах, поднимается Ассирия (...)! [PRPC]

People suffer from poverty and rebel, the army is small, the treasury is empty, while there is Assyria growing rapidly just a few months away from us.

(14) Namiestnik przypatrywał się z ciekawością temu życiu rzeczemu, a **tymczasem** bajdaki jego mknęły szybko ku Kudakowi.

Наместник с любопытством оглядывался вокруг, а **тем временем** его байдаки быстро мчались в Кудак. [PRPC]

The governor was watching the river life with interest while baidaks were sailing fast towards Kodak fortress.

In a more detailed analysis during the conference these and other differences will be examined and explained.

The study offers some important insights into such phenomena as 1. polysemy (approached from reductionism point of view with usage of Ockham razor); 2. DM's development and probable pattern Adv > DM; 3. word order, especially a correlation between DM's position in a sentence and its meaning; and also 4. terminological issues (cf. "adverbial conjunction"). In consequence, it ensures to deliver a better understanding of the relation discussed. The paper does not, on the other hand, engage with discussion on contrastive DM in general (cf. Lamiroy&Van Belle 1995, Umbach 2005, Olmos&Ahern 2009, Fraser 2013).

target source		Pl	Eng	Dutch	Rus	Bg
Pl	tymczasem		while, meanwhile	tegenover, in tegenstelling tot, enerzijds, ondertussen, evenwel	тем временем, пока, в это время, между тем	при все това, от една страна, междувременно
	podczas gdy		while, whereas	Terwijl	тем временем, пока, в этот самый час,	докато, макар

					когда, в то время как, когда	
	znowu, znów, znowuż		no data	no data	в свою очередь, с другой стороны, же, тоже, в конце концов, ведь, опять, напротив, впрочем	пък, от друга страна, все пак
Eng	while	tymczasem, podczas gdy		terwijl, maar, daarbij, tijdens	во время, а, когда	докато, по време, от друга страна, а
	whereas	podczas gdy, mimo że, natomiast		terwijl, waar	тогда как, в то время	докато, а
Dutch	terwijl	podczas gdy, w momencie gdy, w trakcie, mimo że, natomiast	while, whereas		тем временем	докато, а, заедно
Rus	тем временем	tymczasem, podczas gdy		en, terwijl		а, след сега, като, междувременно
Bg	докато	podczas gdy,	while, whereas,	wanneer, totdat, zolang,	когда, покуда,	

		natomiast, a	until	terwijl	пока	
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Tab. 1 The research data drawn from five parallel corpora; units marked in blue represent other classes of DM than discussed here. Units marked in green belong to adverbial class. Whereas is considered a borderline case, etymologically arising from adverbial class but no longer having adverbial homograph.

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***Reversible DM sequences and the functional structure of the clause periphery*, Arne Lohmann, Heinrich-Heine-University Düsseldorf; and Christian Koops, University of New Mexico**

A central question in research on the clause periphery is how the internal structure of the left and right peripheries should be modeled. Several proposals focusing on the relative position of multiple elements within the periphery model their position by means of a *layering model*, i.e. a model that recognizes a number of ordered slots occupied by specific types of extra-clausal constituents (ECCs), including discourse markers (DMs), the class of ECCs we focus on here (Vicher & Sankoff 1989, Koops & Lohmann 2015, Traugott 2015, Tagliamonte 2016). A challenge to such proposals is provided by DMs whose occurrence relative to other elements is variable, e.g. reversible two-part DM sequences such as *and so* vs. *so and*, or *you know I mean* vs. *I mean you know*.

One way to accommodate such cases is to assume that individual slots or layers are not defined by an order of forms but rather by an order of discourse functions. In such a discourse-functionally motivated layering model, reversible sequences may be explained by stating that a given element, e.g. a particular DM, may occur in more than one functionally defined slot, but that these slots entail somewhat different functions of the same DM. For example, the function of *so* in *so and* would be expected to differ from its function in *and so*. The idea, then, is that the well-documented poly-functionality of many DMs maps onto a series of functional positions within the clause periphery.

We test this hypothesis through an empirical analysis of the functions of the English DM *so*, which occurs in a relatively large number of variable-order sequences with other DMs (Koops & Lohmann 2015). We analyze the most frequent ones: *and so* vs. *so and* and *you know so* vs. *so you know*. A random sample of 400 DM sequences (100 instances per sequence and per order) was extracted from the Fisher corpus (Cieri et al. 2011) and each instance coded for six operationally defined discourse-functional parameters. A regression model predicting the position of *so* from its discourse function shows that when used in sequence with *and*, the function of *so* does indeed differ drastically according to position. Specifically, in first position *so* typically functions as a global topic management device, while in second position it typically expresses a local

‘result’ relationship. However, the interaction of *so*’s functionality with position is much less pronounced when occurring in sequence with *you know*. Relative to *you know*, the function of *so* appears to be relatively stable, with a regression model predicting order via function being less accurate for that combination.

These results lend support to functionally defined models of the left clause periphery and can thereby be considered a useful improvement over form-oriented layering models, but at the same time they call for refinements. Our data suggest that the proposed function-to-position mapping helps explain the positional preferences and restrictions of some but not all DMs. Some sequences apparently escape such a mapping. This suggests that the functional differentiation of DMs plays out differently depending on the contextual conditions imposed by adjacent DMs. In particular, some DMs such as *you know* may not interact much with the function of adjacent DMs, perhaps due to their particular external syntax.

In order to capture these findings, we suggest a model of the periphery that goes beyond the strictly linear nature of existing layering models. Instead we propose a sign-based network approach to DM combining in which each combination of DM form and function may entertain individual connections with other DM signs. We have begun to implement such a model by employing directed graph drawing algorithms (Gansner et al. 1993, 2006). Directed graphs represent a promising resource for modeling the combinatorial behavior of elements in the clause periphery, as they allow for bidirectional connections between elements. This feature allows to capture the sequencing behavior of *so* and *you know* in our data, which escapes the linear nature of both form and function-oriented layering models.

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Some updates in the Coruña Corpus: new samples, new concepts, Begoña Crespo, Isabel Moskowich, Leida Maria Monaco, Luis Puente-Castelo, University of A Coruña

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The Coruña Corpus of English Scientific Writing is a project that has been going on for more than a decade now. When it was initially conceived of in 2003, the idea was to gather scientific texts of the late Modern English period in several twin corpora sharing the same characteristics (Crespo and Moskowich, 2010; Moskowich 2016). Issues such as the delimitation of the time-span to be covered or the size of samples were soon solved. Although there are many different proposals for the periodisation of the History of English, we decided to set out time limits between 1700 and 1900 basing on extralinguistic factors. The year 1700 was chosen not only as the beginning of a century but also as it had a deep meaning in the development of science: the scientific method was then well-established, the Royal Society of London had been running for one generation and there were also some milestones to be taken into consideration such as Newton's description of universal gravitation on mathematical grounds. At the other end, 1900 was also considered as a good limit for our time-span as some other important scientific events took place. Let us consider the discovery of the electron, quantum mechanics (abandoning Newtonian mechanics) or the publication of Einstein's paper on the Theory of Relativity. Such dates roughly coincided with scientists' reflections upon language. Thomas Huxley claimed for the need of a new language (or at least, a new style) to communicate scientific knowledge at the International Congress of Mathematics held in 1897, as Robert Boyle, the same who had proposed the theory of Ideal gas, had also recommended to clean the language from any flourishment when writing about scientific facts.

As for the size of the samples in the corpus, and after examining some of the texts from the period, we decided to collect 10,000-word extracts. Until that moment, specialised corpora did not abound and not much information about them was available, except for Biber's (1993) claim that 2,000-word samples were enough to observe variation in

specialised registers. Our direct reading of the material as well as the fact that we did not intend to collect huge amounts of samples, convinced us otherwise. This, as well as our initial decision to use XML TEI for text and metadata files is now backed by other researches and corpus compilers (VARIENG, 2016) that have partly adopted our sampling method.

Since the *Coruña Corpus* aims at compiling specialised texts, one of the decisions to be taken and directly affecting its structure, was how to organise the whole amount of samples. The corpus was finally divided into different sub-corpora, one for each scientific discipline. Disciplines were considered attending to the criteria of the historical moment when texts were published, that is, an inclusive one, since during the late Modern period, disciplines and fields of knowledge were not as separated as they are nowadays. Nevertheless, the divisions proposed by UNESCO in 1988 were used as a starting point. This way, and at the moment of writing this paper, several subcorpora are or have been collected. The *Corpus of English Texts on Astronomy* (CETA) and the *Corpus of English Philosophy Texts* (CEPhiT) have been already published. The *Corpus of History English Texts* (CHET), *Corpus of English Chemistry Texts* (CECheT) and *Corpus of English Life Sciences Texts* (CELiST), are all at different stages of preparation.

A metadata file was prepared in order to accompany each sample. Such metadata files provide information both about the author and the text itself, and can be used to narrow searches according to extralinguistic parameters (sex, age or geographical provenance of the author as well as date of publication, genre/communicative format of the sample, etc.) with the Coruña Corpus Tool.

Once the overall framework was designed, its initial structure and principles were (and still are) followed strictly by the compiling team although certain previous concepts and ideas had to be reworked when actually using the texts for linguistic research. One of such problems is the classification of text samples into larger categories, what features to take into consideration in assigning a text to a particular category, a factor which is necessary for any corpus to be useful. This is precisely one of the issues to be tackled in this presentation as an aspect of the evolution of the philosophy behind the *Coruña Corpus*.

The aim of this paper is to present updates in the project as well as some conceptual issues that have appeared as it grew. The fact that each subcorpus in the Coruña Corpus contains samples belonging to one discipline faced compilers with the fact that there were differences both in language and in function in the samples gathered. This was especially so during the process of compilation of the *Corpus of English Chemistry Texts (CECheT)* and the *Corpus of English History Texts (CHET)*, now in progress. Previous work on these corpora has shown that subject matter may have an influence on discursive models. Consequently, in this paper we will try to ascertain our initial hypothesis, according to which communicative formats in general are mainly subject to the content of the texts and not to mere discursive conventions.

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This exploratory study analyzes the institutional discourse of the high-intensity contemporary workout video genre, in this case the P90x3 program (2013), in order to characterize the discourse strategies that make modern exercise program speech so effective at engaging participants, and thus more effective at selling their product. In workout video discourse one can generally expect to find a fair number of imperatives, genre-specific terminology when referencing moves, and words of encouragement. Though these are the normal, and one could say minimal, expectations, other utterances may be utilized during the discourse without necessarily violating the *register*, defined as an established norm for what type of language is used in a particular situation (Johnstone, 2007) or *genre*, defined as a “system of staged, goal-oriented social processes through which social subjects in a given culture live their lives” (Martin, 2001, p. 46).

Since workout routines consist of an instructor telling a group of participants what to do, there is a significant amount of face threat to these participants. Despite the participants’ volunteering to engage in the activity, this face threat remains, even though being told what to do aligns with one’s expectations of the workout register and genre. Thus, redress of face threat has been identified as a priority of workout instructors (Delin, 1998). Telling people what to do induces negative face, and instructors must mitigate this by taking into account Brown & Levinson’s (1978) ideas of task-oriented focus and shared interest (alluded to above), expectation of cooperation (alluded to above), interests of efficiency, and channel noise. Efficiency is one of the main mitigation factors because there is little time to politely request movements, which would involve longer utterances; added length would detract from the focus of the instructor on providing detailed commands, and consequently the participants’ focus on receiving concise instructions. Lastly, channel noise, such as music or ambient noise (depending on the type of workout) may also limit the amount of effective speech that can be communicated. Thus, there must be other strategies to reduce or downplay face threat.

To this end, three different workout videos associated with the P90x3 program (*Pilates X*, *The Challenge* and *Dyanmix*) were chosen for analysis. Following Gee’s (2014) methods of transcription, discourse was separated into idea units. The discourse samples

were then analyzed and sorted into utterance types based on Delin's (2000, 2001) five functional categories for utterances in exercise discourse (*directives, markers, narrative/description, teaching points, and comments*) in order to compare percentages. Contrary to prior research, *comments*, which are used to "check and manipulate social relations," (p.80) outnumbered the more essential *narrative* and *narrative/description* categories. Thus, the utterance category of *comment* was expanded, and four distinct types of comments were identified: *face threats, positive face, discourse building, and intertextual*. Positive face comments were the most prevalent and were often words of praise, awe, or encouragement. Face threat comments often poked fun at the participants or at the primary workout trainer, and they were almost always immediately followed by a positive face comment, e.g.

Tony: Before P90x3 he would've totally zoned out. [Face Threat]

Not now [Positive Face]

Discourse building comments, which connect the workout to the larger P90x experience, and intertextual comments, which connect the workout to the real world were less prevalent. However, they seem to serve an important function creating an increased relevance for workouts in the participants' lives. Here is an example of an intertextual comment referencing the Olympics and a well-known university:

Tony: And over here is a real-life Olympian, Malakai [Intertextual]

He is my coach on Sundays when we go to UCLA. [Intertextual]

In sum, this data supports the idea that the primary goal of exercise discourse beyond the correct execution of the activity is mitigating face threat in a stressful, face-threatening environment. However, results point to specific strategies that have not been discussed previously. The findings also indicate that these exercise/workout videos attempt to build their discourse referencing each other internally as well as referencing the outside world, tying the workouts together into their own world and tethering it to the real world. Such references also build credibility and legitimacy into the program, allowing participants to relate to the individuals engaged in the communal activity. These discourse strategies are both effective for exercise discourse and can be understood and accepted by participants, enhancing rather than hindering the workout experience.

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The relative power of negativity: the influence of language intensity on perceived strength, Dr. Christine Liebrecht, Tilburg University; Dr. Lettica Hustinx, Radboud University Nijmegen, Prof. Dr. Margot van Mulken, Radboud University Nijmegen.

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Introduction

Previous studies have shown that negative messages and words are found to be stronger than positive messages and words (e.g. Baumeister et al., 2000; Feldman, 1966). Two theories can explain these strong effects of negativity. First of all, negative messages are powerful at a cognitive level. For obvious evolutionary reasons, negativity is often associated with fear or danger and positivity with security and safety. Therefore, a person automatically pays more attention to unpleasant (negative) than to pleasant (positive) information. This psychological phenomenon is called the Negativity bias (Jing-Schmidt, 2007; Pratto & John, 1991).

Second, negative messages are stronger at a social level. Language users expect a positive message because of their learned behavior based on conventions such as politeness and face protection. According to Taylor (1991), language users have the universal tendency to see and tell things from the bright side of life. This is called the Pollyanna principle: the universal human tendency to use and expect evaluative positive words (Boucher & Osgood, 1969). Even when a person receives a negative message, he or she will try to make something positive out of it, or will try to weaken the negative message (Taylor, 1991). However, when the message appears to be irrefutably negative, then the violation of the (positive) expectation makes the (negative) message stronger. This is a contrast effect: since a positive message is default, the negative message is perceived as stronger (Kanouse & Hanson, 1971; Skowronski & Carlston, 1989).

Both the Negativity bias and the Pollyanna principle can help to explain the strength of negative information. The question then is what role language intensity plays in the perceived strength of positive and negative evaluations. Senders can use language intensifiers in order to mark the strength of their attitude expressed in an evaluative statement. According to Van Mulken and Schellens (2012, p. 29), language intensity is

“an element in an expression [...] [that] may be omitted or replaced with the result: a grammatically correct sentence, which is relevant in the context and expresses a less powerful evaluation.” For instance: terrific instead of good, catastrophically stupid instead of stupid.

The strength of intensified positive and negative utterances has never been studied before. Therefore, the research question in the current studies is: What is the role of polarity and intensification in the perception of evaluative language?

Study 1

Study 1 had a within participant design, polarity (positive/negative) was crossed with strength (not intensified/intensified). For this operationalization, adjectives were used. In the materials, the adjectives were presented in short evaluative utterances. For example: the painting is ugly or beautiful (not intensified), awful or wonderful (intensified). In a pretest the word polarity and strength were investigated. 80 Dutch participants judged the strength of positive and negative (un)intensified evaluations on a 21-point Likert scale, ranging from very negative (-10) via neutral (0) to very positive (+10). All the adjectives were presented twice in the questionnaire. So, in total, each participant rated 40 items.

Based on statistical analyses, results showed that negative utterances were significantly perceived as stronger than positive utterances. A main effect of intensity was also found, that revealed that the participants rated the intensified utterances as stronger than the unintensified utterances. There also was a significant interaction effect of intensity and polarity. Unintensified negative adjectives were perceived as stronger than unintensified positive adjectives. However, intensified negative adjectives were not found to be stronger than intensified positive adjectives. Thus, intensified negative evaluations were perceived to be equally strong as intensified positive evaluations.

Study 2

Study 2 was carried out to replicate the findings of Study 1 with adverbial intensifiers. We also varied the type of intensification: pure intensifiers only add strength to an evaluative utterance (such as very in very good), while meaningful intensifiers not only

add strength but also semantic content (wonderfully in wonderfully well). We predicted that meaningful intensifiers would be perceived as stronger than pure intensifiers. Study 2 had a 2x3 within participant design, with polarity (positive/negative) and strength (no intensifier/pure intensifier/meaningful intensifier) as factors. The adverbs were pretested on their meaningfulness. Comparable to study 1, the words in the experiment were again presented in evaluative utterances. 90 Dutch participants filled out the questionnaire. The strength of positive and negative (un)intensified evaluations were judged on a slider, ranging from very negative (-10) via neutral (0) to very positive (+10).

The results confirm the effects of polarity and intensity. A main effect of polarity was found: Negative expressions were perceived to be stronger than positive expressions. A main effect of intensity was also found. The unintensified utterance was least strong, the utterance with a pure intensifier was stronger and the one with a meaningful intensifier was perceived as the strongest. All the means differed significant from each other. Again, an interaction effect was found that showed that pure intensifiers tended to nullify the Negativity bias, just like the intensifying adjectives in Study 1. However, when a meaningful intensifier was used, the negativity effect remained.

Conclusion

The Negativity bias and the Pollyanna principle predict that negative expressions are perceived as stronger than positive expressions. The results of our studies confirm this expectation: language users indeed find a negative expression stronger than a positive one. The increased perceived strength of intensifiers in evaluative utterances was found as well, which gives the language phenomenon again legitimacy (e.g. Aune & Kikuchi, 1993; Van Mulken & Schellens, 2012).

Interestingly, it appears that the negativity effect may be undone by language intensity. The degree of meaningfulness of an intensifier plays a role in the perceived strength of positive and negative utterances. Negative evaluations without an intensifier or with a meaningful intensifier are found to be as stronger than positive evaluations. However, when the negative evaluation is intensified with an intensifier that does not add much semantic content, the negativity effect is nullified. Therefore, we can conclude that the added strength of pure intensifiers in positive evaluations is more important than their

added strength in negative evaluations. Apparently, the deviation in a positive direction from the default positive bias (Pollyanna principle) has a larger impact than the modification in the negative direction of the Negativity bias.

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This research paper is a study which attempts to explore comic books in general and Algerian manga in particular where emotions and thoughts are conveyed through sequential art. It aims foremost to acknowledge comic books as a stand-alone medium of expression via empirical research and to provide a multidisciplinary approach to this medium melting Visual Culture, Discourse Analysis, Intertextuality and Pragmatics. Framed under Sociolinguistics, the inquiry lays on the social motivations for code switching in Algerian manga in maintaining group identity, showing solidarity and / or creating stylistic effects (sarcasm, irony, realism, etc....).

In a sociolinguistic theoretical register, this paper is devoted to the description of the salient linguistic features of the varieties present in Houma Fighter, the manga under study. Indeed, it highlights the fact that language is not a monolith and that Algerian varieties undergo changes.

It investigates some possible reasons why language varies between panels and why the author intends to use one variety instead of another.

The data under investigation represent chunks of speech uttered by characters of Houma Fighter, our case study, an Algerian manga where code switching is prevalent. These data are linguistically analyzed using the Markedness Model of Myers-Scotton.

In light of Myers-Scotton's model, it had been noticed that the author Said Sabaou not only delivers intentionality through his switches but, he also vehicles identity, social values and norms besides of providing accuracy and realism.

Comic books have contributed to provide joy to their readers from their early days, they were parts of news magazines all painted in rose. These rose pages were devoted entirely to comics and superhero stories, depicting the adventures of fictional characters and their escapades.

Despite their growing popularity, comic books faced rude criticism; they were depicted as mindless stories perverting teenagers and child stories with no literary merit. In this vein, anticomics' crusaders aimed at discarding comics claiming that they were nothing but injections of sex and violence besides of considering them as pathologies. Specialists claim that comic books reading is an act of participation, as emphasized by Scott McCloud (1993, p. 65), comics "is a medium where the audience is a willing and conscious collaborator".

Readers often reference other texts, figures, events and the like from past, present and future when reading; which is one aspect of participatory reading.

This research paper investigates some possible reasons why language varies within panels and why the author, Said Sabaou, intends to use one variety instead of another. The study examines an Algerian Manga Houma Fighter authored by Said Sabaou, a 28 years old manga-ka where he portrays the Algerian society.

Houma Fighter which was published in Mai 2012 is a glimpse to the well known video game 'Street Fighter' created in 1987, in fact, Houma Fighter paints the portrait of Sofiane Bekhti, a kickboxing fighter disqualified from official conquests because of his violent temper and his non respect of the rules. This latter decides to leave his hometown and manages to save some money for 'El harga' until he heard about the Houma Fighter i.e. the street fighter. No rules exist for these fights, all kicks are allowed and Sofiane adheres completely, he enters the ring and proves to be a talented kick boxer. The story depicts Sofiane's fights as the way of San-Goku ones and describes the characters with an incredible sense of humor.

The present paper is a sociolinguistic analysis of Algerian manga. It aims at relating aspects of language within sequential art and exploring the linguistic variation and the reasons leading to it, some questions are raised in this vein:

- Considering comic books as being the mirror of society and past testimony, why does the author in Houma Fighter ascribe each character a specific variety?
- Is linguistic variation in Houma Fighter considered as a linguistic strategy?

In order to find reliable answers to these questions assumptions are put forward:

- It is assumed that speakers vary their styles according to factors (social, geographical...), and Houma fighter characters' are not an exception per se, where each

one uses his/her own variety besides, the author uses specific varieties to provide realism and accuracy.

- The linguistic variations used in Houma Fighter may be strategic in the sense that the author chooses to mark some short passages, to create an effect (stylistic) mainly sarcasm or irony...and intend to express intentionality when delivering his own message.

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Constructing the image of Venice and the use of discourse markers in websites and digital travel guidebooks in English, Daniela Cesiri, “Ca’ Foscari” University of Venice

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The annual survey conducted by the City of Venice Tourist Board states that nearly 10 million tourists visited Venice in 2014 (Miraglia, 2015, p. 12); of these, more than 1.5 million are Italians while nearly 8.5 million are from abroad. The ‘Top 12’ nationalities that visited the city come from European and non-European countries alike, namely they come from – in ranking order – the USA, France, the UK, Germany, China, Japan, Australia, Spain, Brazil, South Korea, Canada and Russia.

These data illustrate the situation that Venetian tourism operators have to face, especially in terms of the language to be used when promoting the city, the territory as well as individual sites, destinations or events. In this context, English performs the function of a *lingua franca* that is used by tourism professionals to successfully communicate their message, addressing not only perspective tourists from English-speaking countries as also tourists of other mother tongues who use English to communicate outside their country.

In addition, it should be noticed that Venice is currently promoted through a wide range of channels, either traditional or innovative, using the Internet as their main ‘market place’. Considering the multifaceted nature of the language in the field of tourism (Dann, 1996) that balances domain-specific and general terms, the present study investigates particular aspects of the language that is used to ‘sell’ the city of Venice, a complex tourist destination, to international visitors.

In this regard, this contribution is a continuation of three previous studies that examine the English language used to promote Venice online. Cesiri (forthc.) investigates the use of the “*linguaging*” technique (Dann, 1996) in two groups of websites in English, one promoting Venice to international tourists and one specifically addressing visitors from English-speaking countries. ‘*Linguaging*’ is generally defined as “the impressive use of foreign words, but also a manipulation of the vernacular, a special choice of vocabulary, and not just for its own sake” (Dann, 1996, p. 184). The analysis of the texts revealed

that the websites make a consistent use of terms in Italian or in the Venetian dialect but the translations, paraphrases or explanations provided in English do not convey the cultural importance of the phenomena to which the terms refer, thus making it difficult for the potential visitor to fully understand and appreciate the local culture.

Cesiri (2016a) conducts a qualitative analysis on a corpus of digital travel guidebooks (DTGs). Also in this case, the investigation focuses on analysing the instances of the ‘linguaging’ technique. The study revealed that, once again, terms in the Venetian dialect or in Italian are frequently used but they are accompanied by approximate explanations in English that fail to communicate the real meaning and cultural value of the original terms. In addition, this group of texts does not clearly differentiate, through typographical devices, the terms in English from those in other languages, thus increasing the overall sense of confusion that is generated by the poor rendering of the local culture.

Finally, Cesiri (2016b) investigates another group of DTGs, tagged via the *CLAWS Part-of-Speech Tagger* and searched for lexico-grammatical features by means of *Wordsmith Tools 6.0* (Scott, 2012). The quantitative and qualitative analyses detected recurrent lexical words and verbs, revealing the stylistic preferences of the authors of the DTGs and how they managed to convey their promotional message, providing at the same time effective practical information. In particular, the investigation revealed that – though the DTGs use a language that is emphatic, showing a clear promotional aim – the authors keep their style emotionally balanced, thus they manage to give the impression that, even though they are freely available and linked to a more commercial website, their DTGs are nevertheless reliable and professionally-made supports to the tourist experience.

The present study, then, examines the texts already used in these three contributions in order to conduct a finer-grained analysis on the stylistic features used to promote the city of Venice. In particular, the use of discourse markers (and any possible pragmatic implications) will be considered, trying to understand whether expressions in English manage to convey more successfully the promotional message where the use of the ‘linguaging’ techniques somewhat fails. These studies are part of a bigger project that will seek to understand the nature of the language used to describe this complex

destination; this will be done in order to suggest local institutions and professionals some stylistic/linguistic guidelines that could convey more effectively the message of how to visit the city respecting its heritage, traditions and local residents, also considering that mass, disrupting tourism is creating many problems to residents and is usually ascribable to a general linguistic incapacity in communicating how to approach the city in a more sustainable way (Standish, 2012).

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***More than laughs: evaluation and opinion building in humorous Presidential discourse from Reagan to Obama**, David Ferrer-Revull, National Distance Education University of Spain**

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The use of humour in political discourse is recorded since ancient times. According to Plutarch, when the highest authority in the Roman Republic, Cicero was once described as a “funny consul”. In these days, US President Barack Obama has been referred to as “comedian-in-chief”. It seems that the bond between politics and humour is at its high peak: its social significance has led to the proliferation of new terms that describe this close relation, such as “*lolitics*”, “*infotainment*”, “*demockracy*” or “*politainment*” (Schulz, 2012).

Neville (1969) pointed out how an acute sense of humour was a common characteristic among allied winners of WW2 and how this may have to do altogether with their success. Debord (1967) described ours as “the society of the spectacle”, where all social relationships between people tend to be mediated. The media revolution starting in the eighties set a new scene, and we may find ourselves in a society that is evolving from what Lipovetsky (1983) described as the “humourous society”, characterised by individualism, egocentrism, narcissism and hedonism, and showing a “ludic hypertrophy”. According to Postman (1985), entertainment has become itself a supraideology, “the natural format for the representation of all experience.” At one scale or another, humour permeates public discourse and is extensively used in areas such as publicity, education, or politics –non-humorous genres by themselves– that have found an increasing use of humour in their registers.

Frequent use of humour in politics could be regarded as the banalisation of political discourse. The question is that perhaps it is only banal on the surface. This paper examines the underlying evaluations and opinions in US Presidential humour, their patterns and evolution. To do so, it analyses a corpus of Presidential speeches where humour is at play. The period considered starts with the Reagan presidency in the eighties —which was a turning point in communicative forms— and ends with the last days of the Obama presidency in 2016.

As a further development of the *General Theory of Verbal Humour* (Attardo, 1994), or of the subsequent *Revised General Theory of Verbal Humour* (Ruiz-Gurillo, 2012), Alba-Juez (forthcoming) made her point for the inclusion of evaluation as a new “knowledge resource” –the dimensions considered in linguistic analysis of humour. Within an “evaluation equation”, she considered a set of variables (evaluation phase, linguistic level of realisation, degree of (in)directness, evaluative polarity, evaluation parameter, and mode of evaluation) which will be followed for the discursive analysis of our corpus.

The goal of this analysis is to characterise the evaluative functions of Presidential humour and how this attempts to build opinion in two dimensions: with the President himself as target (e.g. through self-deprecating humour), or aiming at an external target (e.g. Reagan’s “Soviet jokes”). As a pragmatic phenomenon, verbal humour is often based on a series of implicatures and explicatures; these are approached in this paper from a *Theory of Relevance* perspective, which provides methods of analysis, such as the *Intersecting Circles Model of Humorous Communication* by Yus (2016). These allow us to uncover the underlying subtleties in Presidential humour, and its evaluative and opinion-building effects –that, well beyond apparently banal comedy– shape identity and give expression to a political agenda.

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According to Talmy (2000), the world's languages can be classified as either satellite-framed (e.g., Slavic and Germanic) or verb-framed (e.g., Romance). In satellite-framed languages, the Manner component is allowed to be encoded in the verbal root, whereas the Path remains as a satellite. By contrast, in verb-framed languages, the Path is encoded in the verbal root, whereby the Manner component is not typically allowed to be conflated with the motion verb. This typological contrast is illustrated in (1):

- (1) a. John ran into the room.
b. Juan entró en la habitación (corriendo)

John entered in the room running

Slobin (1996) observes that these differences are directly reflected in the rhetorical style. In particular, satellite-framed speakers provide more dynamic descriptions of motion events, which contain expressive details about Path and Manner, while verb-framed speakers tend to provide static descriptions with less information about Manner and Path.

However, as observed by Ibarretxe (2004), Sugiyama (2005), Croft et al. (2010), among others, languages from the same group vary in the ways they make use of their predominant pattern, thus leading to intra-typological variation. Following this line of research I analyze the expression of motion in two satellite-framed languages, namely German and Polish, and one verb-framed language, namely Spanish therefore providing evidence for both inter- and intra-typological variation (German vs. Polish, and Spanish vs. German/Polish). Unlike most previous studies, based on the widely exploited frog story, my database comprises oral narratives elicited on the basis of a 4 ½ min. extract from Chaplin's *City Lights*, a stimulus dynamically representing well-contextualized human motion (cf. Pourcel 2005). A total of 1813 motion event descriptions (both caused- and self-motion) have been taken into account for the analysis.

According to the results of our experiment, the inter-linguistic variation in the expression of motion can be attributed to the availability of morpho-syntactic and lexical resources for encoding Path and Manner in a given language (cf. Beavers, Levin and Tham 2010). For example, although narratives in Polish and German contain much more information about Manner and Path than narratives in Spanish, German provides more dynamic Path elaborations than Polish, which is due to the fact that it has a richer inventory of Path satellites, such as prefixes, prepositional phrases, adverbial particles, deictic particles, so-called double particles, etc. Quite importantly, they do not vary in terms of telicity, thus giving rise to many different morpho-syntactic Path frames. By contrast, (i) Polish directional elements are not so diversified, and (ii) prefixes differ from other Path resources as for aspect in the sense that only prefixes can make an event telic and that is why they are the only means capable of encoding bounded events. Moreover, Slavic prefixes are more lexicalized than Germanic particles: since each prefixed verb constitutes a separate bounded event, multiple satellites are by far more restricted in Polish than in German (and English).

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***Women identities in the cover of Cosmopolitan: A systemic-functional approach to multimodal analysis*, María Aloy Mayo, University of Valencia**

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This study presents a multimodal approach to the analysis of the construction of women identities in the cover of Spanish and US editions of *Cosmopolitan*. The aim that motivates this research is an attempt to develop and adapt some of the theoretical tenets of the systemic-functional multimodal framework. In particular, my interest lies in the relations established between semiotic resources such as images, text, colours and framing in the covers. This allows us to elucidate semantic and evaluative values presented in the covers.

Cosmopolitan is one of the most popular women's magazines in the world. Nowadays, its circulation rates reach 53.500 being published in more than 110 countries. The contents of this influential magazine are focused on stereotypical topics related to women, in particular, beauty, fashion, fitness, etc. For this reason, the target readers are usually women between 20 to 35 years who follow beauty and fashion trends and are regular consumers of different kinds of products related to them.

Our main goal is to analyse the presence of these semiotic relations in the cover of *Cosmopolitan* and answer the questions that motivate this study: how are women identities constructed in *Cosmopolitan* discourse? Are there differences between US and Spanish editions?

The contribution of the multimodal discourse approach serves us to find out the suitable framework of analysis to answer our questions about the configuration of women identities in the cover of this magazine. In this way, the methodology proposed for this multimodal approach of analysis brings together features from systemic-functional linguistics framework of analysis (Halliday, 2004; Martin, 1992) and the multimodal discourse (Kress and van Leeuwen, 1996; O'Toole, 1994).

Halliday's (1985) Systemic-functional Linguistic theory analyses the linguistic meaning presented in discourse through three dimensions: ideational, interpersonal and textual. In particular, we focus on the interpersonal dimension of meaning through the analysis

of appraisal features from Appraisal Theory (Martin and White, 2005), which is related to attitudes, behaviours, and perceptions that take place in the creation and interpretation of meaning in discourse and are related to social and cultural context. At the same time, we pay attention to the semiotic resources of images, headings (text) and frames which play a relevant role in the configuration of both US and Spanish editions covers.

Cosmopolitan covers are characterized by presenting different semiotic resources that are shared by US and Spanish editions. There is a central image that is always a famous woman: actress, model or singer, who looks physically attractive and has positive attributes according to the feminine stereotypes in contemporary western culture. This image attracts the attention of readers and occupies a predominant space in the covers. At the same time, usually text is presented sketching out the body shape of the central image and delimiting her space. The text of the headlines presented in the cover is related to the contents of the magazine and show different typographies and colours, which construct semiotic relations.

The results obtained from our analysis reveal the intersemiotic and cohesive relations between the headlines, colours and other components, and the central image of the covers of Spanish and US editions. The evaluation of the semiotic resources and its relations around the main figure of the covers show us how is the women identity represented in *Cosmopolitan*.

In more detail, we adapt attitude and graduation systems from appraisal framework to analyse image and text presented in the cover of *Cosmopolitan*. These appraisal resources are related to the expression of attitudes, emotional reactions, moral judgements and aesthetical evaluations. In this sense, we can highlight the presence of adjectives, nouns and lexical expressions which hold semantic values and are highlighted and intensified with specific combination of colours.

Also, the particular spatial distribution of the components in the frame establishes semiotic associations that contribute to the construction of meanings in covers that present a picture of a young female model surrounded by headlines placed in different positions. This parameter of analysis shows us different kinds of relations between the

components of the covers of Spanish and US editions and allows us to understand which is the criterion to construct the identity of women presented in *Cosmopolitan*.

In conclusion, through this approach of multimodal analysis we can elucidate the relations of semiotic resources that reveal attitudes and semantic intensification presented in this discourse. This perspective allows us to define a characterization of women identities and their associations with particular dimensions, like sex or beauty, which define stereotypical roles exposed by *Cosmopolitan*. Also, the comparison between Spanish and US editions provides us an outlook of the construction of women identities in both languages and values associated to their socio-cultural contexts.

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The paper will explore the multifaceted nature of storytelling, its uses, and, following M L Ryan (2003) concept of “narrative pragmatics, the “mode of participation of human agents (authors, actors, readers) in the narrative event”.

Among the major effects of globalization are the blurring of semiotic boundaries, the overlapping and hybridization of media, genres and communicative practices.

‘Storytelling’ is a specific discursive practice, a specialized communicative *tool* whose aim is not the story itself, but to tap into the personal fibers of the hearer/spectator, in order to obtain his/her emotional response, and establish empathy. Because of its instrumental character it pertains to the field of rhetorics, persuasion and manipulation (Salmon 2008). Multimedia or digital storytelling is the technique of construing stories that catch the attention and the imaginary of the audience by means of the resources of new technologies, digital platforms and social networks. It has become a commodity, a consumer’s product which is considered to be essential in all spheres: in education, marketing and advertising, in corporate communication, in politics, and as we shall see, in journalism. As a specialized technique it is sold in the form of do-it-yourself manuals, internet courses, and – so they tell us- as something that will have an immediate and positive effect in our lives as individuals.

New media and communication platforms are deeply modifying our life habits, our social interaction, creating new types of discourse and genres and changing the communicative landscape. Through these media, people not only consume stories, but become co-narrators of their story or of that of a company, pro-sumers of stories, where individuals can create, transform, reformulate their own stories into collective ones. Storytelling has thus become an interiorized practice, perceived and felt as natural, and as such ideological (in Barthes’ sense). Digital media have also started to synergically absorb stories and to overlap with social networks formats, contents and communicative strategies.

1-in-8 million is a multimedial/transmedial documentary released by the NYTimes in 2009 which got the Emmy 2010 award in the category “New approaches to documentary”. In an interview with the production team, the documentary is characterized as a new *kind of story-telling* and as a *corner stone for the "new"*

journalism that the Web is creating". It is clearly the story of the 'brand' New York: *It's narrative storytelling [...] It's an ode to the city. It's a very small ode done by people who love it and live here. It was an attempt to build a bit of community and make a rather vast place seem a bit smaller and more human. And more intimate.* It consists of a series of 54 stories, each of them being autonomous, clearly delimited and defined, both visually and temporally. In the multimodal documentary there is a highly complex interaction of modes and sub-modes ((Stöckl, 2010)

- 1) Language (and its specific linguistic resources: syntax, lexis, rhetorical figures) is realized by its medial variants and their specific sub-modes:
 - i. Speech and the auditory sub-modes (tone, loudness, stress, rhythm, intonation, voice quality, volume) and expressive modes (laugh, interjections, etc.) provided by the audio recordings.
 - ii. Writing (for navigating through the chain of documents, synopsis, information): with its visual sub-modes: typography, layout
- 2) The visual mode realized by its variant the *static image* (photographs), with its sub-modes (light, colour, angle, gaze, distance, composition, size.) and enhanced by the concomitant technology of slide-show, which gives dynamism, rhythm, and cinematic effects.

The episodes are not traditional interviews, nor videos directly filming what the people say. Each episode is the recording of an unplanned personal story. The photographs have been taken and edited *a posteriori*, glued or attached as independent elements on the audio recording. Both modes function and unfold as two parallel paths, synchronized but different. Each mode tells a different story, but, as their authors say, the whole 'text' flows *seamless*, in a coherent way.

Multimedia journalists and technicians often speak of *an immersion format*, i.e. a structure and resources that will allow for a process of assimilation, of emotional identification, of empathy with the story itself and its characters by building a personal experience: *It's people telling their story to you in their own words. [...] We all were very aware of wanting to keep it as simple as possible while letting people have the most intimate experience of hearing these people talk about themselves.*

Empathy and storytelling are closely related. Recent neuroscientific research suggests that there is “substantial overlap in the brain networks used to understand stories and the networks used to navigate interactions with other individuals — in particular, interactions in which we’re trying to figure out the thoughts and feelings of others.”

The paper studies the strategies for the creation of empathy is achieved through the use of various types of resources: an audiovisual context, with human voice as the primary medium, that establishes closeness, proximity, physical intimacy. The audio recordings allow us to perceive and interpret the voice quality, modulations, breathing, laughs, contextual noises.

The process of immersion is achieved through smooth transitions and an absence of distracting elements. The black and white chromatic palette fulfils various functions: although each profile is unique, the choice of black and white unifies the series of portraits. It places a homogeneous palette, that functions as a visual cohesive device, so that the transition from one photograph to the next is fluid. It also unifies the different situations depicted in the images, independently of differences in light and contextual variations. The deriving low modality and little truth value is an aspect that needs further study, as it can be thought of hindering immersion. Immersion may also be associated with the narrative structure, with a powerful and efficient storyline and with the creation of a world of fiction, of belief. The documentary creates the illusion of first person experience of a story, as a direct participant that has access to the sights and sounds, and even the feelings and emotions, which accompany each story.

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Creating and evaluating a polarity-balanced corpus for Basque sentiment analysis,
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Nowadays, it is very usual to read reviews about movies, products or tourist destinations before taking a decision. Reviews, as a particular genre, follow some genre constraints and also a specific discourse structure.

Following Taboada et al. (2016) discourse structure, along with syntax, is necessary to get a better account of sentiment analysis in review corpora. The aim of this paper is to present a corpus we have developed in order to study sentiment analysis in Basque. As far as we know, there is no polarity-balanced corpora for the study of sentiment analysis in Basque.

Corpus design

In order to fulfill this gap, we built a corpus for that purpose following this criteria:

- 1) Collect texts from specialized review websites (online magazines and newspapers).
 - 1.a) With a clear negative or positive evaluation.
 - 1.b) With rich syntactic structures and *opinionative* data.
 - 1.c) With balanced domains: 20 positive and 20 negative texts with similar word length.
- 2) Describe corpus information with: code, title, source, polarity and word length.
- 3) Analyze the corpus using different methods to measure the opinionative phenomena and evaluate its quality. Reliability has been measured comparing some characteristics of our corpus against other corpora.

Corpus

The corpus that we have built is composed of 240 texts in Basque corresponding to 6 domains (books, music, movies, weather, politics and sports). It contains 52,092 tokens and 3,711 sentences.

Regarding size, our corpus can be compared to other corpora built to analyze sentiment analysis: i) Emotiblog (Boldrini et al., 2010), that contains 100 texts for each language (Spanish, Italian and English; ii) the SFU Review Corpus (Taboada, 2008) is made up of 400 texts (8 domains), 289,270 tokens and iii) the Opinion Corpus for Arabic (OCA) (Rushdi-Saleh et al., 2011) has 500 texts and 215,948 tokens.

The quality of our corpus has been measured with respect to the following phenomena:

i) Presence of first person. Sentiments are usually expressed using the first person and, thus, we have measured if the frequency of the first person is different in objective and subjective corpora. A set of texts from Wikipedia has been taken as objective corpus (with the same topic and similar length as our corpus), because Wikipedia asks writers to include neutral or non-opinative texts. A language analyzer for Basque and English (ANALITZA), which is based on a set of tools for the automatic linguistic analysis based on IXA-pipes (Agerri et al., 2014), has been used to obtain the frequency of use of the first person.

With this tool we have measured the frequency of the first person of verbs (in Basque) and the frequency of pronouns (in English). Results demonstrate that the frequency of the first person is different in both corpora. While the presence of first person is about 0.12% (English Wikipedia) and 1.31% (Basque Wikipedia) in objective corpora, in subjective corpora the frequency increases up to 8.37% in our corpus and 11.80% in the SFU Review Corpus (Taboada, 2008). Results also show language differences: the first person is mostly plural in our corpus (5.10% plural and 3.27% singular) while the first person is mostly singular in the SFU Review Corpus (1.70% plural and 10.10% singular).

ii) Adjectives in the corpus. We have measured the frequency of adjectives, because adjectives are one of the most frequently used phenomena in sentiment analysis. However, we found that the frequency is similar (from 8% to 9%) in both languages and four corpora.

iii) Discourse markers. Relational discourse structure can change the polarity of a text, because there are coherence relations which describe the purpose or the conclusion of a text. Because of that, a text span with such relations is more important and, consequently, the polarity of the text span should be taken into account. In our corpus, we have seen some discourse marker signals, that signal *purpose* or *conclusion* discourse relations.

Some discourse markers that signal purpose are: *azken batean* ‘in the end’ (9), *laburbilduz* ‘to sum up’ (4), *azkenik* ‘finally’ (3), *amaitzeko* ‘to finish’ (3), etc. Moreover, the following discourse marker list signals the conclusion: *beraz* ‘thus’ (74), *ondorioz* ‘consequently’ (12), *hortaz* ‘so’ (4), etc.

The following example of our corpus shows the relevance of this phenomenon:

(1) (...) *aire masa **hotz** eta **ezegonkor** bat iritsiko zaigu (..) eguraldia benetan **gaiztoa** izango dugu. (...). Laburbilduz, etxean geratzeko moduko eguraldia.*

(...) **cold** and **unstable** air mass (...) very **bad** weather. (...). In short, the weather invites us to stay at home.

In Example (1), the first sentence states that the weather will be cold, bad and unstable and, after the underlined discourse marker, the prediction is summarized suggesting *to stay at home*.

Adversative discourse markers change the polarity of the previous text span. There are some adversative discourse markers in our corpus: *baina* ‘but’ (389), *ordea* ‘however’ (40), *hala ere* ‘nevertheless’ (38), *aldiz* ‘while’ (34), *berriz* ‘whereas’ (33), *dena den* ‘even so’ (16), *dena dela* ‘anyway’ (5), *haatik* ‘though’ (5), to cite some.

(2) (...) *Jada ezagutzen dugun istorioa, noski. Baina, horrek ez dio freskotasunik kendu (...).*

(...) We already know the story, of course. But this does not remove the freshness (...).

In Example (2), the first sentence may be said to have a negative polarity, but the discourse relation signaled with an adversative discourse marker in the second sentence inverts the polarity (from negative to positive).

iv) Irrealis Blocking. As Taboada et al. (2011) explains, there are some language forms that triggers an *irreal* context. We have found different examples in our corpus: a) conditionals and b) negative polarity items.

a) We found three types of conditionals in our corpus: i) non-hypothetical; ii) hypothetical and iii) unreal.

b) Besides, we have found various negative items for persons (*inor* ‘nobody’, 13 instances), things (*ezer* ‘nothing’, 29), mood (8), time (16) and space (5).

iv) Negation. Negation appears in different ways in our corpus: *ez* ‘not’ (718) modifying clauses; *gabe* ‘without’ (107) modifying noun phrases and *ezean* ‘in the absence of / unless’ (4) modifying subordinate clauses.

Conclusion and future work

In this work, we have created a Basque corpus for sentiment analysis and we have made a preliminary analysis of the data. The frequency of first person and discourse markers shows that the corpus is valid to study different opinionative phenomena. Moreover, we observe that the corpus has typical constructions (discourse marker, irrealis blocking and negation) analyzed in sentiment analysis which also suggest that our corpus contains opinionative data. In the future, we will tag this corpus using the frameworks of Rhetorical Structure Theory (RST, Mann & Thompson, 1988) and Appraisal Theory (Martin & White, 2005), to study how relational discourse structure modifies other language levels (semantic and syntactic) of sentiment analysis in Basque, following previous work (Alkorta et al., 2015).

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***The herbal tea promotional text in English and Spanish: the role of evaluation in engaging with customers' emotions*, María Pérez Blanco, Complutense University of Madrid; Marlén Izquierdo, University of the Basque Country**

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This study is part of a larger ongoing project developed by the ACTRES research team at the University of León, Spain, targeted at the communicative needs of regional agri-food companies willing to reach the global market. To this end, a number of text types related to local food processing industries, such as wine tasting notes (López-Arroyo, 2014), cheese descriptions (Labrador and Ramón, 2015), and herbal tea promotional texts (Izquierdo and Pérez Blanco, 2016, March), amongst others, have become the object of cross-linguistic research. The ultimate goal is the development of writing tools to assist Spanish-speaking marketers in producing correct and acceptable texts in English that successfully comply with their intended purpose and genre-specific conventions in the target language (Bhatia 2004; Connor 2004). Thus, the project has an application-oriented focus, resulting from a previous descriptive phase that provides relevant information of the lexico-grammatical and rhetorical features of each particular type of text.

Within the framework of that project, this paper explores the linguistic realization of promotion through evaluative lexis in the genre of the herbal tea promotional text in English and Spanish. In the words of Seth Godin, America's greatest marketing guru, 'Marketing is no longer about the stuff you make, but the stories you tell'. In today's crowded market, brands more than ever before need to connect with customers on an emotional level. Following up the move-step analysis (Swales, 1990) of the rhetorical structure of the herbal tea promotional text, this study focuses on an obligatory move here referred to as 'Promotional Description' (Izquierdo & Pérez Blanco, 2016, March). In particular, a cross-linguistic analysis of the lexical choices construing the various discursive promotional strategies observed in a persuasive step, namely, 'marketing statement' is carried out in English and Spanish. The empirical data is extracted from an *ad hoc* comparable corpus, known as ACTEaS_Promo, which contains 150 texts per language, totalling 36,266 words. These online descriptions have been downloaded

from websites of twenty-four different sources, including well-known infusion brands as well as specialized online shops.

In the same way that Bednarek & Caple (2012, p. 103) analyze “how particular events are construed as newsworthy”, our study examines how the perceived value of a product (such as infusions) is construed in specialized discourse through genre-bound conventions. Customer value, which lies at the core of all marketing choices, is a complex multidimensional phenomenon encompassing functional, social and emotional dimensions (Colgate & Smith, 2007). These dimensions of customer perceived value are very much in line with the four discursive strategies identified for promoting the herbal tea in English and Spanish texts: ‘praising benefits’, ‘enjoying experience’, ‘uniqueness of product’ and ‘marketing hook’ (Izquierdo & Pérez Blanco, 2016, March).

Accordingly, and under the framework of Appraisal theory (Martin & White, 2005), this paper explores from a cross-linguistic perspective the similarities and differences in the textual construction of the various discursive strategies in relation to evaluation and the creation of customer value and customer engagement. Of the three semantic domains composing the system of Appraisal, only the domains of ‘Attitude’ and ‘Graduation’ are considered relevant to the present study. The semantic region of Attitude is further divided into the sub-domains of Affect (“construing emotional reactions”, p. 35), Judgement (“assessing behaviour”, p. 35) and Appreciation (“construing the value of things”, p. 36). Given the promotional function of the genre, texts are abundant in evaluations or appreciations (‘Appreciation’) of the infusion that can be related to the notions of “reaction”, “composition” or “valuation”. Attitude can also be expressed through references to emotions (‘Affect’), linking consumption with customer satisfaction. As regards Graduation, attitudinal meanings are by definition gradable. In that sense, intensification and quantification devices are expected to be central to the ‘marketing statement’ step, maximizing the positive qualities, properties, benefits or enjoyable experiences associated with the marketed product.

Trying to provoke a factual or emotional response from the audience, evaluation is pervasive in the ‘Promotional description’ of the product and, in particular, in the ‘marketing statement’ of promotional texts. Evaluative adjectives, attitudinal nouns and

verbs, quantifiers, and intensifiers, among others, represent instances of ‘inscribed’ evaluation, overtly expressed by explicit evaluative items, which seem to alternate with passages where evaluation is ‘invoked’ (Martin & White, 2005, p. 62) through metaphor, similes, comparisons or the connotative meaning of descriptive NPs denoting the particular properties of the herbal tea, its taste, colour or aroma. Positive evaluation is also evoked by means of poetic resources such as visual images or playful language invoking a satisfactory feeling.

The lexico-grammatical information obtained from the study will feed a text generator, that is, a writing tool designed to meet the internationalization needs of the herbal tea industry. This computer software will assist Spanish professionals in writing promotional texts that are not only correct but also effective in engaging with customer’s emotion in the target culture.

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***Tracing the development of intercultural competence in telecollaborative discourse:
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Research in telecollaboration has shown its potential to stimulate the development of participants' intercultural competence. Nevertheless, while most of these studies which have focused on the development of intercultural competence in these exchanges have included content analyses of learner interaction, end-of-project questionnaires, interviews and attitudinal surveys, studies which analyse the development of intercultural competence in telecollaboration through a linguistically grounded approach are still scarce.

This paper therefore aims to discover whether the systematic connection between different aspects of intercultural communicative competence and specific features of evaluative language can provide us with a richer and more detailed outlook of the complexities of virtual collaborative discourse.

More specifically, this paper aims to: 1) study the patterns of use of evaluative language (attitude) shown by Spanish and American university students in a virtual collaborative exchange by analysing the lexico-grammatical tokens displayed by these students in their written correspondence on the basis of the Attitude component of Martin and White's Appraisal Theory (2005); 2) examine if any of these patterns signal the development of the attitude component to Byram's (1997) model of intercultural competence; and 3) analyse if these patterns allows us to identify how participants use evaluative language to persuade their partners to engage in collaboration in this environment by carrying out an analysis of modality to complete the picture provided by the analyses of evaluative language.

The most relevant findings of this study reveal that the participants in the exchange used mostly Affect tokens in their virtual collaborative exchange unlike participants in other

contexts, which appears to highlight the students' greater willingness to express their own feelings and emotions than to judge their partners' behaviour and opinions or evaluate phenomena. Furthermore, the fact that students showed a tendency to use positive rather than negative evaluative language, especially regarding the Affect subcomponent, may be interpreted as a strategy to construct a positive and desirable personal identity that helps build rapport and solidarity with the partner, which is intrinsically linked to successfully completing the collaborative task. Other results showed that there were clear traces of the development of Byram's attitudinal objectives of intercultural competence. These traces are evidenced by the fact that participants used similar tokens of evaluative language when trying to fulfil the objectives of Byram's attitude component. Students in both groups used mostly Affect appraisals such as interest or affect to engage with others in a relationship of equality and show interest in the others' viewpoint and culture, which would be consistent with the descriptors for these objectives in which having an appropriate and effective interaction based on equality and developing a genuine interest in the other are prerequisites for effective intercultural communication.

All in all, the analogous use of evaluative language by both Spanish and American students may be understood as a convergence strategy, following the notion of accommodation behaviour, whereby the participants choose to behave in a manner similar to that of their partners by adapting their attitudes and beliefs in order to gain approval from them, which is thought to have a significant influence on the success of the interaction and, consequently, in the completion of the collaborative task.

Finally, in addition to evaluative language, the analysis of the use of modality also confirmed our unstated assumption that persuasion, rather than obligation, was the strategy used by both groups of students to convince each other of the need to work together regularly and consistently. Participants resorted to use of those tokens of modality such as invitation, suggestion, request, willingness or volition that would help them to arouse their partners' interest in collaborating while at the same time maintaining a positive working environment and reaffirming their social relations.

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Educational TV shows for children are designed with educational and prosocial purposes in mind and in their production producers draw on Sociocultural Theory which, *inter alia*, holds that children's learning is primarily dialogical and co-constructed through the interaction with an adult (Wertsch, 1991). These shows follow a similar format where TV characters have to deal with a problem and encourage the viewers to actively engage in its solution. Research (e.g. Kirkorian, Wartella, & Anderson, 2008; Tizard & Hughes, 2008) has demonstrated that preschoolers benefit from these shows because the presentation of problem-solving situations and the direct interaction between the TV characters and the viewers stimulate the development of the latter's basic skills in literacy and mathematics as well as their social skills.

In the field of education, educational TV shows have been studied extensively as exemplified by Fisch (2004), and research has contributed to the improvement of existing as well as future TV series from a pedagogical perspective (Fisch, 2005). On the contrary, they seem to have attracted scant attention among discourse analysts. Yet, these shows need to be studied from a discourse analysis perspective, particularly a multimodal one (Jones, 2013), to better understand how they function. Given their great impact on children, it is important for researchers in the field of education and in that of multimodal discourse analysis to join forces to help TV producers make educational TV shows even more effective.

The present study adopts a multimodal approach to the analysis of educational TV shows for children to shed some light on the discourse characteristics of this genre. In particular, it investigates their discourse structure, the nature of interaction between the TV characters and the viewers, and the role of the various semiotic resources used in the episodes (e.g. language, gaze, gestures, actions and sound) in the creation of their meaning. Considering the exploratory nature of the study and the fact that in educational TV shows all episodes follow a similar format, the analysis focuses on one

single episode of three famous shows among children, namely *Mickey Mouse Clubhouse*, *Jake and the Never Land Pirates* and *Dora the Explorer*.

The analysis adopts and adapts theoretical frameworks and analytical approaches taken from discourse analysis traditions modelled on Halliday's theory of language: 1) Sinclair and Coulthard's (1975) model of classroom interaction; 2) Kress and van Leeuwen's (2006) framework for visual analysis; and 3) Baldry and Thibault's (2006) tools for multimedia analysis. Their integration will contribute to a better understanding of the *Educational TV Show for Children* genre as exemplified in the three episodes selected for the study.

Given their educational goals, it is reasonable to assume that these shows conform to the typical structure of classroom interaction as described by Sinclair and Coulthard (1975). In the 1970s, they analysed the organization of classroom discourse in English primary schools and from their data it emerged that classroom discourse was characterised by the high frequency of exchanges consisting of the following moves: (teacher's) initiation ^ (pupil's) response ^ (teacher's) follow-up. The study revealed a teacher-centred classroom setting where pupils had no opportunity to initiate an exchange. This type of interaction is somewhat similar to the one-way communication flow that characterises educational TV shows. What needs to be investigated is the extent to which they conform to Sinclair and Coulthard's (1975) model.

Considering the multimodal nature of educational TV shows, their analysis needs to go beyond language and take into account all the semiotic resources these shows rely upon as well as the way in which they are combined to address children and enable the TV characters to interact with them thus enhancing their learning. The analysis presented in this study draws on Kress and van Leeuwen's (2006) grammar of visual design and Baldry and Thibault's (2006) tools, which have been successfully applied to the analysis of a wide variety of multimedia discourse genres, including animations (see Coccetta, 2012 for an example).

This study represents a first step towards the understanding of how discourse, and interactivity in particular, is constructed in educational TV shows for children. For children, the discourse constructed in these shows forms an important site within which

their learning is enhanced. Therefore, further discourse-oriented studies should be carried out to complement the extensive research that has already been carried out in the field of education.

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The construction of authoritative voice in science dissemination discourse in English: readers' perception of explicit citation vs implicit attribution, Izaskun Elorza, University of Salamanca

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In this paper a study is presented on the construction of authority in the domain of science dissemination and how this authority is perceived by readers. An assumption is made that scientific facts are not universally accepted objective and absolute truths, but that they are somehow constructed by the scientific community, who agree on their validity through social consensus (Knorr-Cetina qtd. in Lievrouw 1990: 3) and, in this sense, scientists represent an authoritative voice in science dissemination discourse. However, when the dissemination of science in the press is considered, other stakeholders apart from scientists are involved. In this context, the question of which voices are authoritative depends not only on the scientists, but also on the journalists who disseminate scientific findings adapting their narration to the appropriateness conditions of the new communicative situation, including the constraints of the media employed (Gotti 2014: 22). Thus, voices are considered authoritative in popularizations depending on readers' perceived credibility of the sources, on the medium where the text has been published, and also on how the message has been constructed. According to Hu and Sundar (2010: 108), readers' perceived credibility of an information source involves the source's perceived ability (expertise) or motivation (trustworthiness) to provide accurate and truthful information, and medium credibility depends on how much readers trust the medium, whereas message credibility depends on the features of the message itself.

Both in linguistics and in science journalism most studies on credibility have focused on the types of sourcing cited and the topics covered (Olvera-Lobo & López-Pérez 2015: 2). However, an aspect which has not been sufficiently explored but which could also contribute to our understanding of how authority is achieved is readers' own perception of voices in science disseminating texts. In this paper it is claimed that what readers consider authoritative voices in science popularizations is bound to the sourcing strategies employed by journalists for narrating scientific achievements and that, as attribution can be constructed with varying degrees of explicitness/implicitness (Sanders 2010, Williams 2010), and hence of clarity for readers (Elorza and Perez-Veneros

2014), credibility ultimately depends on the journalist. Therefore, the ultimate aim of the paper is to shed light on how credibility is constructed by science journalists.

With this purpose, a survey was carried out of how people perceived the different ‘voices’ (sources of attribution) in a science popularization article published in *The Guardian* newspaper. Firstly, all the stakeholders explicitly mentioned in the text were identified, including the journalist. Then, each sentence was analysed to identify the source/s of the information in the sentence (n = 17). After this, five types of construction were distinguished, which were based on the cline of ‘interference’ in report developed by Leech and Short (1981) in order to show the range of varying degrees of control by the narrator in reporting. I also took into consideration the concepts of ‘attribution’ and ‘averral’ as defined by Hunston (1999), in order to cover those cases where the information narrated was attributed to the journalist and not to an external source of information. These types of construction are shown in Table 1 below, together with examples taken from the text of each category:

Table 1. Types of attribution in science popularization

Direct speech	<i>“What we have been able to do is clarify the role of TUBB5 in how neurons connect and its importance to a healthy, functioning brain,” Heng said.</i>
Indirect speech	<i>But he said parents could not pass the faulty gene on to their children and the mutation occurred during pregnancy.</i>
Free direct speech	<i>But he said parents could not pass the faulty gene on to their children and the mutation occurred during pregnancy. The cause is unknown.</i>
Journalist’s narration	<i>Heng’s research will now focus on how TUBB5 mutations might be targeted and potentially repaired.</i>
Journalist’s narration with	<i><u>The discovery, published on Wednesday in the</u></i>

attribution	<i><u>journal Human Molecular Genetics</u>, builds on previous research from Heng's team, which looked at three unrelated patients with microcephaly, a rare brain disease in children.</i>
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The survey was administered to a set of informants who read the article in order to identify who, among all the sources explicitly referred to in the text and /or the journalist, was/were responsible for the information given in each sentence. My underlying assumption for this was based on the 'situation model' developed by Van Dijk and Kintsch (1983), in that reading comprehension involves readers' building up a model of the situation described in the text, which in this particular context requires the identification of the different stakeholders involved in the story narrated, which allows them to 'hear' who is 'speaking' in every occasion in the unfolding text. This procedure yielded 306 cases of readers' perceptions, which were analysed in reference to their mutual agreement (or not) on the attributed responsibility for the information in each sentence. A claim was made that, when the source of attribution of a report had been constructed by means of explicit citation in direct speech or when the journalist was not reporting what somebody else had said but just narrating, the informants' responses would show total agreement in attributing the information to the corresponding source (direct speech) or to the journalist (narration), whereas when attribution had been constructed more indirectly (indirect speech) or was left implicit or unclear (free direct speech), readers would not show agreement on who would be the source or even the number of sources involved (e.g. the journalist together with some external source/s).

The results show that the journalist tends to be attributed the information over the external sources even in cases of direct speech, so this study has implications for the degree of responsibility that readers give to journalists involved in narrating scientific findings and, therefore, for defining the crucial role of the journalist to construct credibility through authoritative attribution in science dissemination texts. These results also shed light on how different forms of citation seem to convey the authority of sources in different degrees, thus showing how message credibility can be fruitfully analysed through readers' perceived credibility.

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The purpose of this paper is to discuss whether the Appraisal system (Martin and White, 2005), concerned with the interpersonal meaning of language, can be an effective framework for the analysis of literary fiction, understood here from a literary pragmatic perspective as an interpersonal dialectic process between author and reader (Mey, 2001; Sell, 2000). In this view, literary writing is seen as as “an act of communication with an ongoing interpersonal valency” (Sell, 2000, p. 29) and the text is regarded as an “author-originated and -guided, but at the same time reader-oriented and -activated, process of wording” (Mey, 2001, p. 788). In particular, this contribution focuses on Robert Bloch’s suspense novel *Psycho* (1959) and explores how this interpersonal dialectic process unfolds by means of evaluative or appraisal linguistic resources throughout its opening chapter.

The backdrop for this study is Alfred Hitchcock’s renowned film adaptation of Bloch’s novel (*Psycho*, 1960) and especially the fact that the British filmmaker was a major adaptor of literary sources (approximately 80% of his films are adaptations from literary material) and that his body of work is generally considered homogeneous in narrative, thematic and stylistic terms (Barton Palmer and Boyd, 2011). Thus, this pilot study is part of a larger research project in progress which intends to contribute to the ongoing reevaluation of Hitchcock as a film auteur (Barton Palmer and Boyd, 2011) by taking the element due to which the director is still celebrated today (i.e., suspense) and exploring its linguistic realization in the literary texts that he adapted.

To this end, a definition of suspense seems convenient. However, in scholarly terms, a theoretical conceptualization of suspense is far from comprehensive or fully fledged and there is no consensus among scholars (Vorderer, Wulff, and Friedrichsen, 1996). Even more so, a comprehensive conceptualization of prototypical Hitchcockian suspense has not been agreed upon either (Knight and McKnight, 1999). For analytic purposes, however, Zillmann’s suspense theory (1996) has been favored. In brief, Zillmann (1996, p. 208) defined suspense as “a noxious affective reaction that characteristically derives from the respondents’ acute, fearful apprehension about deplorable events that threaten

liked protagonists.” For suspense to be elicited, Zillmann noted the importance of character development and the need for narratives to create favorable and unfavorable empathetic and affective dispositions toward protagonists and antagonists.

In the specific case that concerns this paper, the importance of *Psycho*’s opening chapter lies in the fact that its events are absent in Hitchcock’s film and more significantly, that the story’s duplicitous antagonist (Norman Bates) is introduced to the readers from the very beginning. That is, while Hitchcock’s film starts with Marion Crane meeting her lover and later stealing \$40,000, elaborating on her misfortunes and inviting the audience to empathize with her, the novel begins instead at the Bates Motel (where Marion Crane will be murdered later, after arriving there in her attempt to flee) and narrates an ‘encounter’ between Norman Bates and his mother, Mrs. Bates. As it is eventually revealed in the climax, Mrs. Bates is really a desecrated corpse, has been dead for years and her son Norman has been impersonating her during the whole novel/film. That is, even though *Psycho*’s opening chapter is seemingly a real one-to-one conversation between mother and son, in actuality it is only Norman speaking both as himself and as his mother.

Therefore, in the light of upcoming events, from the opening chapter onwards and leading up to the final reveal, this narrative strategy can be understood as a deliberate attempt by Bloch to withhold information from the reader so as to allow suspense to develop gradually throughout the narrative until the final surprise takes place (that Norman has been dressing as his mother and is the real murderer). In this vein, it is safe to assume that in this first chapter Norman is to be portrayed as an innocent dutiful son, whereas Mrs. Bates is to be depicted as a tyrannical dangerous mother. Thus, it may also be safe to expect a dialectic process and an interpersonal valency running through the text, guiding and directing the reader towards believing that Norman is certainly harmless but that Mrs. Bates might even be capable of committing a murder.

In order to analyze how this interpersonal dialectic process is realized linguistically in Bloch’s opening chapter, this study draws on the Appraisal framework, a discourse semantic system developed by Martin and White (2005) which focuses on the interpersonal meaning of language and the subjective presence of authors in texts. It is regionalized into three interacting semantic domains (Attitude, Engagement and Graduation), which are in turn divided into further semantic sub-systems.

Thus far, the analysis of Bloch's first chapter has consisted in a qualitative analysis of Affect and Judgement (two of the three Attitude sub-systems) as used by Bloch to evaluate Norman Bates. As it stands, the results of this analysis suggest that Appraisal can indeed be an effective tool to analyze fiction and the author/reader interpersonal dialectic process which it establishes. The reader certainly seems to be invited to empathize with Norman: he is affectually and judgementally evaluated in negative terms, although as far as Judgement is concerned, a comparative analysis of both Norman's and Mrs. Bates' evaluation could shed more light on the matter. Therefore, the present contribution intends to broaden the scope of analysis by drawing on the whole Appraisal framework and on a mixed-methods approach combining both qualitative and quantitative analyses, so as to further validate Appraisal as an effective instrument to implement in the analysis of literary fiction.

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Contrastive annotation of interpersonal discourse markers in English and Spanish journalistic texts, Julia Lavid, Lara Moratón, Complutense University of Madrid

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In this paper we investigate the variation observed in three different journalistic genres (news reports, editorials and letters to the editor) in a bilingual English and Spanish corpus as a result of the contrastive annotation of interpersonal discourse markers within the MULTINOT project (Lavid, Arús, DeClerck, & Hoste, 2015), focused on the multidimensional annotation of a register-diversified bilingual corpus of comparable and parallel English and Spanish texts with lexicogrammatical, semantic and discourse features with the aim of developing a multifunctional resource which can be used by a variety of potential users and in a number of theoretical and applied contexts. Our theoretical framework is based on the distinction between stance and engagement discourse markers proposed by Hyland (2005), complemented with more recent analysis both for English (Lavid & Moratón, 2015) and Spanish (Cuenca, 2013). These markers focus on the participants of the interaction and “seek to display the writer’s persona and a tenor consistent with the norms of the disciplinary community” (Hyland, 2004, p. 139) and include hedges, boosters, attitude markers, engagement markers and self-mention markers, as well as questions, inclusive pronouns, directives and asides. The data used for our analysis consists of sixty-two journalistic texts extracted from the MULTINOT corpus (divided into sixteen news reports, sixteen editorials and twenty letters to the editor), in equal proportions of English and Spanish texts, all of them collected from British and Spanish high-circulation newspapers between 2009 and 2013 and preprocessed with the GATE platform (Cunningham, Maynard, & Bontcheva, 2002). The contrastive annotation of this newspaper sample reveals generic and language-specific variation in the distribution of interpersonal markers in thematic position in the three journalistic genres and provides some possible explanations for the results obtained. Thus, it was found that News Reports present a very low frequency of interpersonal markers expressions in thematic position, probably due to the communicative purpose of this genre where reporters “should strive to remain objective and use neutral language while presenting a diversity of opinions, voices, and

perspectives of the event, incident, or issue under discussion” (Lavid, Arús, Carretero, Moratón, & Zamorano, 2013, p. 263). News reporters must be ‘impartial’ and ‘objective’ and avoid – or at least minimize– showing their interpersonal involvement in the text’s construction. Thus, for example, they “avoid including explicit value judgements about the participants and the events in the news reports or confine contentious claims about causes and effects to the quotations of external sources”. Editorials, by contrast, are opinion articles with the important communicative function of contributing to the formulation of certain ‘preferred’ viewpoints about the world. Their function is “to offer newspaper readers a distinctive and sometimes authoritative voice that speaks to the public directly about matters of public importance” (Wang, 2008, p. 170). The higher proportion of stance markers is a linguistic reflection of this generic feature in both languages (22.90% in English and 20.49 % in Spanish), in comparison with the much lower one found in News reports (3.55% in English and 0.56% in Spanish). Letters to the editor, and more specifically, those written by individual readers, are subjective and often passionate, carrying a personal tone and generally used for expressing personal views on certain issues, making complaints, making suggestions and recommendations, and calling for a change or remedial actions. The frequency of interpersonal markers in this genre is the highest in our newspaper corpus. As to language-specific preferences, it was found that News Reports present very low frequency of interpersonal markers in both languages. However, some differences were found in Editorials, where the use of stance markers is similar in both languages, but English editorials present a higher frequency in the use of engagement markers in comparison with Spanish (English=17.53% vs. Spanish= 8.46%). This could indicate that English writers tend to engage more with their audience than Spanish ones in this genre. In the case of Letters to the Editor, the Spanish letters present a higher frequency of engagement markers than the English ones and a higher frequency of stance markers. This is probably due to the fact that the expression of stance is a “marked” choice in English and the tendency is “to leave stance lexically and grammatically unmarked, thus putting the burden on the addressees to infer a speaker's stance” (Biber & Finegan, 1989, pp. 103–118).

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***Discourse analysis of the translation into Russian of the Croatian children's classic
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The novel *The Strange Adventures of Hlapich the Apprentice* has a special place not only in the history of Croatian literature, but also in the list of obligatory school reading. It is the first Croatian novel for children, published in 1913. It is read in the third grade of primary school, being the oldest text which the pupils of junior grades read in full in the original form. The text of *The Strange Adventures of Hlapich the Apprentice* has 1,750 sentences, with an average sentence length of 14.5 words. The ten most frequent tokens are grammatical words (prepositions and conjunctions), forms of the verb *to be* and the names of *Hlapich* and *Gita*. These tokens make up 21.86% of all tokens in the text. Based on the most frequent tokens, one can conclude that this text is written in the past tense (*bilo* (was) – 161, *bio* (was) -137 tokens) and that the main characters are *Hlapich* (466 tokens) and *Gita* (208 tokens).

An analysis of the novel by means of the Croatian Morphological Lexicon shows that the text contains 5,149 types (distinct words), 4,524 of which are known, while 625 are unknown. Some of the 625 unknown types from the text which are not recorded in the Croatian Morphological Lexicon are standard and frequent forms of words (e.g. *čuo*, *čuvamo*, *kašljati*), some are rarely used words (e.g. *bumbar*, *cirkus*, *dukati*, *igrarija*), while some types are non-standard either at the lexeme level (e.g. *badava*, *duvati*, *hartija*) or at the form level (e.g. *bješnjeti*). The most frequent of the said lexemes are Turkish loanwords (*dretva*, *hartija*, *kalfa*, *konak*, *taban*), but there are also German loanwords (*škatulja*) and Hungarian loanwords (*forinta*). Table 1 also shows particular dialectal words (*sto*, *opravica*, *kabao*) and words which entered the passive lexis for reasons not connected with the language itself, such as the names of professions which no longer exist (*košarač* – *basket maker*). In addition, the text contains the forms of lexemes which deviate from the contemporary standard language, such as *najvoljela*, *odbranila*, *srećan*, *sjedjeti*, *sio*, *lijenština* and the like (Cvikić, Aladrović Slovaček and Bekavac, 2015). Since this novel abounds in archaisms and loanwords, it is interesting to investigate how the said tokens were translated and whether the words and constructions were adapted to the target language or naturalised.

Table 1. *List of the assumed less known lexemes with frequency of appearance*

košarač	45	gunj	2
škatulja	10	mantija	2
zapećak	9	opica	2
dretva	7	šoštarski	2
forinta	6	hartija	2
kabao	6	kalfa	2
uzduh	5	krajcara	2
kolobar	5	sara	2
opanke	5	halabuka	2
šilo	5	krst	2
blazina	4	klinci	2
dukati	4	pučka škola	2
slamnjača	4	žganci	2
malta	4	rubenina	1
žigica	4	omara	1
filir	3	tabani	1
narisana	3	štropot	1
opravica	3	šropotala	1
konak	3	nakostrušeni	1
menažerija	3	sto/stocu	1/2
alaj	3		
sjenokoše	3		

The Strange Adventures of Hlapich the Apprentice has been published in more than one hundred different editions, including translations into dozens of languages: Bengali, Czech, English, Esperanto, Japanese, Chinese, Hungarian, German, Persian and others. The first Russian translation was done as late as 2013, on the one hundredth anniversary of the first edition of the novel. The goal of this paper is to analyse the discourse of the translation of the novel from Croatian into Russian. Discourse analysis is concerned with "the use of language in a running discourse, continued over a number of sentences and involving the interaction of speaker (or writer) and auditor (or reader) in a specific

situational context, and within a framework of social and cultural conventions" (Abrams and Harpham, 2005).

The discourse analysis (Johnson 2008, Jorgenson and Phillipe, 2002) will be applied to selected chapters of the source and target texts to establish the occurrence of specific sentence structures, the most frequently used discourse markers (connectors), differences in the grammatical structures of content words, and the lexical diversity with special focus on toponymy and anthroponymy, as well as on the idiomatic expressions and specific collocations in specific situations in context. Another aim is to investigate cultural specificities and their translations (use of words associated with religion, the description of place and space, and the description of food).

The results of the discourse analysis and this work will allow for a comparison to be made of the discourse complexity and differences in the source and the target texts.

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***Emotion and appraisal processes in language: How are they related?*, Laura Alba-Juez, National Distance Education University of Spain**

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In this presentation I discuss the results of both theoretical and empirical research carried out on the linguistic expression of emotion and its relationship to appraisal processes. The study has an interdisciplinary nature, considering that both linguistic and psychological theories of emotion and appraisal have been taken into account. I use as a point of departure psychological definitions of emotion which highlight the relationship between language and mind, such as Frijda's (1998) or Myers's (2004). These definitions depict emotion as a complex psychological phenomenon involving aspects such as *appraisal* of the situation and *expressive behaviors*, among other aspects such as conscious experience and physiological arousal, all of them associated with feeling, mood, temperament, personality, disposition and motivation,

Within (linguistic) Appraisal Theory (Martin & White 2005), emotion canonically belongs to the realm of Affect, within the Attitude subsystem. However, our research within the EMO-Fundett project ((FFI2013-47792-C2-1-P - <http://www.uned.es/proyctofundett/>) has shown that this is not always the case: the expression of emotion goes much beyond the subsystem of Affect, and it generally overlays one or more of the other systems and subsystems. Consequently, as a starting point in the linguistic discussion I will examine Thompson's (2015) proposal regarding the common ground shared by the three main subsystems of Attitude (Affect, Judgement and Appreciation) and its relationship with Bednarek's (2008) *emotion* and *emotional* talk (which is equivalent in general terms, and respectively, to Foolen's (2012) distinction between the *conceptualization* and the *expression* of emotion in language),

But the main argument defended herein is that even though evaluation and emotion are connected with each other in profound ways, they cannot be methodologically approached as if they were the same thing. The distinction between evaluation/appraisal and emotion cannot be said to have been clearly made in the linguistic literature to date, and this is the basis for the main research questions of this study: Are the categories of Appraisal Theory sufficient to describe linguistic emotion? How are appraisal and emotional processes different in discourse? Should linguistic appraisals be considered as components of emotion, or as antecedents (or even causes)

of emotion? In order to answer these questions, I have resorted not only to the above-mentioned linguistic theories, but also to psychological theories which, together with the empirical analysis of two different linguistic corpora (one of journalistic discourse and the other of computer mediated communication at the workplace) have helped elucidate the matter. In very general terms, what seems apparent after the analysis is that all of the cases in which emotions are expressed involve a given evaluation, but not all cases of evaluation necessarily involve the expression of emotion. Thus, and in line with some psychological studies on appraisal (e.g. Ellsworth & Scherer 2003), I argue that the type of emotion system expressed or elicited by a given discourse situation has a clear connection to the way in which the interlocutors have appraised that situation, but the appraisal categories cannot be the same as the emotion categories used to describe the phenomenon, even though the differentiation of emotion is dependent on evaluation processes.

Regarding the important methodological issue of how to classify the emotions being expressed, I follow Ortony & Turner's (1990) *component approach* to emotions, which analyzes emotional expressions in terms of *dissociable components* rather than of *basic emotions*. This is the result of the observation that, rather than single, neat and clear-cut emotions (such as *anger* or *fear*), less distinctive *response systems* seem to appear in the corpus studied, a phenomenon that can be related to the type of emotion systems proposed by Panksepp (1982), which contain different components of the emotional situation, rather than one single and clear emotion (e.g. *exploration-curiosity-foraging-expectation-desire*, or *crying-sadness-sorrow-grief-panic*)

The expression of emotion is then presented herein as the result of a combination of appraisal and emotion systems, and therefore different combinations of these two systems (resulting from the analysis of the corpus examples) are scrutinized as part of a theoretical proposal for the analysis of expressive language. By way of illustration, in the corpus of journalistic discourse, appraisal combinations of negative Judgement and heteroglossic Engagement tend to express and/or elicit negative emotion systems such as contempt- despise-anger, or curiosity-expectation-surprise. An example of this can be seen in the following headline from *The Guardian* (Dec. 26, 2014) whose Appraisal analysis appears between square brackets:

"I'm being emotionally abused [Negative, inscribed Judgement] by my husband"
[Whole headline: Engagement (Heteroglossic)]

The combination of negative Judgement and Heteroglossic Engagement in this headline can be said to contain at the same time an emotion system of the same sign as the appraisal system (negative), but with different categories which in this case could perhaps be described as *despair-fear-contempt-despise*, if we take into account not only the emotions invoked by the words used, but also those possibly awakened in the reader.

This perspective allows the researcher to distinguish between appraisal and emotion and at the same time understand their connection. The expression and/or conceptualization of emotion, then, is viewed not only as an indicator of a specific emotional state, but as a response to specific evaluations of the discourse situation, thereby depicting the subcomponents of the discursive emotional content not as a single unified phenomenon, but rather as part of the intersubjective relational work of the interlocutors.

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Do discourse markers reflect T/V relationships in Anglophone cultures? A case study of American English, Magdaléna Bilá, Alena Kačmárová, Prešov University

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The study of the issue of power and respect/solidarity is often attributed to the usage of T/V pronouns. In our view, this issue is much more complicated since a native speaker of English, though not having access to formal means of expressing T/V distinction, as it were, is unconsciously aware of its concept based on the conventions of social distance and (in)formality. In the make-up of speaker meaning, a variety of language means need be considered as variables; our present focus is discourse markers. A case study on American English has been conducted to test the feasibility of considering discourse markers a variable rendering the relationship of power and solidarity. The material studied is film dialogue, an episode from “dramedy” ‘Gilmore girls’ (on the term *cf* Bednarek 2011). It provides the context and development of relations, which is necessary for assessing a relationship as either T or V.

The methodology of the conducted study includes qualitative and quantitative analyses. The size of the studied corpus was 6958 words. The research plan included firstly, classifying relationships as utterances reflecting T and/or V relationship; secondly, identifying and classifying functions of discourse markers; thirdly, identifying and evaluating the distribution of discourse markers within the two subcorpora. Our hypothesis is that discourse markers can serve as a variable in understanding how power and respect is rendered in English in that their distribution and functions vary in T vs V utterances.

Firstly, we identified the nature of the relations, evaluated them as T or V; based on this, the corpus was divided into two sub-corpora: the corpus of conversations with assumed T relationships and the corpus of those with assumed V relationships. The size of the former was 5817 words in total; the size of the latter was 652 words in total. The conducted research brought about a tentative notional paradigm of conversational markers. Altogether, in the T subcorpus, 84 discourse markers were used; in the V subcorpus, 20 discourse markers were used. Since the two sub-corpora are of unequal size, raw counts per 1000 words were calculated in order to achieve relative comparison. The case study revealed more frequent usage of discourse markers in the T

subcorpus (it was every 55th word); in the V subcorpus, discourse marker being every 69th word.

Secondly, within the two subcorpora, discourse markers were identified and classified within a combination of existing typologies of their communication functions (Jucker and Smith 1998, Martín and Portolés 1999 (qt. in Romero Fresco 2009), Huddleston 1988, Palmer 1986, Siewierska 1991, Aijmer 2013). Our corpus provided occurrences of the following categories and subcategories: metadiscourse markers, interactive markers, evidential markers, deontic markers. Metadiscourse markers encompass hesitation markers, (un)lexicalized filled pauses, transition markers, opening and closing/pre-closing markers; deontic markers entail agreement and disagreement markers.

Thirdly, frequency counts were performed to indicate any preferences for the usage of discourse markers in the T vs. V subcorpus in general, and the usage of specific tokens in the two subcorpora in order to interpret the share of the obtained data in communicating (in)formal relationship. It was observed that 7 tokens of discourse markers present in the V sub-corpus do not occur in the T sub-corpus. The others occurred in both corpora, though with different frequency. With regard to multifunctionality, functions of the discourse markers are comparable; it seems that what matters is the frequency of their occurrence. The example of the striking difference is the discourse marker JUST: it was very high in the V-sub-corpus (raw count per 1000 words being 9.202) and much lower in the T-sub-corpus (raw count per 1000 words being 0.343).

The case study indicated that the frequency of discourse markers matters more than function in T vs. V utterances. The hypothesis was not fully confirmed, however, the study revealed a certain tendency worth further exploring.

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***Empathy vs. engagement: a storyworld possible selves approach to narrative discourse*, M. Ángeles Martínez, Complutense University of Madrid**

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Research into narrative engagement highlights cognitive processes such as storyworld projection (Herman, 2008), deictic center shifting (Duchan, Bruder, and Hewitt, 1995), and the generation of empathy and emotion. It is the latter that constitutes the focus of attention of this study, which questions the widespread belief that empathic attachment to storyworld entities is the key ingredient in emotional response. Rather, I will argue that, in fictional narrative discourse, emotion is closely linked to identification and blending with the intradiegetic perspectivizer through whose consciousness the storyworld is presented – a focalizing character or a narrator –, even if this is a mean, detestable individual with whom most readers would find it impossible to empathize. *Storyworld possible selves* (Martínez, 2014, 2016), or SPSs, are abstract constructs which may serve to explain this apparently contradictory blend, by affording the linguistic analysis of narrative engagement in texts devoid of what is known as ‘emotional language’.

According to Martínez (2014), storyworld possible selves are constructs which result from the conceptual integration of one or more of readers’ self-schemas (Markus, 1975) and possible selves (Markus and Nurius, 1986) with the character construct being built for the narrative perspectivizer, be it the narrator or a focalizing character. Conceptual integration, or blending (Fauconnier and Turner, 2002), is a cognitive process whereby mental spaces with certain isomorphically matching features become integrated into a new, emergent space, or *blend*. Very frequently, mental spaces with similar topologies become integrated on the basis of their similarities, in what is known as a *mirror network* (Fauconnier and Turner, 2002: 120). For instance, a reader with an ‘anti-social’ self- schema or possible self may find useful behavioural training in identification and SPS blending with an ‘anti-social’ fictional character such as Hal Incandenza in David Foster Wallace’s *Infinite Jest*. However, SPS blending often drags readers into blending with a narrative perspectivizer on the basis of *double-scope blending* (Fauconnier and Turner, 2002: 131; Turner, 2003), or the conceptual integration of two mental spaces with clashing topologies and organizing frames. Empathy and engagement, I will argue, may go hand in hand in mirror SPS blending, but will go separate ways when the SPS

with which readers project themselves into the storyworld results from double-scope blending with the narrative perspectivizer.

My presentation will be based on the hands-on analysis of Hemingway's very short story of the actual shooting of six Greek cabinet ministers after the 1922 Greek-Turkish conflict (Hemingway, 2003). This narrative is considered an example of moving discourse despite the striking neutrality of its language (Shen, 2005). Although its engaging power is attributed to feelings of empathy towards the victims, an SPS analysis based on the conceptual integration of the reader's self-concept and the focalizer's character construct suggests that linguistic choices related to reference and deixis may encourage readers' identification with the focalizing characters, who are not the victims, but the shooting soldiers. The resulting emotional turmoil may thus be traced back not to the language of emotion, but to linguistic features which force readers into the deictic parameters of the executioners, and into double-scope blending with them.

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Communication strategy use by Spanish speakers of English in formal and informal speech, Margot van Mulken, Radboud University; Mirjam Ernestus, Radboud University; Huib Kouwenhoven, Quintiq

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When speakers experience communication hurdles, or when they anticipate that their interlocutor(s) will experience them, they can use strategies to keep communication flowing. In spontaneous spoken discourse, people use floor-holding devices, such as hesitations or reformulations, while searching for an adequate term or maintaining the flow of the communication (cf. Bongaerts and Poulishse, 1989; Dörnyei, 1995). Communication strategies can be particularly useful for emergent bilinguals when they want to tackle or overcome linguistic problems. In general, non-native speakers (i.e., speakers using a language other than L1) struggle more often with ‘how to say it’ than native speakers, and communication strategies may help to prevent communication breakdown, and to keep the conversation going.

How non-native speakers deal with communication hurdles in different situational contexts has not yet been studied, and yet, the question is relevant: if the situational context impacts on how non-native speakers express themselves communicatively, then this may have consequences for their communicative effectiveness. More specifically, the main objective of the present paper is to compare communication strategy use by Spanish L2 speakers of English in a formal and an informal situational context.

Communication Strategies

Communication strategies can be defined as ‘every potentially intentional attempt to cope with any language-related problem of which the speaker is aware during the course of communication’ (Dörnyei and Scott, 1997, p. 179). Dörnyei and Scott propose a threefold division of direct, indirect and interactional strategies. Direct strategies provide an alternative means of overcoming the problem and getting the meaning across (e.g., *circumlocutions*). Indirect strategies facilitate the conveyance of meaning

indirectly by creating the conditions for achieving mutual understanding at times of difficulty (e.g., *fillers*). They may prevent breakdowns and keep the communication channel open. We group direct and indirect strategies together as self-reliant strategies, in that the speaker opts to solve the problem him or herself. In interactional strategies, the participants carry out trouble-shooting exchanges cooperatively (e.g., *clarification requests*) (Dörnyei and Scott, 1997). The speaker depends on the cooperation of the interlocutor in interactional strategies.

A third group of strategies is not clustered as such by Dörnyei and Scott (1997), but we decided to mark as uncertainty strategies those strategies in which the speaker sends a message of (temporary) incapacity to produce or perceive language, or shows no intention of coming to a solution for the communication problem. Speakers either abandon the production of the message altogether or merely verbally reveal having linguistic difficulties (e.g., *indicating linguistic difficulty*).

We will investigate the Spanish speakers' communication strategies use in order to answer three main research questions: 1) which strategies are used most often, 2) do speakers use certain communication strategies more often in a formal context and other strategies in an informal context, and 3) is there variability in the effect of formality on individual speakers' communication strategy use?

The Nijmegen Corpus of Spanish English (NCSE) (Kouwenhoven, Ernestus and Van Mulken, 2015) is set up for research purposes and holds recordings of one-on-one communication in English between 34 Spanish speakers (17 female, 17 male, ages range from 19 to 25 years ($M = 21.44$ years, $SD = 1.48$ years) and a Dutch confederate in an informal, peer-to-peer conversation, and with another Dutch confederate in a formal interview.

The selection and combination of strategies from Dörnyei and Scott (1997) led to a coding scheme with 19 strategies. Two separate researchers coded the transcriptions of three informal and two formal recordings (4773 chunks) from the NCSE and discussed their results after each transcription. Overall, there was strong agreement ($\kappa > .7$), and the cases of disagreement were resolved after discussion.

Results

Frequencies of use of communication strategies

The Spanish speakers used one or more communication strategies in 15.8% of all chunks (8,853 of 55,910). There was large variation in the frequency of use of each strategy. Nine communication strategies were used more frequently than two times per recording on average. Eight of them were direct strategies (reformulation, code-switching, foreignizing, approximation, circumlocution, all-purpose words, repetition for emphasis purposes, and the use of fillers). One uncertainty strategy, the indication of an immediate linguistic difficulty, was also used more frequently than two times per recording on average.

Inspection of the frequencies of use shows that the Spanish users of English rarely used interactional communication strategies but preferred direct and indirect communication strategies. The speaker may consider these self-reliant strategies as more efficient, because they allow him or her to keep the floor, and he or she may think that it is faster to solve the problem alone than in interaction.

The influence of situational context on overall communication strategy use

Seven of the nine most frequent communication strategies were linked to formality. Two strategies were used more often in the informal than in the formal situational context: code-switches and repetition for emphasis purposes. This is in line with Dewaele (2001), who also found that non-native-speakers use less code-switches in formal situations than in informal situations. Code-switches and repetition for emphasis purposes are least effort strategies. In informal situational contexts, the need to be exact and fully understood may be less stringent. There are less cognitive resources needed to control the output. Other strategies were used more often in formal than in informal speech. These include reformulations, foreignizing and the use of all-purpose words. We found that in formal situational contexts, in which the focus is relatively more on information exchange than on relational or situational issues, speakers use more communication strategies that invoke more cognitive control (cf. Dewaele, 2001).

Individual differences

To answer to our third research question, we investigated whether individual speakers differed in the extent to which their communication strategy use was influenced by the formality of the situation. We found that the effect of formality varied significantly

among individual speakers for six of the seven strategies for which we found formality effects.

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“Mhm, ... okay so u:h, maybe we should start with this topic” – Conversation starts in English as a Lingua Franca (ELF) Skype talks , Marie-Louise Brunner, Saarland University; Stefan Diemer, Saarland University

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The paper examines the discourse strategies used to start conversations in CASE, the Corpus of Academic Spoken English (forthcoming), in which participants from different European countries discuss academic and cultural topics in an informal online setting. For the purpose of this study, we use a subcorpus of 20 conversations between German, Bulgarian, Spanish, Italian, and Finnish participants, all speakers of English as a Lingua Franca (ELF). Conversation starts, in the context of this study, are conceived of as including conversation openings as well as the ensuing introduction of the first topic.

Openings have been researched extensively in telephone conversations (cf. e.g. Schegloff 1968, Couper-Kuhlen 2001), but not in a synchronic audiovisual computer-mediated communication (CMC) setting such as Skype. Skype as a medium plays an important role in business and academic discourse nowadays. When analyzing Skype conversation openings from CASE, it becomes obvious that these openings mostly follow Schegloff's (1968) classification of telephone conversation openings and thus share basic similarities with this spoken discourse type. However, there are certain features that are specific to the particular setting of CASE, accommodating the particular set-up as well as the international and CMC environment. Skype conversation openings generally seem to be less strictly structured than telephone conversation openings (cf. Schegloff 1968, Brunner 2015, Diemer, Brunner & Schmidt, forthcoming) as there is more room for variation concerning the order of sequences in openings. Several opening sequences deviate from telephone conversations and are thus of particular interest as they seem to be indicative of the medium and the conversation set-up: Reassurance of mutual availability and understanding is a frequently occurring sequence in Skype conversations, and even though this is also a (rare) feature of telephone conversations, it is much more frequent on Skype due to commonly occurring

problems with the internet connection. Similarly, technical issues take a major role in CASE conversation openings. Participants refer to difficulties and discuss technical issues concerning Skype itself, the internet connection, the video component (or the presence/absence of a camera), the recording program, and the recording process (for more details see Brunner 2015).

Because CASE conversations are usually planned in advance via e-mail, an identification sequence seems to be unnecessary and even superfluous. Yet there are still some conversations in which participants introduce themselves to each other. When analyzing the identification sequences more closely, it becomes apparent that participants are aware of the fact that an identification sequence at this point seems to be rather redundant, resulting in one-sided identifications, direct first addresses using interlocutors' names, or explicit comments on established knowledge. Some of the greetings (some audio, some video) also include a *nice-to-meet-you* sequence, which seems to be rather uncommon at the telephone as this kind of exchange is not mentioned at all in research on telephone conversation openings (Schegloff 1968, Couper-Kuhlen 2001). This might be interpreted as resulting from the unusual set-up of the conversations or participants may transfer learned, internalized face-to-face protocol to this new context.

Analyzing the introduction of the first topics after the opening, Geluykens' (1993) structural categories of topic introductions can be identified in CASE. First results (cf. also Brunner 2015) show that topic introductions of the first topic after the opening sequence generally follow the three main steps identified by Geluykens (1993): 1. introduction of the topic, 2. acknowledgement, 3. establishment of the topic which can be adapted and redistributed according to eight subcategories (Geluykens 1993, Brunner 2015).

The two most frequently occurring subcategories are *question-answer* (A: topic introduction + B: topic establishment) and *redistribution of roles* (A: topic introduction + B: topic acknowledgement and establishment). These two subcategories are more involved, show a willingness to actively participate in the continuation of the conversation, and (especially in the case of *question-answer*) reflect participants' status as learners of English to a larger extent than the *prototypical structure* (A: topic

introduction + B: acknowledgement + A: establishment of the topic). While there are cases of variation, adaptation, and combination of several subcategories, topic introductions in general remain within established parameters.

As far as the topics that are introduced are concerned, we can distinguish a taxonomy of topic types that takes all aspects of the conversational setting into account. Five main topic types can be identified in the analyzed CASE sub-corpus: assigned, task-oriented, small talk, meta, and academic (see also Table: Topic types in CASE). Sometimes, a topic may be attributed to more than one of these types, serving a double function, and resulting in hybrids.

Table: Topic types in CASE

Topic types	Specific to...	Referring to...
assigned	CASE topics	CASE topic prompts
task-oriented	project set-up	the project (organization, technicalities, difficulties, experience, feelings, ...)
small talk	informal setting	‘safe’ topics (Meierkord 2000); easy, non-committal topics; superficial discussions
meta	medium (Skype)	external factors intruding on conversation from interlocutors’ respective surrounding areas
academic	academic setting	potential 5th topic type: technical discussions based on interlocutors’ respective studies

Data from CASE also suggests that topic introductions in this particular setting may be marked by additional features. Topics are frequently introduced by pauses, hesitation

markers (*uh, uhm, ...*), discourse markers (*well, so, ...*), laughter, and frequently combinations thereof. These features have several functions. They may be used to gain time to think about an appropriate topic and the correct phrasing, and to negotiate speaker roles and the ensuing discourse. Particularly in first contact encounters between previously unacquainted people (as in CASE), first establishing a relationship may be more important than the actual content of the interaction. In these situations, laughter is an essential factor of rapport management (cf. Spencer-Oatey 2002), contributing to creating common ground (cf. Spencer-Oatey 2002) and reducing the situational awkwardness (cf. Chafe 2007), putting the partners at ease with each other.

In conclusion, CASE conversation starts are collaboratively negotiated between interlocutors. Both CASE openings and first topic introductions show variations from established conversational patterns that seem to be particular to the conversational setting. CASE is a useful and productive tool for conducting research in the context of English as a Lingua Franca. By analyzing the strategies used in this multimodal online context, the present study contributes to the exploration of the discourse of spoken ELF.

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Natural Language Generation and Discourse

Automatic natural language generation (NLG) is the area within computational linguistics that, starting from some semantic information that can be provided in several formats (e.g., some text, a set of messages), is responsible for producing an output that meets a communicative goal (e.g., explain, summarize) (Reiter, 2000). In this process, the selection of the content and the definition of its later structure become the first thing to address, producing a scheme called the Document Plan. Afterwards, a linguistic realization is achieved, and it can result in different types of outputs, ranging from a sequence of characters to a collection of sentences. However, the ultimate goal is to create a coherent and cohesive discourse, which would be the most complex configuration.

Discourse and Genre

Our research focuses on the stage of document planning. No realization could be properly performed without it, since it could end up in a bunch of non-related linguistic expressions. And the final output we expect to create is a discourse. In general, to be called like that, a set of sentences must exhibit both connection and structure, being related to the contents represented and also to the intentional/interactional organization, arising this last tightly from the objectives of its specific genre (Gruber, 2014). Therefore, the definition of genre proposed by Bathia (2004) can reflect the fundamentals of our approach: «Genre essentially refers to language use in a conventionalised communicative setting in order to give expression to a specific set of communicative goals of a disciplinary or social institution, which give rise to stable structural forms by imposing constraints on the use of lexico-grammatical as well as discoursal resources. »

The detection of such patterns or regularities is the first step we are embracing in our research in order to achieve the mechanisms to produce natural language with discursive features.

Classics genres, new resources

Considering this, a deep knowledge of genre's constitution would improve the automatic construction of the document plan. Although some traditional genres exhibit a strict structure (e.g., news), the Web 2.0 has led to the emergence of new textual genres (e.g., reviews) in which discourse can be organized in multiple shapes, limiting to a great extent the NLG processes.

Current work: clustering techniques

On that basis, our aim is to automatically model the discourse for heterogeneous textual genres. We approach this task through clustering techniques with the aim to detect patterns from genre-specific texts, identifying similarities to be later introduced into the generation process. The devising of the linguistic features that the clustering algorithm employs and their type are crucial, since they will impact in the characterisation of the groups obtained. We would like to bring in semantic and pragmatic aspects in order to provide a better understanding of the documents to be modelled. Some work has been done before focused on discourse relations (Bachand, 2014), although we would like to extend the number and type of features, analysing at the same time their relation with the genres in which they occur and the construction of the subsequent discourse. So far, we have employed part of speech and grammatical properties, named entities, verb semantic categories and semantic roles.

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Introduction

Enunciative responsibility as a linguistic phenomenon has not been much studied; hence our interest lies in the analysis of this phenomenon, using DMs as a tool for the analysis. Within the framework of Textual Analysis of Discourses (henceforth TAD), Adam (2008) refers to enunciative responsibility in two moments of his work: firstly, the it is seen as one of the dimensions of the propositional act (Adam, 2008, p. 115-122); secondly, it appears when the author refers to the markers of enunciative responsibility (Adam, 2008, p. 186-189). A number of previous studies in Brazil approached the category as a dimension of propositional act (Fernandes, 2012; Nascimento et al. 2012; Santos et al. 2010). However, to our knowledge there have been no study focusing on the proper categories of DM of enunciative responsibility. We hope that this research enables us to approach this linguistic phenomenon from a new perspective and possibly discover new questions for further investigation.

Research questions

The aim of this contribution is to investigate discourse markers, which manifest enunciative responsibility (i.e. textual segments under dependence of other sources of knowledge) in Portuguese humorous texts of the genre *stand-up comedy*. Applying both quantitative and qualitative methods, the objective of the research is not only to analyze the frequency and the distribution of different categories of markers of enunciative responsibility in the corpus, but also to question whether the degree of responsibility in all three categories of markers is the same. These research questions, which we expect to answer, bring to the fore the category of enunciative responsibility within the framework of TAD.

Theoretical framework

The research is situated within Text Linguistics (TL), in particular, it is based on Textual Analysis of Discourses (TAD) – the theoretical and methodological framework developed by French linguist J.-M. Adam (2008). Using the term “connector” as hyperonym, the author distinguishes three subclasses of markers (argumentative connectors, textual organizers and markers of enunciative responsibility) and endows them with a common function, namely, to segment or to link blocks of text. The main interest of this research lies within the scope of markers of enunciative responsibility, which attribute different points of view to various parts of texts and include, in their turn, three categories: markers-mediators (“de acordo com” *conforming to*, “segundo” *according to* etc.), markers of reformulation (“isto é” *that is*, “em outras palavras” *in other words* etc.) and markers of conversational structure (“bom” *well*, “você vê/vês” *you see*, “você sabe/sabes” *you know* etc).

Methodology

Methodologically, the frequency and the distribution of DMs of enunciative responsibility will be analyzed by means of quantitative method. In order to answer the question whether the degree of responsibility in all three categories of markers is the same, we will turn to qualitative interpretative method taking into a thorough consideration the linguistic forms that DMs co-occur with in the context.

The textual analysis of DMs was carried out on the basis of a 41,652 word oral corpus of Portuguese stand-up show *Graças a Deus*. The total duration of the recordings is 3 hours 34 minutes. All the samples have been recorded and transcribed.

Results

Table 1. Frequency and distribution of DMs of enunciative responsibility in Portuguese stand-up comedy.

DMs of enunciative responsibility (Adam, 2008)	Categories of DMs	DMs	Nº of occurrences	% of occurrences
	Markers-mediators (ou markers of sources of knowledge)	segundo (<i>according to</i>)	1	1,11
	Subtotal		1	1,10
	Markers of reformulation	quer dizer (<i>I mean</i>)	16	17,58
		ou seja (<i>that is</i>)	3	3,30
	Subtotal		19	20,88
	Markers of conversational structure	bem (<i>well</i>)	11	12,09
		bom (<i>well</i>)	6	6,59
		então (<i>so</i>)	44	48,35
		sabes/sabe/sabem (<i>you know</i>)	10	10,99
	Subtotal		71	78,02
	Total		91	100

Discussion

The distribution of the categories of the DMs of enunciative responsibility in Portuguese stand-up comedy is extremely unequal (see Table 1).

As for the degree of responsibility in all the three categories of DMs, so far, we have definitely seen that the markers-mediators (ex. “segundo” (*according to*)) indicate the existence of epistemic mediation, thus we conclude that the comedian delegates responsibility to another source of knowledge. Concerning the markers of reformulation and the DM “quer dizer” (*I mean*) in particular, there are 13 cases of auto-referential

modification of point of view (PoV) versus only 3 cases of hetero-referential one (it is important to stress that Adam does not make any terminological distinction between PoV and enunciative responsibility). This extremely frequent occurrence of modification of PoV implies that the degree of the assumed responsibility is quite high.

As for the category of markers of conversational structure, “bem” (*well*) and “bom” (*well*) are clearly phatic expressions, for they convey no information and serve merely to perform a social task of communication. “Sabes/sabe/sabem” (*you know*) bear a two-fold function: they are phatic expressions, which occur on an interactional level. “Então” (*so*) is a phatic conversational marker and it functions as a mechanism that signals discourse continuity.

All things considered, we tried to demonstrate that although the DMs of conversational structure are included in the same “pack” of markers of enunciative responsibility, the degree of responsibility is less tangible. Nevertheless, we established two functional tendencies in this category: the interactional function (implies an active engagement of the audience into the process) and the continuity function (includes mainly phatic DMs that aim at maintaining discourse, i.e. maintaining the flow of the conversation).

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***Explicit and implicit citation practices in the Spanish press: constructing authority in the dissemination of science*, Miriam Pérez-Veneros, University of Salamanca**

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This paper deals with how journalists in charge of disseminating science in the Spanish media construct authority through attribution, taken as the phenomenon by which writers incorporate voices coming from external sources into their texts. One of the main ways journalists have at their disposal to construct authority and their persona in the dissemination of science is through this phenomenon of attribution, since it allows them to create a constant flow of voices (Pérez-Veneros and Elorza, 2014) where their voice and authority actually stand in a prominent position with reference to the voices integrated. As such, the journalist's voice appears as dominating the stage, by interacting with the audience in such a way that the journalist guides his/her readers throughout the text to lead them to share his/her epistemological positioning (Bednarek, 2006) towards the information given. This authority is assumed to be constructed not only through the bringing of those external voices in an explicit way, by means of local citation, but also through less overt forms of attribution which work at the macrostructural level. It is precisely the use of these less explicit forms of attribution where readers find themselves at a crossroads since it is more difficult for that audience to decide who is speaking or to whom the information may be attributed. These implicit forms are thus used by the journalist to encode his/her own position towards the information in a subtler way, whether it is by introducing a material entity instead of a human one as the source of information (e.g. *the research*, *the study*, *the findings*), by using processes other than verbal ones to project meaning (Halliday and Matthiessen, 2004), or also by making use of a noun of projection (e.g. *the question*, *the suggestion*) instead of a fully projected form, especially in anaphoric position. This paper analyzes the different ways in which scientific knowledge is attributed, with the ultimate aim of shedding light on how explicit and implicit citation practices work in relation to their use and identification when making science available to a wider audience.

With this aim in mind, a study and analysis of a science popularization article taken from the electronic version of the Spanish newspaper *El País* has been carried out, with the purpose of seeing whether readers of this article agreed on the assigning of each of its sentences to one of the external voices to whom the information was attributed or,

conversely, to the journalist's. It was expected that when the source of attribution was made explicit in the text, total agreement on the part of the readers would be reached. Conversely, when attribution was constructed through more implicit modes of citation or when voices were blurred, agreement would progressively decrease as the information encoded distanced from its original source.

Preliminary results show that in almost all the cases readers identify the journalist as one of the sources of information, sometimes averring that information (Hunston, 2000), that is, acting as the narrator of events, and sometimes "sharing the voice" with one of the external sources. It is interesting to note that when the journalist is clearly narrating the information, and apparently no other source of information can be identified, still informants recognize alternative sources of information, these being either a specific source explicitly mentioned in the previous sentence or a source making reference to the study carried out or the researchers in charge of it. Contrary to what was expected in the case of explicit citation, there is not total agreement among informants. When a reporting clause appears accompanying and framing the reported information in the form of a literal quotation, readers choose to attribute the information to both the journalist and the source made explicit in the framing clause. What is even more remarkable, when quotations appear without a framing clause to introduce them, some informants still attribute the information both to the outer source and the journalist, and some of them even only to the journalist. This could be due to the fact that in science popularizations in the Spanish press, journalists tend to make a greater use of either less overt forms of attribution or their own narration in detriment of more explicit forms such as local citations. As such, readers expect the journalist's voice as the one almost always present, with the consequence that the integration of external voices in direct speech form gives rise to problems in relation to readers' identification of them. From the results presented in this paper, it can be concluded that whether journalists use more explicit or implicit forms of citation to include the voices of others and to construct authority along the text, there is not complete agreement among readers as to whom the information should be assigned. Admittedly, the use of explicit citation makes it clearer who the source of information is and, as such, almost all informants agree on attributing the information to the same source, but still data point to the fact that even in these obvious cases, the recognized attribution sources may vary.

Conversely, when more implicit forms of attribution are used to integrate those external words, agreement decreases and readers attribute the information to a wider range of outer sources. Both explicit and implicit citation practices relate to how authority is constructed in science dissemination but, as seen from the results, subjectivity plays an essential role in the recognition of that authority. In fact, even if readers expect to find scientific facts coming from sources of expertise, results actually demonstrate that in the majority of cases that scientific information is attributed to the journalist in detriment to the authorized sources of information.

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How figurative language may hamper communication between experts and lay people: the use of the words source and sink in IPCC's 5th Assessment Report, Pierre Lejeune, University of Lisbon

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The IPCC (International Panel on Climate Change) assessment reports are a synthesis of the scientific literature on climate change. They are aimed at non-specialists such as governments, policy-makers, NGOs or the education sector (Mastrandrea et al., 2010). Their lack of readability has been pointed out by several authors such as Berkemeyer et al. (2015), who call for the «need for the IPCC to communicate its findings in a way that non-scientific audiences (including the news media as transmitters) can comprehend their findings.». An important effort of communication has been made in recent reports, through multimodal tools, glossaries or the standardization of expressions of uncertainty (Mastrandrea et al., 2012). Yet some work remains to be done.

We argue that one of the factors that hinder readers' comprehension is the discursive instability in the figurative use of technical terms. Using a frame semantics approach (Fillmore, 1982; Ruppenhofer et al., 2006), we will focus on the process of frame metonymy «referring to all usages where one reference to an element of a frame is used to refer to either the frame as a whole or to other associated elements of the frame» (Dancygier & Sweester, 2014, p. 101), through the example of the metaphoric pair *source/sink* within the FLUX (e. g. of greenhouse gases, energy, ice masses) frame.

Loreau et al. (2006, p. 365-366) provide a «general definition of the source and sink concepts that transcends disciplines [...] based on net flows between the components of a system»: «a source is a subsystem that is a net exporter of some living or non-living entities of interest, and a sink is a net importer of these entities», adding that «in the Earth sciences, sources and sinks are used rather loosely to denote any subsystem or process that contributes to adding (source) or removing (sink) a substance (e.g. carbon) to or from the system being considered (e.g. the atmosphere)».

This «loose» use of source and sink by earth science is related to the metonymic relation between subsystem and process. The definitions we find in the IPCC WG 1 Glossary just mention the process side of the concepts («*Source/ Sink* : any process, activity or

mechanism that releases / removes a greenhouse gas, an aerosol or a precursor of a greenhouse gas or aerosol into the atmosphere.»), but in the report itself we find a variety of uses deriving metonymically from each other.

Sink and *source* can refer to:

- a spatially bounded entity (subsystem): a region, a part of the geosphere (biosphere, hydrosphere, atmosphere, ocean), a biome (e.g. tundra, tropical forest) :

(1) The dominant dust SOURCE regions (e.g., North Africa, Arabia and Central Asia) show complex patterns of variability.

(2) It is also likely that reactive nitrogen deposition over land currently increases natural CO₂ SINKS, in particular forests, but the magnitude of this effect varies between regions.

(3) Proxies for carbonate ion concentration in the deep sea and a decrease in modern CaCO₃ preservation in equatorial Pacific sediments support the hypothesis that the ocean was a SOURCE of CO₂ to the atmosphere during the Holocene.

- the process of emission (source) / absorption (sink) :

(4) An increase in atmospheric CO₂ stimulates photosynthesis, and thus carbon uptake. In addition, elevated CO₂ concentrations help plants in dry areas to use ground water more efficiently. This in turn increases the biomass in vegetation and soils and so fosters a carbon SINK on land.

(5) This chapter summarizes the scientific understanding of atmospheric budgets, variability and trends of the three major biogeochemical greenhouse gases, CO₂, CH₄ and N₂O, their underlying SOURCE and SINK processes and their perturbations caused by direct human impacts, past and present climate changes as well as future projections of climate change.

-the process that causes the emission/absorption (e. g. human activities, photosynthesis):

(6) «The main SINK of atmospheric CH₄ is its oxidation by OH radicals, a chemical reaction that takes place mostly in the troposphere and stratosphere».

(7) «The massive increase in the number of ruminants (Barnosky, 2008), the emissions from fossil fuel extraction and use, the expansion of rice paddy agriculture and the emissions from landfills and waste are the dominant anthropogenic CH₄ SOURCES.»

(8) Coagulation is an important SINK for sub-micrometre size particles, typically under high concentrations near sources and at lower concentrations in locations where the aerosol lifetime is long and amount of condensable vapours is low.

- an emitted / absorbed net quantity :

(9) A positive flux means a larger than normal SOURCE of CO₂ to the atmosphere (or a smaller CO₂ SINK).

(10) A global GHG budget consists of the total atmospheric burden, total global rate of production or emission (i.e., SOURCES), and the total global rate of destruction or removal (i.e., SINKS).

This metonymic polysemy of technical terms makes comprehension for lay people all the more difficult as it occurs in high semantic density noun phrases, as a result of grammatical metaphor, e. g. through nominalization (Halliday, 2004), which originates semantic ambiguity as a side effect. In (11), the textual indefinition of the semantic relation between «agricultural» «natural», «terrestrial» «NO₂» and «sources» requires background knowledge not readily accessible to lay readers.

(11) Climate warming will likely amplify agricultural and natural terrestrial N₂O SOURCES, but there is low confidence in quantitative projections of these changes.»

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***‘Visual metonymy, picture books, multimodality, cognitive linguistics, social semiotics’*, A. Jesús Moya-Guijarro, José María González-Lanza and M^a Jesús Pinar Sanz, University of Castilla-La Mancha**

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The aim of this paper is to determine the extent to which the age of the target audience has an effect on illustrators' choices of metonymic character representations in nine picture books designed for children from three different stages of cognitive development: the sensory-motor stage (0-2 years old), the pre-operational stage (3-6 years old) and the concrete operations stage (7-9 years old). The trope of visual metonymy is applied to the nine picture books, three within each cognitive stage, in order to identify the metonymies and their functions in the organization of the stories.

The three picture books included for the analysis of metonymic character representations in the sensory-motor stage (0-2 year-olds) are: *Rosie's Walk* by Pat Hutchins ([1968] 2009), *Where's Spot?* by Eric Hill ([1980] 2009), and *The Very Hungry Caterpillar* by Eric Carle ([1969] 2002). The tales *The Gruffalo*, written by Julia Donaldson and illustrated by Axel Scheffler (1999), *Guess How Much I Love You*, written by Sam McBratney and illustrated by Anita Jeram (1994) and *Where the Wild Things Are* by Maurice Sendak ([1963] 2000) are studied as picture books intended for children in the pre-operational stage (3-6 years). Finally, within the concrete operations stage (from 7 to 9 years), the three picture books examined are *The Tale of Peter Rabbit* by Beatrix Potter ([1902] 2002), *Gorilla* by Anthony Browne ([1983] 2002) and *The Rainbowfish* by Marcus Pfister ([1992] 2010).

The frameworks adopted to carry out the analysis are multimodal cognitive linguistics, essentially developed by Forceville (2009), and Painter et alia's (2013) approach to picture books, which draws its inspiration from Kress and van Leeuwen's multimodal social semiotics and Halliday's SFL. These approaches to metonymy complement each other and offer interesting theories to analyse the discourse motivation of this trope in the genre of picture books. Cognitive linguistics offers the mechanisms to identify the formal realizations of visual tropes (the target and source domains) and the way they can be interpreted and understood within the situational and cultural contexts in which they are used. In turn, social semiotics provides a systematic account of the visual

mechanisms used to represent characters, both completely and metonymically, in picture books.

Forceville (2009, 58) affirms that “the choice of metonymic source makes salient one or more aspects of the target that otherwise would not, or not as clearly, have been noticeable, and thereby makes accessible the target under a specific perspective [...]”. So there is always a reason for a speaker/visual artist to use a metonymy in a specific context of communication, and this reason, as Forceville (2009) acknowledges, can be explained in terms of relevance and communicative intentions. From a different perspective, Painter et al. (2013, 60-66) propose a system of character manifestation for visual narratives, whose main options are the following: i. *complete manifestation*, which implies the depiction of a character including face or head, which are essential for recognition, and ii. *metonymic manifestation*, which involves a visual representation of a character realised by the depiction of only a body part, a silhouette or a shadow. The body/part relation is used when a part of the body is depicted, excluding the head. The shadow / silhouette alternatives come into play if only a shadow or a silhouette of the character is shown. Painter et al. (2013, 134) assume that a complete depiction of a character including his head instantiate more meaning than a metonymic representation where only a part of the body is shown.

The results show that visual metonymies are essentially used in children’s tales to highlight some essential aspects of the characters and the plot, to create narrative tension and, finally, to forge interaction between the represented participants and the child-viewer. In addition, the chi-square test carried out reveals that the proportion of metonymies is significantly higher for the tales intended for 7-9 year-olds than for those destined for younger readers (Moya, 2014, forthcoming). Finally, the study also shows that the only type of metonymy found in our sample texts is that in which a part stands for the whole. The part-whole metonymy is based on the premise that we perceive paintings or photographs, not by looking at their individual elements, but discursively, that is, by contemplating their elements as constituting a whole. Thus, when we look at a visual composition, any element can act metonymically and one of its parts can stand for the whole. This type of metonymy is classified in Ruiz de Mendoza and Díez’s model (2002, 495-499) as a source-in-target metonymy in which a subdomain (source) establishes a metonymic relationship with a matrix domain (target) through an expansion process. Picture books seem to adapt to the model of source-in-target domain,

as parts of the body of the represented participants depicted in the stories stand for their whole. By means of these domain expansions, the illustrator highlights some relevant aspects of the characters involved in the plot, making them more noticeable to the young reader.

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Large-scale social and political debates can be understood as dynamic and inter-discursive networks in which a multiplicity of subject positions are being activated, challenged and negotiated in attempts to fix the meanings that shape our daily lives (Zienkowski, 2016a). They take place across a multiplicity of speech events and media and are often marked by a great deal of repetition and reiteration. This results in a high degree of predictability that becomes especially obvious in debates that concern issues of diversity and migration. As a case in point, we can take a look at the debates surrounding the folkloristic figure of Black Pete in the Netherlands (Zienkowski, 2016b).

Black Pete is the counter-part of Saint Nicolas or Sinterklaas in the Netherlands. He is a cherished black-faced figure enacted by white men and/or women for most, and a racist remnant of colonial times for others. Since 2013, debates concerning the racist character of Black Pete have flared up to the point where the UN and various courts in the Netherlands became involved. Anti-racist activists calling for a reconsideration, adaptation or abolishment of the figure of Black Pete have faced death threats while the majority of the population is clinging to the traditional Black Pete / Saint Nicolas binary pair (Helsloot, 2012; Helsoot, 2009; Koops, Pieper, & Boer, 2014; van der Pijl & Goulordava, 2014; Van der Zeijden, 2014). In this emotional debate, some people have changed their opinion. This does not only involve a practice of re-positioning oneself towards Black Pete, but also a complex rearticulation of the various voices that constitute the debate in the first place.

This paper includes a case study of a video-blogger who engages in such a complex reconsideration of her stance in the Black Pete debate. By focusing on the meta-pragmatic discursive strategies she deploys in the process, I seek to gain deeper insight in the development of critical subjectivities in the public realm. To take a stance on an issue in a public debate implies that one (re-) articulates and performs one's sense of self in relation to a whole set of norms, values, identities, practices and institutions with varying degrees of salience. When we change a particular idea, attitude, belief, norm,

value or opinion, this has implications across all levels of our discourse. Consequently, the phenomenon of subjectivity and the process through which we mark subjectivity in observable ways cannot be traced back to a single moment in time, space and/or discourse.

Markers of stance and subjectivity are distributed among the different speech events and contexts through which we move as subjects while we try to maintain some degree of coherence in our dealings with the world. It is for this reason that complex acts of stance taking are distributed and performed across long stretches of discourse rather than in a single utterance such as ‘I consider Black Pete to be a racist representation of Black People’. My case study demonstrates that actors rely on a wide arsenal of intertextual references, cognitive verbs, speech act verbs, non-verbal and paralinguistic communication, as well as on complex metapragmatic statements in order to re-articulate one’s own voice as well as the voices of others that circulate in public debate. If mediatized debates are to be more than ritualized confirmations of entrenched ideological positions, a high degree of reflexivity is to be welcomed. The voice of the vlogger analysed in this article shows how people can use discourse in order to carve out an ethical space for the development of critique. The vlog under investigation can be understood as an ethical space that allows the vlogger to engage with the norms, values and practices that shape seemingly banal populist and nationalist understandings of racism and tradition in the Netherlands.

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It is a commonplace to state that Dickens excelled at characterization. The different techniques that he used to depict his characters have been the object of numerous studies, which have scrutinized the results of his efforts to individualize his memorable figures. One major aspect that has drawn critical attention is Dickens' skill at individualizing characters through the peculiarities of their verbal and non-verbal behaviour in communication.

Non-verbal communication, on the one hand, constitutes in itself a whole system in Dickens' repertoire of techniques of characterization. As Brook (1970: 185) points out, characters' habitual gestures serve to remind the reader who the characters are when they reappear later in the story. Blandois' moustache going up under his nose and his nose coming down over his moustache in *Little Dorrit* or Fagin's rubbing of hands in *Oliver Twist* are just two well-known examples. The body language of these characters is so striking that, apart from serving as textual building blocks to create the fictional world, they are also germane to the creation of characters in readers' minds.

As regards verbal communication, on the other hand, characters' ways of speaking constitute an even more fertile strategy in terms of characterization. Dialects, for instance, serve as the basis for speech that contributes to depicting characters. This is the case of Sam Weller (*Pickwick Papers*) or Sarah Gamp (*Martin Chuzzlewit*), two of Dickens' most memorable figures thanks to their use of Cockney English, among other aspects. In a like manner, Dickens individualized characters' ways of speaking by creating idiolects, which single characters out in the large cast of figures appearing in every novel. In this respect, characters are sometimes marked with a speech peculiarity which differentiates them from others. Sleary's lisping in *Hard Times* is a good example. From the very first moment that he appears, Dickens carefully chooses the circus manager's words so as to stress his defective pronunciation of the /s/ sound, which helps readers to identify him in the course of the novel. Frequently, a degree of individualization also derives from the use of repeated phrases, often considered Dickens' characterizing device par excellence. Mr. Snagsby's 'not to put too fine a point upon it' in *Bleak House* or Mr. Grimwig's promise to eat his head in *Oliver Twist*

are two of the many examples that could be mentioned in this respect. These habitual phrases become their signature tune and ‘a means of identifying them in a serial work.

Apart from these well-established techniques of characterization, though, ‘character information can also be presented more subtly and integrated into the wider picture of the fictional world’ (Mahlberg, 2013: 165). In this regard, habitual gestures, dialects, speech peculiarities or turns of phrase should not be considered isolated features, but ‘art of a range of textual functions’ (Mahlberg, 2013: 165) which are all interrelated and contribute to depicting characters. Speech verbs can play a decisive role in this respect too. As the numerous studies on these verbs have demonstrated, there exist many speech verbs that not only play a linguistic function, but also evaluate the discourse being reported. Indeed, ‘[b]y examining the verbs that gloss a represented saying [...] we can detect the narrator’s stance towards what is reported’ (Caldas-Coulthard, 1988: 6). In fictional narratives, this evaluation may influence the way in which characters’ words are interpreted by readers, which can in turn affect the way they form impressions of characters in their minds. In the case of Dickens, although so far not systematically explored, speech verbs play a significant role within the ‘minute stage descriptions’ (Tillotson, 1978: 139) with which he normally accompanies characters’ words. Sometimes, they reinforce the characterizing role played by other techniques such as habitual gestures or turns of phrase. For example:

(1) ‘You’re right, Oliver, you’re right; they WILL think you have stolen ‘em. Ha! ha!’ chuckled the Jew, rubbing his hands, ‘it couldn’t have happened better, if we had chosen our time!’

(OT, chapter 16)

(2) ‘A bad one! I’ll eat my head if he is not a bad one,’ growled Mr. Grimwig, speaking by some ventriloquial power, without moving a muscle of his face.

(OT, chapter 41)

Dickens’ use of chuckle to report Fagin’s words in (1) enhances the greed projected by the rubbing of his hands and contributes to foregrounding his mischievousness. With regard to (2), the fact that Mr. Grimwig growls helps to illustrate his vehemence and his irascibility, thus reinforcing the stylistic role of the catch-phrase. These two examples support Busse’s (2010: 246) assertion that ‘Dickens’s manifold [...] styles are created

and construed through the variety of reporting verbs for direct speech presentation used in the novel' and show how these verbs can eloquently project character information too. As can be expected, this stylistic function of speech verbs is not limited to *Oliver Twist*, but extensive to Dickens' style generally. Using a corpus-stylistic approach, these verbs can be effectively retrieved and systematically analyzed. As will be seen, there exist meaningful textual patterns which contribute to the depiction of characters, which demonstrate that in Dickens' novels 'no detail is too small or by-the-way for it not to be discovered as elaborating some larger organic theme' (Marcus, 1965: 214).

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This paper presents research in evaluative discourse in a sample of parents' vlogs (video blogs) and blogs (henceforth v/ blogs) that deal with family tasks and responsibilities and reflect underlying values of society concerning parenthood (See Santamaria 2016). Special attention is paid to the important role played by the expression of *attitude*, understood as “ways of feeling” and including the meanings of *affect*, *judgement* and *appreciation*, together with positive politeness in the social practices of the discursive construction of online and off-line parenthood. Analysis and description of the data show two main patterns in parents' practices, who either aim at perfection through juggling and multi-tasking or build resistance to the demands of families and society. Results show that parents frequently exploit the system of *affect* for building positive face and rapport, while indirectly expressing *judgement of social esteem* and *social sanction*, which construct their identities as mothers and fathers and those of the members of their communities of practice. The corpus for the study consists of a random sample of 400 evaluative units in posts and comments on v/ blogs dealing with family tasks and responsibilities (200 in English and 200 in Spanish, with half the sample being drawn from fathers' and the other half from mothers' v/ blogs). I will approach the analysis of the data from appraisal (Martin and White 2005, Bednarek 2008) and politeness theory (Brown and Levinson 1978, 1987) in order to explore the features of evaluative discourse and the management of face. The methodology for processing the data borrows quantitative techniques from Corpus Linguistics, including the coding and statistical treatment of the sample, together with Pragmatics and Discourse Analysis (DA), as done in some previous research (Santamaría-García 2011, 2013, 2014, 2016).

Key words: digital discourse, blogs, vlogs, social networking sites, internet-mediated interaction, pragmatics, politeness, appraisal, evaluation.

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This paper looks at the representation of far right nationalism in Shane Meadows's film *This is England* (2006), and particularly the denouement in which a character called Combo defines his political position for his younger skinhead friends through a dramatic speech. In a four-minute spellbinding performance the character played by Stephen Graham not only brings the film plot to a dramatic climax but also creates a plausible fictional sample for the analysis of British ultranationalist discourse.

My methodology derives from Critical Discourse Analysis (CDA), as it focuses on the role of discourse in the (re)production of and resistance to dominance, social cognition as the nexus between power and discourse production, and the contribution of discourse to social inequality in determining who has access to legitimized structures of communication (van Dijk 1993). In this particular speech event Combo is attempting to gain dominance over the skinhead group, taking it over from a younger, more moderate leader called Woody. An in-depth analysis of the sequence will require, in the first place, the linguistic analysis of discourse which considers analytical properties such as Combo's control of interaction, and his use of modality, politeness, ethos, cohesion, transitivity, wording and metaphor (Fairclough 1992, Locke 2005); secondly, it needs a multimodal approach that takes account of various aspects of image composition, including the character's gaze, gesture, posture, head movement, proxemics, along with spoken language and prosody (Norris 2004). Finally, the analysis should include the role of the participants in the process of discourse. Combo is the main actor, and his particular addressees are Woody, whom Combo has taken on as his rival for the group leadership; Milky, a boy of Jamaican background whom Combo has recently abused, and Shaun, the 12-year-old protagonist of the film who has lost his father in the Falklands War. The rest of participants are Combo's two supporters, a hefty bearded skinhead called Banjo who is Combo's ex prison-mate and now acts as his deterrent bodyguard, and Meggy, a middle-aged man who hangs around with the group, and finally three members of Woody's group, known as Kes, Puke and Gadget, whose allegiance Combo is trying to win over. Each of these participants plays a symbolic role in the film's representation of ultranationalist discourse.

For the specific application of CDA to constructions of national identities, I draw initially on Van Leeuwen's (2008: 105-6) model of discursive construction of legitimacy through authorization, moral evaluation, rationalization and mythopoesis. Thus Combo's speech aims to establish the authority of his own brand of nationalism by morally assessing the situation of the skinhead group, giving some rational explanations as well as a mythical allusion to the Serpent in the biblical Garden of Eden which he uses to delegitimize his rival in the group leadership. In addition, Combo's use of mythopoesis also involves a version of the history of England, "a tiny island raped and pillaged by people who have come here and wanted a piece of it", which justifies his political position.

Then my analysis is further developed through the Vienna School of CDA (Wodak, 2003) and their critique of nationalist discourse: national identities are produced, transformed and dissolved in discourse, and they involve perceptual, emotional and other schemata which are internalized through education, the media, etc.; discourse constructions of nations often emphasize uniformity and exclude difference, even though there is no unique national identity but identities which are constructed according to public, place, theme and aims. The ultranationalism portrayed in the film relies on a specific historical reconstruction of time and place; yet the discourse on which it is based, once it is analysed and typified, exceeds that specificity and becomes recognizable not only when the film was made, over a decade ago, but even nowadays, in post-Brexit Britain.

This Is England dramatizes a construction of the nation in the specific context of ultranationalism in Thatcher's England in Uttoxeter, Staffordshire, drawing on the autobiographical experience of film-maker Shane Meadows, who is also the screenwriter. The title itself suggests the limited spatial deixis on which it is built. Its plot is the growing-up drama of a boy who has lost his father in the Falklands War and falls under the influence of a local gang of skinheads. The thematic climax of the film comes in the form of a speech given by the charismatic Combo, which conspicuously deploys a range of discourse strategies of justification, construction, delegitimization and perpetuation, among others. Thus this brief sequence becomes a remarkable synthesis of much ultranationalist discourse, at the time the film is set in as well as now.

The practical use of this model may be tested by comparing Combo's speech to current ultranationalist discourse, particularly the UKip leader Nigel Farage on the Brexit

referendum. While officially disowning racism (e.g. on the Britain First website) Farage's discourse relies heavily on anti-immigration arguments, and it often deploys a markedly territorial stance on it, claiming as a key aim that of "getting our borders back" (Farage, 2016). He is also prone to using the discourse of war (notice the echoes of Churchill's war speech "We Shall Fight on the Beaches" in Farage's Brexit victory speech; "We have fought against ..., against ..., against ..." as well as his subsequent extremely controversial statement on having won "without having to fight, without a single bullet having been fired"). Besides creating this climate of race-based exclusion and scarcely contained violence, both Combo and Farage's discourses are based on the premise of zealously defining and safeguarding their borders, on a similar version of English (as opposed to British) history, and on a metaphor that mystifies their territory as a paradise (or *locus amoenus*, as classical rhetoric would call it). For Combo it is the Serpent in the Garden; for Farage it is the dreamed break of dawn "on an independent United Kingdom." The film even lets us imagine what a rank-and-file Ukip voter might look like: probably like Meggy, the middle-aged myopic man, a bookie by trade, whose smug acquiescence in Combo's discourse enables it to triumph.

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Delineating the subjectivity of coherence-error intuitions: an application of Rhetorical Structure Theory to identify coherence errors in an English learner corpus, Sophia Skoufaki, University of Essex

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Introduction

Errors of coherence have not been examined in detail in the discourse of second language learners partly because judgements of coherence are subjective and, therefore, differ a lot among readers (e.g., Mann & Thompson, 1988). However, an examination into valid and reliable ways of detecting second-language coherence errors would have useful implications for Automated Writing Evaluation software and the error tagging of learner corpora.

So far, only small scale investigations into the bottom-up identification of coherence errors have been made with limited success (e.g., Watson Todd, Khongput, and Drasawang, 2007) and only one small-scale study has examined whether Rhetorical Structure Theory (RST) (Mann & Thompson 1988) can lead to reliable evidence for the existence of coherence breaks in the writing of the learners (Skoufaki 2009, 2013). The rationale of this study was that RST text analyses which violate rules of RST diagram formation will point to coherence errors. Although this study indicated that an RST analysis using this rationale can help locate various kinds of coherence errors in second-language writing, it did not examine the validity and reliability of the analysis.

The study reported here aims to a) apply this approach to a larger number of texts written on a larger number of topics, b) examine the reliability of this approach to coherence error detection through an examination of inter- and intra-judge agreement, respectively, and c) list the kinds and frequencies of coherence errors identified through this approach.

Method and data

The data for this study are 84 paragraphs written by Taiwanese lower-intermediate learners of English in Writing Task 2 of the Intermediate General English Proficiency Test (GEPT) examination, a language proficiency examination administered by the LTTC, a language testing company in Taiwan. In order to examine coherence errors in paragraphs written on more than one topic, the 84 paragraphs were equally distributed across six topics. All topics ask test-takers to first describe something/someone and then form an argument.

These paragraphs were analysed using RSTTool (O'Donnell, 1997, 2000), a software designed for the annotation of texts in terms of Rhetorical Structure Theory's coherence relations. The units of analysis were clauses, except when they were complements of prepositions and verb objects, following Carlson & Marcu (2001). The majority of the coherence relations used were the original ones posited by Mann and Thompson (1987, 1988) with some additions by Mann (see <http://www.wagsoft.com/RSTTool/RSTDefs.htm>) and Carlson and Marcu (2001).

In order to assess inter-rater agreement, an applied linguist unfamiliar with RST was first trained in RST analysis with 20 paragraphs other than the experimental ones. Then the second analyst analysed independently 25 of the main paragraphs.

In order to assess intra-rater agreement, both analysts re-analysed 20% of the paragraphs each of them had analysed a month later.

Inter- and intra-rater agreement was assessed both quantitatively (through Cohen's Kappa, following the approach developed by Marcu, Amorrortu and Romera, 1999) and qualitatively (through the approach developed by Iruskieta, da Cunha, and Taboada, 2015).

Results

According to Rietvel and van Hout's (1993) classification of Kappa test results, the Kappa tests examining inter- and intra-rater agreement suggest moderate agreement in terms of relation assignment for the spans shared between analyses; they suggest substantial agreement in terms of nuclearity and span assignment. The qualitative comparison findings are yet to be summarised, so they will be discussed only at the IWODA conference.

Table 1 summarizes the coherence breaks indicated by the main problems found in the RST diagrams.

Diagram problem	Coherence break indicated by diagram problem
Dangling unit of analysis	Irrelevant content
Crossed dependencies	Although a sub-diagram has already been formed for one part of the text, a coherence relation arises between another text part and a unit which is a member of the first sub-diagram
Relation occurring in unexpected parts of a diagram	Inductive content order
Unexpected relation	Relations inside the RST diagram which are unexpected given the writing rubric can create an impression of low coherence or a clear coherence break

As a detailed examination of the frequency of these RST diagram problems and how they are distributed across writing topics has not been conducted yet, these findings will be summarised at the IWODA conference.

Conclusions and further research

This approach appears promising as i) preliminary data analysis indicates moderate to high inter- and intra-judge agreement across texts and ii) the kinds of coherence errors detected in the pilot study (Skoufaki 2009, 2013) were also located in this larger study. Moreover, one kind of coherence error, the existence of a coherence relation unexpected given the writing topic, was instantiated through more coherence relation types in the current study than in the pilot. However, this study did not examine the validity of the

analysis. To assess the validity of the analysis, another study currently underway examines the extent to which the coherence errors located via this RST analysis in a sample of the paragraphs agree with those located by English as a Foreign Language teachers.

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The beasts: zoomorphism in the selected Indian cartoons on the Bangladeshi

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The relation between India and Pakistan has continued to remain volatile since their independence in 1947. In 1971, the pogrom in East Pakistan carried out by the West Pakistani army, earned India's condemnation and eventually its participation in the Bangladeshi Liberation War. The paper aims to investigate the zoomorphic delineations of political figures in the multimodal texts published in the newspapers of the Indian state of West Bengal in the context of the Bangladeshi Liberation War. How they construct and reflect the contemporary socio-political climate of the region and the region's linguo-cultural and national identity, is examined.

The analysis combines Social Semiotics and the Discourse Historical Approach of CDA. Social Semiotics is adopted in its analysis of visual metaphors. A metaphor rests on the fulcrum of similitude and as Theo van Leeuwen (2005) asserts, "is a multimodal concept" which can be moulded into "semiotic modes other than language" (p.30). He cites political cartoons as an ideal example as they "have often represented politicians as animals", or "as half-animal, half-human", ensuring their recognisability (van Leeuwen, 2005, p.30). The characteristics of the zoomorphic visual metaphors will be in focus. The framing of the cartoons, the depiction of the figures, lexical choices and other connotative markers (like fonts) of the texts are scrutinized with respect to the contemporary socio-political milieu. Additionally, the Discourse-Historical Approach is used to analyse the cartoons in terms strategy and context. Wodak (2001) defines strategy as "intentional plan of practices" which are "adopted in order to achieve a particular social, political, psychological, or linguistic goal", within a given context (p.67). The context encompasses the immediate aspects of the text(s), the interdiscursive and intertextual relationship between texts, discourses and genres, and "extralinguistic social variables" of a given situation. It also includes the "broader" historical and sociopolitical milieu, where "discursive practices are embedded in and related to" (p.89). DHA will be employed in the investigation of the strategy of zoomorphism used in the cartoons- the recurring pictorial and lexical patterns (if any) in the construction and reflection of the identity of West Bengal in the context of the Bangladeshi War of Liberation.

The data consists of cartoons extracted from four major newspapers published in Kolkata during January 1, 1971 and January 31, 1972 --- English dailies *Amrita Bazaar Patrika* and *Hindustan Standard* and their Bengali counterparts *Jugantor* and *Ananda Bazaar Patrika*. Cartoons explicitly portraying contemporary political figures as animals form the basis of this study.

The data exhibits a plethora of zoomorphic images, mostly that of Pakistani President Yahya Khan and West Pakistani statesman Z.A Bhutto. Most distinct, and frequent are that of vultures, denigrating them as virulent mass murderers feeding on dead East Pakistanis. Khan is often depicted as a monster or a venomous snake on a similar context. Bhutto has been portrayed as a monkey, alluding to the futility in finding the “missing link” of evolution between the branches of the trees ‘Bangladesh’ and ‘Pakistan’ (Kutty, 1972, p.7). Others play out the monkey performing tricks--- one portraying Yahya Khan controlling Bhutto (monkey) with a bowl, requesting the Chinese leaders for aid. Another shows Bhutto preventing Khan from having talks with Mujibur Rahman. The motif of power and control is recurrent. Bhutto’s hunger for power reiterates in his portrayal as a chameleon changing colours to capture the insects labelled ‘power’ and also as a shark and a parrot, trying to deceive Rahman and the people of Bangladesh. Khan and Bhutto are often seen striving for control of each other. For instance, Khan is delineated as a circus lion, being controlled by ringmaster Bhutto. Another depicts the idiom ‘the tail that wags the dog’ with Khan the dog, Bhutto the tail. Khan is also represented as President Richard Nixon’s dog threatening India. Khan’s portrayal as a cat, with accompanying word-play on ‘mew’ and ‘Mao’ (Mao Zedong), is similar. Often Khan and Bhutto are shown exhibiting overinflated illusion of power, as insects charging towards the burning flame of the ‘spirit of Bangladesh’. There are portrayals of the two as hawks preying on a more powerful tiger ‘Bangladesh’. Khan’s oblivion to India’s political and military prowess is also mocked. The pictorial depiction of a popular Bengali idiom (roughly indicates attempting more than one’s ability), shows him as a frog trying to jump into the deep lake of anti-Indian sentiments. He is also depicted as a mad dog biting an Indian man, accompanied by selected lines of Goldsmith’s “An Elegy on the Death of a Mad Dog”. The two leaders are often reduced to shedding ‘crocodile tears’. Political figures supporting Pakistan or evincing insularity towards the genocide in East Pakistan are also criticized. For instance, UN Secretary General U. Thant is depicted as an owl silently watching the

hawks preying on the tiger ('Bangladesh'). Another juxtaposes Nixon's face on a bald eagle holding a paper sympathising the people of Bangladesh in one foot with monetary support to Pakistan in the other. Mao Zedong too has been depicted as a giant fish, but only in Bhutto's imagination. Often, the cartoons are accompanied by written texts, citing the news headlines or metaphors and figurative speeches they satirically represent. In a few cases, emboldened fonts are used for emphasis, and speech bubbles for quotes.

The analysis of the zoomorphic images reveals their use in antagonizing and villainizing West Pakistan and their allies. The cartoons exhibit two distinct trends. First, an emphasis on the linguo-cultural identity of West Bengal, with no zoomorphic portrayal of East Pakistani leaders and the liberation warriors but rather, a glorified and valorised depiction of them, often in action against these condemnable zoomorphic figures. For instance, one cartoon shows a liberation warrior, while another, the East Pakistani leader Syed Nazrul Islam engaged in combat with the monster, Yahya Khan. Likewise, Sheikh Mujibur Rahman is shown with a stick, about to "finish" (Kutty, 1971, p.7) off an already injured snake, Khan. This accentuation of the linguo-cultural identity of West Bengal is made to vehemently condemn the genocide and support the resistance of the 'fellow' Bengalis of East Pakistan against it. Second, Pakistan's anti-India sentiments are vehemently vilified, acknowledging it as a national enemy. Cartoons like the poisonous snake of 'Pak Aggression' resembling Yahya Khan being stamped on by an Indian soldier establish West Bengal's identity as an Indian state. India's support for the liberation of East Pakistan is commended. Thus, West Bengal's identity as a distinct linguo-cultural entity, as well as its geo-political affiliation to India is made palpable by the data.

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All languages have demonstratives but the forms and functions vary. Like English, Mandarin Chinese also makes a distinction between proximal demonstrative and distal demonstrative. The canonical usage of the distal nominal demonstrative is to indicate objects that are remote from the speaker (e.g. *na ben shu you yisi* ‘*that book is interesting*’). However, unlike English, Mandarin Chinese *na* has further grammaticalized into a discourse marker. Previous functional studies on Chinese distal demonstrative *na* ‘that’ have primarily focused on the emergency of *na* (and *na*-compounds) as a definite article (Huang, 1999; Fang, 2002), its lexicalization with respect to linguistic subjectification (Biq, 2007), and the discourse factors in determining the use between *zhe* ‘this’ and *na* ‘that’ (Tao, 1999). However, the conversational functions of *na* have barely begun to be explored. Drawing on spontaneous face-to-face naturally occurring conversation, this paper will focus instead on its interactional functions that have been overlooked in previous work. More specifically, as seen in examples (1) to (3), I will examine the turn-initial non-referential *na* (i.e. when *na* is the first word of a new turn and is not deictic) because the beginning of a turn is a prime location signaling what the current speaker is about to say in the wake of what has just been said by the previous speaker, hence projects the speaker’s stance to the adjacent turn of a dialogic partner. The transcript notation in this study is based on Gail Jefferson’s transcription convention, which is designed to capture detailed conversational textures in real interaction. Interactional Linguistics and Conversation Analysis will be used as methodologies to analyze the data.

(1). 01-02-03_09:55-09:58

[Two friends talking about SON’s office hours]

01 SON: *women zaoshang shi:: jiu dian shangban=*

1PL morning COP 9 o’ clock on.duty

“We are on duty at 9 in the morning.”

02 SHE: --> =*na ni ji dian xia[ban*

NA 2SG which o’ clock off.duty

“What time will you be off duty?”

03 SON:

wu dian ban xiaban

[*wan Shang shi*

evening

COP 5 o' clock half off.duty

“We

will be off duty at 5:30 in the evening.”

(2). BJ02_11:32-11:38

[YAN commenting on JIN's Putonghua pronunciation]

01 YAN: *ni you zhe ge wenti ma*

2SG have DEM CL issue Q

“Do you have the problem?”

02 *genben mei you zhe ge wenti haobuhao*

at.all NEG have DEM CL issue INTE

“(Obviously) you don't have the problem at all”

03 JIN: --> *na wo hai shi yao zhuyi yixia de haoba*

NA 1SG still COP need pay.attention a.little.bit PRT SFP

“But I still have to be a little bit careful you know.”

(3). SY_11:05-11:10

[SHE talking about her musical instrument class]

01 SHE: *xue jiandan de hen jiandan*

learn easy NOM very easy

“(It's) very easy to master the basic (finger) techniques.”

02 *erqie you hen duo na zhong nan de*

also have very many DEM kind difficult NOM

- 03 *zhifa* *hai mei you xue dao*
 finger.technique still NEG have learn ASP
 “Also (because we) haven’t learned those difficult finger techniques yet.”
- 04 *na nan de zhifa qishi ting nan de*
 DEM difficult NOM finger.technique in.fact INTE difficult SFP
 “Those difficult finger techniques in fact are pretty hard.”
- 05 YAN: --> *na dangran wo ye xiangxin*
 NA of.course 1SG also believe
 “Of course, I believe so too.”

The database of this study consists of 5 video- and/or audio-taped casual conversations. All the participants are native speakers of Mandarin Chinese. The overall length of the database is 260 minutes with approximately 100,000 transcribed characters. In each conversation, participants were family members or friends, and they were recorded during dinners or visits. No topics were provided and the dialogues are spontaneous naturally occurring conversations.

The database yielded 118 instances of turn-initial *na*. Apart from 35 referential tokens, the remaining 83 cases form the example database for our sequential analysis. In Conversation Analysis there is a distinction between an initiating turn (first position) and a responsive turn (second position) in a sequence (Schegloff, 2007). First, at the initiating position, 39 instances were found when *na* is used to preface a question. That is, speakers routinely use *na* to preface inquiries into the state of affairs mentioned in the preceding turn(s). Secondly, *Na*-prefaced second position utterances bifurcate into two types—*na*-prefaced discrepant turn when the speaker indexes a stance that is distinct from the immediate prior turn’s and marks some component(s) of the preceding turn as problematic and *na*-prefaced congruent turn when the participant follows the trajectory of the prior stance and aligns with his/her coparticipant convergently. For instance, the discrepant branch subsumes disagreements (32 tokens) and responses that depart from question preferences (2 tokens). On the other hand, the congruent part encompasses agreements (4 tokens) and cases when the interlocutor incorporates the just-prior turn’s stance and modifies his/her initial one (6 tokens).

	1 st position	2 nd position				Referential <i>na</i>
	<i>Na</i> -prefaced question	<i>Na</i> -prefaced discrepant turn		<i>Na</i> -prefaced congruent turn		
		Disagreement	Response departs from question preference	Response incorporates the just-prior turn's stance	Agreement	
Tokens	39	32	2	6	4	35
		34		10		
Sum	118					

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