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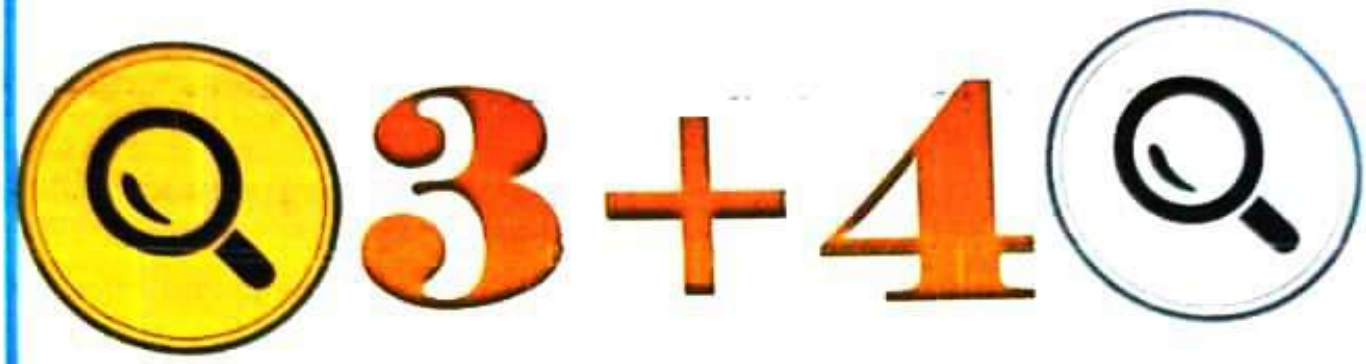

Discourse Analysis

21.12.2024
28.12.2024

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LECTURE NO. 3
21.12.2024

HELLO EVERYONE!

Chapter 3
Felicity Conditions and Discourse

Austin argued that the person performing the speech act must (in most circumstances) have the required thoughts, feelings and intentionsfor the speech act to be 'felicitous'.

Felicity here means **"for an utterance to work"**. Austin is telling us that for a speech act to actually work, there is a set of conditions that need to be met. For me, as a speaker, it's to get my meaning across to you as a hearer. That's what we mean by 'a speech act to work', right? So, it's for the conversation to be successful, and to have a successful interaction, to have a successful speech act.

1. There must be a generally accepted procedure (i.e. the act must be recognized by convention)

The first condition would be to have an **accepted procedure**. What I mean by this is that the people interacting in this speech act must know how things go. What do I mean by **procedure**? For example, inviting someone to a wedding through the use of a written wedding invitation. Basically, if I'm having a wedding, what is the accepted procedure? What is the accepted way of inviting people to a wedding? How does it usually go?

Student: Sending cards.

Instructor: Yes. That is the accepted procedure for inviting people to a wedding. You send them a card, or maybe an email. Nowadays, they are doing it by WhatsApp. But, you need to actually get a card. It needs to be addressed to someone. It needs to be formal. It needs to be maybe printed, or maybe emailed. So, for an accepted procedure, we can say **an accepted way of doing something**. If I invite you verbally to my sister's wedding tomorrow, would this be okay?

Student: No.

Instructor: Of course not. It also depends on context. So, if you're someone close to me, the accepted procedure for the invitation wouldn't be in a formal way. It's just to have an accepted way of things going. This

is to meet the felicity conditions to make a successful speech act.

2- The circumstances must be appropriate (i.e. appropriate setting, occasion and participants)

If I'm inviting you to a wedding, there should be a wedding happening, right? So, I can't invite you to a wedding and there's no wedding. That's why we're saying that the circumstances must be appropriate. I can only invite you to a wedding and we can only have a successful speech act if there is a wedding.

3. The procedure must be carried out correctly and completely.

4: The person performing the speech act must (in most circumstances) have the required/appropriate thoughts, feelings and intentions (i.e. speakers should be sincere in their acts)

I can't invite you to someone's wedding. That person should invite you, not me. So, that's what we mean by the person carrying the speech act must be appropriate. It must be the appropriate person to carry it out. And so, they must have a certain authority over successfully carrying out the speech act.

All in all, the communication must be carried out by the right person, in the right place, at the right time and, normally, with a certain intention or it will not 'work'.

So, the right person and the right place.

• If the first two of these conditions are not satisfied, the act will not be achieved and will 'misfire'.	• If the third of these conditions does not hold, then the procedure will be 'abused'.
→ If these two conditions are not there, the speech act will misfire. For example, if I'm inviting you to a wedding and there is no wedding, this will misfire on you and me. Basically, it's going to be wrong.	→ If it's not the right time, the procedure will be abused which means to be used in a wrong way.

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Rules Versus Principles

Austin set these velocity conditions. Some people took it as rules, and others took it as principle. Now, we have **Searle**. Austin set velocity conditions. Searle took those and called them **rules**. And we have another

researcher called **Thomas** who took these and made them into **principles**. What do I mean by 'rules'? It's something fixed that we must obey. Something that is either right or wrong.

Searle:

- **The felicity conditions of an utterance are 'constitutive rules'.**
- **They make up and define the act itself.**
- **They are rules that need to be followed for the utterance to work.**

Something that can misfire. And, something which makes up and defines the rules that you have to Thomas. Right? So, this is zero.

Thomas disagreed with Searle.

Thomas: The notion of principles

- **It is extremely difficult to devise rules which will satisfactorily account for the complexity of speech act behaviour**

What's the difference between **rules** and **principles**? Thomas gave us five differences between rules and principles to support her argument:

Differences between rules and principles:

1. Rules are 'all or nothing', whereas principles are 'more or less'.

The first of these is that **'rules are all or nothing'**. What do they mean?

Student: Either you obey all rules and apply it, or you are out of that track.

Instructor: Yes, thank you very much. So, it's a yes/no thing. And, you either obey it or not. There is no in-between.

However, she says that **'principles are more or less'**. So, they can be applied partially. We don't have to apply them super strictly. Basically, you can speak either fairly clearly or not clearly at all. So, we have degrees to this thing.

2. Rules are exclusive whereas principles can co-occur.

Basically, rules can be the only one who can apply. While principles can co-occur. More than one principle can happen together. But for rules, it's like only one rule applies. But for principles, more than one principle might be applied at the same time. 'Occur' means to happen. 'Co-occur' means to happen together.

3. Rules aim to define a speech act, whereas principles describe what people do.

What's the difference between **defining** and **describing**?

Student: It depends on the flexibility.

Instructor: Yes. Thank you so much. For rules, we're saying they define a speech act. It's basically just like we said. It's yes or no. So, me, as a researcher, I am telling you what is supposed to happen. But for principles, I am describing what is happening, and I'm not telling people what to do. I am seeing what people are doing, and I'm describing it. So, yes, it has to do with the **flexibility**.

4. Rules are definite, whereas principles are 'probabilistic'.

Just like we said, they describe a yes or no. They are exclusive. They are define. Here, by **'definite'**, it means that it either does apply or does not apply. You basically have a yes or no thing. It's not like you have multiple things that happen. But for **'probabilistic'**, it describes what is more likely or less likely to happen. Rather than something that does or does not apply.

5. Rules are arbitrary, whereas principles are 'motivated'.

Rules are **arbitrary**; I decided what is correct. But when we say that there are principles are **motivated** here, that basically people follow them for a reason. People follow them for a purpose to achieve something. So, when principles are motivated, it's because we hold them to achieve something. Not because they are rules. Because we are motivated to do something.

e.g. The act of 'apology'

If, for example, someone apologizes for something (in English) there is the assumption that they were responsible for what has been done (or in a position to represent this on someone else's behalf), have actually said 'I'm sorry', are sincere in what they say and will do something to rectify the situation, if this is required (or possible).

What's the benefit of taking a principle approach rather than a rule approach to speech acts?

1. Taking a principles-based view of speech act performance, rather than a rule-based one, thus, describes what people often do, or are most likely to do, when they apologize, rather than what they 'must' do.

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Five characteristics of rules	Five characteristics of principles
All or nothing	More or less

Exclusive	Co-occur
Define a speech act	Describe what people do
Definite	Probabilistic
Arbitrary	Motivated

•••

Presupposition and Discourse

What's the meaning of **presupposition**? It's what you assume reality is, what you assume things going to happen.

Presupposition refers to the common ground that is assumed to exist between language users such as assumed knowledge of a situation and/or of the world.

Basically because we as speakers, we know how things are going to go. So, we have that common presupposition that helps us. We have **two kinds of presupposition:**

1. Conventional presupposition	2. Pragmatic presupposition.

For conventional, have we said that a presupposition describes the common ground that language speakers share.

• Conventional presuppositions

They are less context-dependent than pragmatic presuppositions and are typically linked to particular linguistic forms.

For conventional, it is known by all people. And it's not context-dependent. And all speakers know it. Basically, a conventional thing that happens in a language.

• Pragmatic presuppositions

They are context-dependent and arise from the use of an utterance in a particular context.

Both kinds depend on the context. However, one of them is less context-dependent than the other.

Examples

Conventional presupposition	Pragmatic presupposition
'Would you like some coffee?' 'Would you like anything to drink?'	'In the delicatessen section of a supermarket: A: Customer number two! B: Ah . . . could I have 250 grams of the honey smoked ham please?'

→ If I say, would you like some coffee? This suggests that I've already prepared some coffee. But if I say, would you like anything to drink? It means, like, I have not prepared anything. I'm asking you what would you like to drink. So, I have not prepared anything.

→ When you're in a supermarket or a bank and took a ticket number, and then your number is called, the pragmatic supposition here is that you know you should go, and that there are services to be offered. Because you are in a place, you are in a time, and you have a ticket. So, when your ticket number is due, you would go there, and you would say, I want this and that.

Presuppositions are crucial to an understanding of what people mean by what they say in spoken and written discourse. Often, we presuppose a person will have a similar understanding to us in terms of what we mean by what we say. It is indeed because people make this assumption that discourse (normally) proceeds as smoothly as it does.

Basically, both conventional and pragmatic presuppositions are extremely important for us to understand each other, to assume that an interaction or an utterance will go smoothly.

The Cooperative Principle and Discourse

What does **'cooperative'** mean?

Student: Something done by at least two persons.

Instructor: Yes. So, for us, as speakers, to understand each other, to be able to interpret what you are saying, and for me to understand what I am saying, there must be a kind of **cooperative principle** happening here.

The cooperative principle says we should aim to make our conversational contribution 'such as is required, at the stage at which it occurs, by the accepted purpose or direction' of the exchange in which we are engaged.

The **conversational contribution** must be:

1. such as is **required**; it has to do with **quantity** (basically saying wha is needed, not less or more),
2. at the **stage** at which it occurs **(the appropriate time & th appropriate point of the interaction),**
3. and lastly, by **the accepted purpose (my intention).**

❖ e.g.

If you remember the example of the ticket, and the person is calling out your name, the cooperative principle here would be:

1. **The quantity:** I would say exactly what I need. I wouldn't say more, I wouldn't say less. I wouldn't ask them about their day.
2. **The appropriate time:** I wouldn't say what I want until my number is called.
3. **The purpose:** I have a certain intention which is me needing a service.

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Gricean's Maxims of Conversations

For the cooperative principles, we are going to talk about **maxims**. We have four maxims:

1- Quality	2- Quantity	3- Relation	4- Manner

Maxim is similar to a rule. Not exactly a rule, not exactly a principle. All of them are slightly different.

❖ **Maxim of quality:**

It means **truthfulness**. So, saying what I believe is the truth. I'm not saying something that is a lie or untrue.	Or what I'm saying has **evidence**.

❖ **Maxim of quantity:**

I say the required contribution. So, I'm not saying less than is required, and I'm not saying more than is required. I don't say more information than is required, and I don't say less information than is required.

❖ **Maxim of relation:**

We have to make our contribution relevant.

What do I mean by this?

Student: Direct about the same subject you want to talk about.

Instructor: Yes. I'm talking about the same subject. If we're watching a film, and then I ask you about the, your sister's wedding yesterday. Are these things related?

Student: No.

Instructor: So, I must stay on topic of the conversation. I don't suddenly bring something out of the blue, or something that doesn't relate. So, **relation** means **relevance**.

❖ **Maxim of manner:**

This one has to do with **clarity**	Avoid **obscurity** of expression & Avoid **ambiguity**	Be **orderly**	Be **brief**

❖ e.g. (speakers observing all maxims)

A: Hi. What would you like?

B: Two hundred grams of the shaved ham thanks.

In this example, they follow all maxims: the quality, the quantity, the manner, and the relation.

We, thus, expect a person's contribution to an interaction to be genuine,

This is the common ground that we talked about. We expect from the language speakers that we are speaking with to observe all of these maxims. We expect them to be truthful. We expect them to talk about something that is relevant. We expect them to say the appropriate amount of information. And we also expect them to be clear. We, as speakers, observe all of these. Or we expect other people to observe all of these.

Grice argues that we assume a speaker is following these maxims and combine this with our knowledge of the world to work out what they mean by what they say.

However, we don't always follow them. Why? Because we have a different intention of what we want to say. So, different contexts and different situations may have different understanding of what is **truthful**, **brief**, or **relevant**.

Flouting the Cooperative Principle

They gave us an example to show you that you either choose not to follow these maxims or it's just not possible to be followed. They use the word **'flouting'** which is 'not observing/not following'. So, if I didn't say something truthful, I would be flouting the maxim of **quality**.

❖ **e.g. (1) (Flouting the maxim of quality)**

Librarian: *(raises his eyes, looks at the student with no facial expression)*

Student: Hi. Could you check for me whether I have any books to collect?

Librarian: *(swipes the student's card, clears his throat, wipes his nose with a tissue, glances at the computer screen, turns to the shelf to get a book, then another book)*

Student: Any more?

Librarian: *(turns and gets a third book, stamps them all with the return*

date)

Student: Is that all?

Librarian: Are you going to borrow all the books in the library?

Student: OK . . . I see . . . thank you very much

What maxim here are we flouting? We are flouting the maxim of **quality**. If you look at the utterance, "Are you going to borrow all the books in the library?", the librarian and the student knows that the student can't possibly physically borrow all the books in the library. Maybe he's being sarcastic here. So, he's flouting the maxim of **quality**. He's not saying something that is truthful. However, he has an intention to say this and he knows that the student will understand his intention. So, flouting doesn't mean it's a bad thing. So, not following the maxims, especially in case of flouting, is not a bad thing. Just like we said, sarcasm.

❖ **e.g. (2) (Flouting the maxim of relation)**

Chinese student: What do you do in America?

American student: I work in a bank.

Chinese student: It's a good job isn't it?

American student: Well, just so so.

Chinese student: Then, how much is your salary every month?

American student: Oh no.

Chinese student: What's wrong?

American student: Why are you asking that?

Chinese student: Just asking, nothing else . . .

American student: The station isn't far is it?

The Chinese student is asking the American student too much information. Because in Chinese culture, it's normal to ask a person how much they earn per salary. But American and Western people cannot accept this. So, here the Chinese student is flouting the maxim of **relevance**. He's asking for stuff that was not related to their topic. Maybe because they're both students. Why would you ask me what I do? Why would you ask me how much money I make?

❖ **e.g. (3) (Flouting the maxim of quantity)**

A: Can I get six thin slices of Danish ham please?

B: Six thin slices. . . .

A: Yep.

B: They're all really thin, so. . . .

Here we're flouting the maxim of quantity because we're saying more than what is needed. Danish ham is kind of famous, so everybody knows that it's thin slices.

Differences Between Flouting and Violating Maxims

I am **flouting** sometimes because perhaps I don't know, like the Chinese student that flouted the maxim of relation because they simply do not know American culture.

A speaker is 'flouting' a maxim if they do not observe a maxim but has no intention of deceiving or misleading the other person.

So, they didn't flout it because they wanted. Perhaps they flouted it by accident or for lack of knowledge about the different culture.

But **violating** means that I have a purpose for not following the maxim.

A person is 'violating' a maxim if there is a likelihood that they are liable to mislead the other person.

If I know the truth and I choose to say the lie, this means that I'm violating the maxim. So, the difference here between violating and flouting is about your intention.

Infringing

A speaker may 'infringe' a maxim when they fail to observe a maxim with no intention to deceive (such as where a speaker does not have the linguistic capacity to answer a question).

Opting Out

A speaker may decide to 'opt out' of a maxim (such as where a speaker may, for ethical or legal reasons, refuse to say something that breaches a confidentiality agreement they have with someone or is likely to incriminate them in some way).

Overlaps between maxims

An utterance may flout two maxims at the same time (such as, being unclear and longwinded flouting the maxims of quality and quantity at the same time. Equally it may be socially acceptable, and indeed preferred, to flout a maxim (such as quality) for reasons of tact and politeness, such as when I ask someone if they like something I am wearing, and they don't.

Sometimes I am flouting more than one maxim at the same time Sometimes it's also socially preferred to flout a maxim. For example, if ask you guys, 'Does my jacket look nice?' You might not like it. But you say, I like it. You might hate it. You might think it's horrible. However, i

is socially preferred here to flout the maxim of **quality**.

It doesn't mean that we have the right or wrong way to do things. It all depends on the context. And we are using these maxims in order to just try to understand how discourse is made.

It is important, then, for both the production and interpretation of spoken and written discourse to understand to what extent people are following these maxims.

In order for us to understand each other, for the speaker and the hearer to interpret and infer the meaning, we need to know to what extent the people are following these maxims.

Metapragmatics and Discourse

The word meta refers to when we are aware of the things that we are saying.

Metapragmatics refers to the ways in which speakers display pure awareness of what they're saying in the discourse.

If I'm telling someone a joke, I would tell them that I'm joking to not hurt their feelings, for example. I'm aware of what I'm doing and telling others what I'm doing. When I say 'In conclusion', I might say the conclusion, but I'm referring to what I'm doing in my speech.

Cross-cultural Pragmatics and Discourse

Remember when we said different cultures have different pragmatics and different meanings of things? They gave us an example:

❖ **e.g.**

Apology for the Japanese students "a matter of course"

Apology for the English builder "taking responsibility & agreeing to do something"

The English worker did something wrong and the Japanese student wasn't satisfied with the service. Here, the Japanese person expects an apologize from the English person. This is the expected norm for the Japanese people. But the English person didn't apologize because for the English person, if he apologizes, that means that he's taking responsibility for what he did. And by taking responsibility, he perhaps is going to have to fix it or pay money. But for the Japanese person, apologizing is just part of social norms and that doesn't imply anything else.

Communication across cultures

Different languages and cultures, then, often have different ways of dealing with pragmatic issues, as well as different ways of observing Grice's maxims.

❖ **e.g. (1)**

Speakers of different languages may have different understandings of the maxim of quantity in conversational interactions. (English & French speakers communication in the work place)

'How are you?' / Did you have a good weekend?'

This is a study that has been carried out about communication in the work place through asking English and French workers **"How are you? / How is it going?":**

1- For **English** people, they expect others just saying, "I'm fine. Thank you."

2- For **French** people, they talk about *their* weekends and *how* everything in their life has been going.

→ The French person is **violating** the maxim of **quantity** because they have a different way of observing the maxims.

❖ **e.g. (2)**

Recommendation letters in the English academic setting VS. the Japanese academic setting

In **English** recommendation letters:

1- They are usually informed. They say a lot of things about the person.

2- They're concerned with who wrote it. Are they professors? Is it the boss?

3- They need to have a lot of information about the person.

In **Japanese** recommendation latters:

1- They're usually short.

2- They expect the person that you gave the letter of recommendation to ask for more information.

- It's just different ways of following the maxims in different cultures.

Thank You

LECTURE NO. 4
28.12.2024

HELLO EVERYONE!

Chapter 3

We're going to skip cross-cultural pragmatics and discourse. If you read it on your own, it's interesting information. But I just don't think it's so relevant to our own culture.

Conversational Implicature and Discourse

What does **'implicature'** mean? It comes from the word **'implicate'** which means when I'm putting meaning in the words that I'm saying. This is my intention.

Student: Hidden meaning.

Instructor: Kind of, Yes. This is the meaning that I put in my speech. It may be hidden. It may be indirect. For example, *'What are you doing today?'* here I'm implicating an invitation. So, I'm putting the meaning in the utterance.

Conversational implicature refers to the inference a hearer makes about a speaker's intended meaning that arises from their use of the literal meaning of what the speaker said, the conversational principle and its maxims.

'Inference' is what you understand from something. It's **the intended meaning** whether it's direct or indirect. We, as speakers, use implicature to express meanings.

For example, if I say, *'There's nothing on at the movies'*, I do not mean 'nothing at all', but rather *'nothing that I'm interested in seeing'*.

I'm not saying here that there is no cinema, and the cinema is not playing anything. My implicature is that there is nothing that I'm interested in seeing.

The person I am speaking to will assume this and 'implicate' my meaning.

Here, they also give us the difference between **implicature** and **inference**.

Implicature is not the same, however, as inference. An implicature 'is generated intentionally by the speaker and may (or may not) be understood by the hearer'. An inference, on the other hand, is produced by a hearer on the basis of certain evidence and may not, in fact, be the same as what a

speaker intends.

Implicature is the intended meaning from the speaker. When I implicate something, this is the meaning that I'm intending in my speech. However, inference is to the hearer. So, what the hearer infers and understands from the meaning. That's why we have this gap between implicature and inference.

They tell us that we should draw on the maxims, on the cooperative principle, on the felicity conditions, and on everything that we talked about before in order to calculate the implicature.

A maxim can be followed in a straightforward way and the hearer implicates what the speaker intends.

They give us an example of a person ordering a beer:

❖ **e.g.**

A: What'd you like?

B: A beer thanks.

Here, the speaker and the hearer follow all of the maxims. They follow the maxim of quantity because he replied with just what is needed. He followed the maxim of relation, of manner, and of quality.

Here, no implicature is generated that is necessary for the interpretation of the utterance.

If we said that the implicature is the intended meaning that I'm putting in my speech, and if we said that the inference is what the hearer understands from my speech, here we don't have implicature because it follows all of the maxims. So, the intended meaning is very direct, and the hearer would understand that very clearly. So, that's why we said that no implicature is generated. We don't need implicature to understand what is said because it's very clear.

❖ **e.g.**

A: What time did your flight get in this morning?

B: Seven (when it actually arrived at 7.04 am)

Here, they violated the maxim of **quantity** because then it's not needed.

❖ **e.g.**

A: How are we getting to the airport tomorrow?

B: Well . . . I'm going with Peter.

They're violating the maxim of quantity because it's simply brief, and

it's without any additional maxim. They didn't actually reply to the utterance. You would expect a reply to be 'by taxi / by bus'. So, here, we have implicature of B, of the utterance B which means that I'm not going with you, and you need to find another way to go.

Here, B has given less information than is required and is flouting the maxim of quantity – from which B derives that he or she may have to make their own way to the airport.

So, implicature is the intended meaning that I put in my speech. Sometimes, no implicature is needed when we follow all the maxims. But when we don't follow all the maxims, this is when I'm putting my meaning.

Conventional and Particularized Conversational Implicatures

- **Conventional Implicature**

What does the word **'conventional'** mean?

Student: The norm.

Instructor: Yes. Thank you very much. **Conventional** is the **norm**. And what about **'particularized'**? This one depends on the **situation**. 'Conventional' is what usually goes, no particular context. Of course, we may need the cultural context. However, this is not particular to the situation.

With conventional implicatures, no particular context is required in order to derive the implicature. In the aforementioned example, the use of 'well' can conventionally implicate that what the speaker is about to say is not what the hearer is hoping to hear.

So, you expect from me to say, *'We're going together at by taxi'*. But when I say, *'Well,'* I'm here kind of breaking your hopes. I am saying what you don't want to hear.

Similarly, the use of 'anyway' conventionally implicates a return to the original topic of a conversation.

When we're going through a long conversation, and we start to speak about a lot of things, and when I say *'anyway'*, it means I want to go back to the *original* topic of the conversation. That's another example of **conventional implicature**. In every conversation, it implicates the same meaning.

The uses of 'but' and 'on the other hand' to express contrast.

This is to suggest **contrast**.

'even' to suggest something is contrary to expectation, and 'yet' to suggest something will be different at a later time are further examples of conventional implicatures.

- **Particularized Implicature**

Particularized conversational implicatures, however, are derived from a particular context, rather than from the use of the words alone.

Here we're not using 'well' or 'anyway'. We're using a particular situation in order to derive our meaning.

❖ **e.g.**

A: You're out of coffee.

B: Don't worry there's a shop on the corner.

The implicature here is like we can buy more. It's not a problem. So, here they flouted the maxim of **relation** by saying, you're out of coffee. And they started saying, don't worry, there's a shop on the corner.

That is, the speaker assumes the hearer will search for the relevance of what is said and derive an intended meaning. A derives from B's answer that they will be able to buy coffee from the shop on the corner.

By flouting the maxim of relation, I am implicating that the hearer will understand what I'm saying, that they will derive and infer the meaning.

Most implicatures, in fact, are particularized conversational implicatures.

Conventional implicature is much less used than particularized implicature.

- **Scalar Implicatures**

Scalar comes from the word **scale**. What does it mean?

Student: Measure.

Instructor: Yes. Measuring levels as well.

Scalar implicatures are derived when a person uses a word from a set of words that express some kind of scale of values.

❖ **e.g.**

***All* of the students passed the exam, Well, *some* of the students passed the exam. Actually, *none* of the students passed the exam.**

In the example, they started by saying ***'all'***. Then, they said ***'some'***. And they ended with ***'none'***. So, this is the scalar implicature that I'm talking about. I'm talking about the scale of students and I'm just scaling down my

implicature. Instead of saying 'all the students', I realized, no, it's actually 'some students'. And then I said, no, 'none of the students'. So it's the same idea, but it's a different scale.

The quantifier *all*, then, is stronger than *some*, because *all* entails some.

What do they mean by ***'entails'***? When I say ***'all'***, ***'some'*** is included in that meaning. However, ***'none'*** is outside that meaning. It is not included. So, ***'all'*** implicates ***'some'***. So, when I say 'all', 'some' is entailed in the meaning.

None, however, does not entail *all* or *some* so is at the bottom of the scale.

We're talking about what is included in the each one. And which one that is not included at all goes at the bottom of the scale. So, ***some*** does not entail ***all***. Notice that there is no direct relation between them. So it goes one way, it doesn't actually go the other. And ***some*** does not mean ***all***. But ***all*** means ***some***. That's why we mean by the word entail. **Entail** means, like, **included** in the meaning. *Some* is included in the meaning of *all*, but *some* does not entail *all*.

Thus, in the aforementioned extract, some cancels out all, and none cancels out both some and all. Other examples of scalar implicatures are must/should/may and always/often sometimes.

These words of frequency that we use.

Politeness, Face, and Discourse

Where does the word **'face'** come from? In English, we use the expression **'saving face'**. Basically, it includes the meaning of **politeness**. For example, you did something bad and you're apologizing. Here, you're saving your face. It doesn't exactly mean the same thing as your face. It just means politeness.

Politeness and face are important for understanding why people choose to say things in a particular way in spoken and written discourse.

To understand discourse, politeness is incredibly important.

Politeness principles and cooperative principles, however, are often in conflict with each other. There are also situations in which one principle might become more important than another. In an emergency, for example, there is less need to be polite than, say, in a normal situation.

Remember what we said about the cooperative principle of the maxims?

For politeness sake, it is the example of the jacket. When I asked, 'Does my jacket look good?' You were not following the cooperative principle for politeness.

In the paragraph we skipped, they are just telling us about the history of politeness. We have different theories and different theorists who argue about different things. They are following a context-based politeness. They are not generalizing on everything. They are following specific examples.

Involvement and Independence in Spoken and Written Discourse

In general, **involvement** means to be involved. Involvement means to **participate**. And your involvement in a discourse means that people are respecting you. They're respecting your involvement and giving you the space to speak in a conversation or in a discourse. This means that you are a part of the community. It's just to show that you are considered a person in this conversation, and you have the right to participate. And **independence** here means that you have a right to say what you want as well.

The term 'involvement' refers to the need people have to be involved with others and to show this involvement, that is, a person's right and need to be considered a normal, contributing, supporting member of society, or, in other words, to be treated as a member of a group.

This is your right to be involved in a conversation. This is your right to be considered a participant of the group that speaks.

We might show this involvement by showing our interest in someone, by agreeing with them, by approving what they are doing or by using in-group identity markers such as given names, or nicknames.

How do we express our involvement in discourse?

Student: By showing our interest in someone.

Instructor: Yes. By showing them that we agree with them. By calling them their name. By showing them that we care about what they're saying. By showing our involvement as well in what they're saying.

The independence part of face refers to a person's right not to be dominated by others,

Dominated means **controlled**. So it means that you are independent, so I'm not telling you what to say. You have your own opinion, you have

your own personality. You have your own independence.

not to be imposed on by others and to be able to act with some sense of individuality, or autonomy.

So, you have the freedom to say what you want to say without being dominated, without being under a dictatorship.

We do this, for example, by not presuming other people's needs or interests, by giving people options, by not imposing on other people and by apologizing for interruptions.

1) For example, I **don't assume** your interest. Even from the way you look like, I am not assuming what you are because you are independent or you have that independence to face.
2) I give you **options**. For example, my mom asks me, what do you want to eat for today? Here she's giving us options.
3) I **don't impose** my opinion on other people.
4) I **don't interrupt** them. And when I interrupt them, I apologize.

These things are all part of **face and politeness**. Why do we need face and politeness. Why do we need politeness? To maintain our social relation. That's why you need to be polite to other people and you need other people to be polite to you. Because you need to maintain that relation in a certain society.

In order to maintain social relationships, people acknowledge both of these aspects of a person's face at the same time.

Both aspects of face, the involvement and independence.

People thus aim to build up closeness and rapport with each other,

What does **rapport** mean? This is the friendliness that you have with another person. When you build rapport, it means you build a friendship or closeness. So, it's a positive thing. The way that you speak to your sister is very different than the way you speak to a stranger. Why is that? Because with your sister, you are close. You have rapport with her. But with a stranger, you don't have rapport. So, you're not friendly with them.

while at the same time trying to avoid being a threat to each other's social distance, that is, maintaining each other's involvement and independence.

Because if I'm not polite I am basically threatening your face. And your face is you, as a person. My face here, we're using it as an example for the

whole person. By your face, I mean yourself. So, by threatening your face, I am threatening you by not being polite.

Choosing a Politeness Strategy

How do we choose a politeness strategy? We just said that it depends on rapport and closeness. When you're speaking with other people, you need to consider four considerations.

Considerations:

1. How socially close or distant we are from our hearer.

I would think of you and me are social equals. So, your boss is not your equal. Your colleague is your equal. Your friend is your equal. You would take into account how equal you are socially when you choose a politeness strategy.

For example, am I talking to my boss or to my employee, to a policeman, to a service employee or to a judge?

I'm not equal to a policeman, but I'm equal to a friend. An employee is not equal to me.

2. How significant what I want is to me, and to the person I am talking to. For example, am I asking for change, for a loan or to borrow a car?

If you're asking your friend for a pen, this is not very significant. It's not very big. So, you wouldn't be too polite. But for example, if you're asking for something that's a little bit bigger, if you're asking for like to borrow someone's car, you need to be more polite.

3. How much emphasis both of us (in our culture or cultures) place on involvement and independence in circumstances like the one we are in.

4. And we may consider whether both of us would have the same answers to these questions.

We also consider how politeness socially goes. We consider our **cultural context** and what is considered polite and what is considered not polite in our culture. So we consider what's close, being close or distant from a person. We also consider if we are social equals or not.

Face and Politeness Across Cultures

Generally speaking, we know that Japanese people's understanding of politeness is different.

It is important to point out that the specific nature of face and politeness varies from society to society and from culture to culture. For example, in

some cultures the idea of personal space and independence may vary.

Our Syrian culture, your parents tell you what to do. Even if you're an adult, even if you're like 40 years old, your mom still has a say in how your life goes. However, that is different in English culture. Once you're 18, it's fine because you are your own person. So, we are replacing different significance on the involvement and independence face, right? How involved we should be in another person or how independent they are from us.

In some cultures, a bedroom is private and cannot be entered and in others it is not.

When you visit a person, you don't go to their bedroom. But in some cultures, it's fine. In our culture, I think it's not fine, but it depends on the closeness.

Again, this example is similar to our culture as well:

In some cultures, refusal of an offer may be merely polite (even if to an English speaker a refusal may seem like refusing involvement) and in others the opposite may be true.

If we're in Britain or in America and I ask you, 'Do you want coffee?' And you say, 'No', I would accept this as 'no'. But in our culture, when you're visiting someone and they offer you coffee, you should refuse at first, until they insist. But it's polite to say 'no' at the start. If you say 'Yes' immediately, it would be considered rude.

They give us an example of **Chinese politeness**:

Gu sees politeness in Chinese not so much in terms of psychological wants, but rather in terms of social norms. Face is threatened, he argues, not when someone's needs are not met, but when someone fails to live up to social standards.

Your face may not be understood in terms of what you want or what a person's psychological needs. For example, someone might say something rude to you and you would feel hurt. Your **psychological need** here is for them to apologize. So, your face would be saved.

However, for **Chinese culture**, it's not so involved with psychological aspect, but it's more involved with the **social norms**. Maybe you're the boss and the social norm is that you do not apologize to your employee. So, here you won't apologize. So it's not based on what the other person

wants, but on the social norms, on how things go in a culture.

For Japanese, it's different:

Politeness in Japanese is something which helps to maintain communication. Politeness is less strategic and more a matter of socially obligatory linguistic choices through which social harmony is achieved.

In Arabic and English, the language doesn't change. But for Japanese language, the verb endings change based on how formal you want to be. The same case is for Korean. Because their grammar is different, their language is different, the way that they speak to a friend has like two different ways. One of them is formal and one of them is informal. And the language really completely changes because they have different verb endings. They have different words that they say in a polite way or in an impolite way. So, it's **less strategic**. It's more about what language you should use in that situation.

Gift-giving is an example of a politeness strategy that varies across cultures.

They give us an example of **gift-giving.** How is gift-giving understood in Syrian culture?

Student: If you give me a gift, then you are really interested in what I am to you.

Instructor: So, this is a **positive politeness strategy**. It's similar to the English culture.

In English culture, it's also considered as a positive politeness strategy by which we show our closeness and rapport with someone else.

And we think about how they will feel about the gift. It's not just any random gift will do. We think about how the gift will affect them as well.

In Japanese culture, however, there are times when gift-giving may mean something quite different from this and be more of a social ritual rather than a positive politeness strategy.

It has less to do with the person and how close the person is to you. But it's more appropriate to give a gift. So, I do give a gift.

They give us examples of like Japanese have many gift-giving occasions. And here it is considered impolite to give a gift, but it's less about the person. It's more about the culture.

All cultures have strategies for performing politeness, sometimes

encoded verbally and sometimes not.' While some of these strategies, they suggest, may appear rather complicated and others might seem rude, it is important to remember that, in cross-cultural contexts, strategies for performing politeness can easily be misread.

This is the example of like asking if you wanted to drink something in Arabic culture and English culture. So, here we misunderstood each other because of how different the politeness strategies are.

They also point out the importance of not over-generalizing about politeness norms and strategies.

Generalization means basically to say something in general. For example, this is me saying that gift-giving in Japanese culture is a social ritual. Here, I am generalizing. So, I'm taking what is general and saying that every person feels that way, even though the Japanese people probably also give gifts in order to show them they care about the person. I'm saying a general idea that applies to every person in society. And the researchers here are telling us not to do this. They're telling us that it also depends on context.

Norms, they point out, are just that, norms: This does not mean, they say, 'that everyone abides by them or even follows them'

There are many things that are polite. However, maybe me as a person, I don't follow them.

'not everyone agrees about what constitutes polite language usage' and what does not.

***

Politeness and Gender

Again, politeness differs according to your **gender**. Generally speaking, we consider women to be more polite than men. Research actually shows that they are polite in different ways. So, both men and women are polite. However, they show this politeness in different ways. A man cannot be polite the same way that a woman is. And the opposite as well is correct. Politeness in language is complex. It's not easy to understand.

First, we have the idea of **community of practice**. A researcher, Holmes, reveals that:

the relationship between gender, politeness and language is a complex one and that while research shows that, overall, women are more polite

than men; it also depends on what we mean by 'polite' as well as which women and men are being compared and what setting or *community of practice* the interaction occurs,

So, community of practice is **the community of speakers**. Practice here means language. So, what community they are speaking in?

that is, the particular local conditions in which the man or woman is speaking.

So, the language that they're speaking in a certain place or in a certain community or in a certain job. Let's say that we are in a hospital, that is a community of practice. They speak the same language in a certain community. So, that community of practice is very different than a one in a village, very different than a community of practice in a university. So, understanding politeness differs according to all these measures that you understand that.

Mills points out that context has an important role to play in terms of whether what someone says is interpreted as polite or not.

She gives us a very fun example of **the street remarks** (تلطيش بالشارع). She gives us different meanings of these things. If it's someone who's your friend and he's telling you, you look so beautiful, you would consider it as a compliment. But if a person is a stranger, you would consider this rude. And a person who's saying it like a stranger would use this as to show his involvement in a community of practice. Let's say you were passing by and there is like lots of university students who are men. And when you pass by, they would, someone would say, *Hello gorgeous*. By saying that utterance, the guy is showing that he is a member of that community of practice. If he didn't say this, it would show maybe that he's not really involved. However, because it's normal to say street remarks, he shows his involvement in that community of practice.

So, saying *'hello gorgeous'* or *'hello beautiful'* is not always rude. At the same time, it's not always polite. It depends on the context.

We need, then, to consider who is saying what, to whom, from what position, where and for what purpose in order to come to a closer understanding of this.

We have also another researcher who looked at what this strategy is used in **the parliamentary debate in the UK**.

There are many instances of men and women publicly criticizing, ridiculing and challenging each other in parliamentary debates, these are not so much instances of gender-specific impoliteness, but rather politic verbal behavior.

In the UK, they use a lot of curse words when they're arguing in the Parliament. And this researcher shows that it doesn't actually have to do with like gender because in the Parliament, you have men and women and both of them curse. So, she's saying that it's not about gender specific politeness, but it's about a politic verbal behavior.

In this case, she argues, the insults and so on are part of the discourse expectations of a good parliamentary speaker, regardless of whether they are male or female.

So for a person to be good at Parliament and politics in the Parliament in UK are expected to use certain words, or to behave in a certain way. It doesn't matter if you're a man or woman. No, it's generally speaking about politics.

She also found in her data that female Members of Parliament rarely apologize, a finding that runs counter to other, more general politeness and gender research that suggests that women apologize more than men.

Generally speaking in politeness in our society, we say that women apologize more than men. However, she found that in the Parliament, women actually rarely apologizes, just in the Parliament. This is to show that it's not specific to gender. Here, it's specific to **the community of practice**, not to the gender.

It is also important to remember that a community of practice does not exist in isolation from other cultural groups and cultural values.

A community of practice in Damascus University doesn't exist without the context of Syria. So, those rules that are in our culture also apply to the community of practice.

Face-threatening Acts

This is when we are maybe not polite to the other person.

Some acts, such as complaining, 'threatens' a person's face. These are called face-threatening acts. In most circumstances, a person will want to minimize the threat of such an act. A person may, equally, employ a face-saving act. For example, if your neighbour is playing very loud music, you

might say, 'I'm going to go and tell them to stop that noise right now',

They give us an example of a neighbour playing loud music, and it's the middle of the night. So, the man says that, 'I'm going to knock on his door right now and tell him to turn it off.' Is he thinking of the effect that his threat would have on the person's face? Not at all, actually. His partner says, 'maybe we should knock on their door and tell them that people are sleeping.' So, here, the partner is trying to minimize the face-threatening acts. It's still a face-threatening act, however, she's minimizing the effect of it.

A person may, equally, feel that their face has been threatened and make this clear to their audience.

They give us an example of Hillary Clinton when she was the secretary of the US. I think in 2009, she was speaking in the Congo. A student from the audience asked her, 'What do you think Mr. Clinton thinks about this issue?' She thought this is really rude and she considered this as a threat to her face because she's a woman and the student is asking of what her husband thinks. She said:

'Wait, you want me to tell you what my husband thinks? My husband is not the Secretary of State, I am'

Clearly, her face was threatened, but the student turned out that he said something different from what the translator said. The translator made a mistake. The student was asking about Obama, but the translator said 'Mr. Clinton' instead of 'Mr. Obama'.

Politeness and Cross-cultural Pragmatic Failure

This has to do with the failure of understanding politeness and cross different cultures. Just like the example of 'Do you want coffee?' this can be considered **cross-cultural pragmatic failure** because as a Syrian person's understanding of politeness differs from an English person's understanding.

Equally, what may be a face-threatening act in one culture may not be seen the same way in another.

For example, in China and Japan it is polite to refuse a dinner invitation the first time it is made and impolite to accept it immediately. This refusal is made, however, with the expectation that the invitation will be made again and then it can be accepted. English, however, does not have this

expectation, so if someone refuses an invitation in English it is very possible it will not be made again.

If you say 'No' to an English person's invitation, so it's a 'No'.

In addition, the ways in which politeness is expressed is not the same across languages and cultures and might mean different things in different linguistic and cultural settings. For example, 'Would you like a beer?' in English is typically interpreted as an offer, whereas in Polish it is a question regarding preference.

'A question regarding preference' means someone's asking me if I like bear.

Equally, 'Would you like to go to the cinema?' is an invitation or proposal in English but a question regarding preference, not an invitation, in Polish. Similarly, 'Can you' in English is typically interpreted as a request but in French it is generally asking about ability. A lack of understanding of ways of expressing politeness in different languages and cultures can be a cause of cross-cultural pragmatic failure

We finished chapter 3. The summary is summarizing the whole chapter. Try reading it.

Thank You

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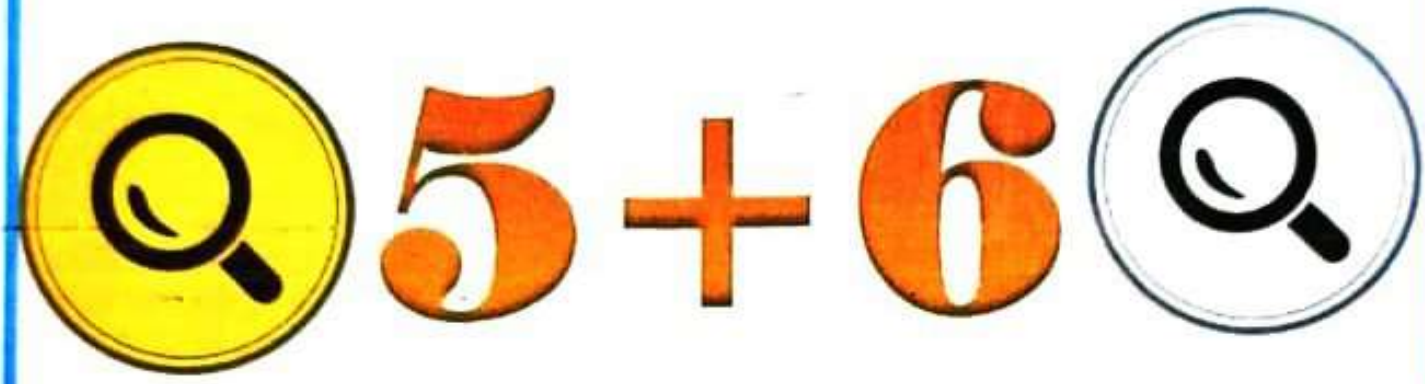


Discourse Analysis

11.01.2025
18.01.2025

د. جمان مسوتي

AYDI ESTABLISHMENT

LECTURE NO. 5
11.01.2025

HELLO EVERYONE!

Chapter 6
Discourse Grammar

This chapter is really fun. Tis chapter has all the things that we know them. But we're looking at them in a different light. Haven't we been talking about how discourse is going beyond the level of the sentence? Here it's the same thing. They're not looking at the grammar of the sentence. They're looking at the grammar of **discourse** because it gives a wider view. We have two theorists here: Halliday and Hasan. We're not interested in the names, and they're not required for the exam. These are the two main theorists for the discourse grammar, and all of this chapter is based on their writings.

Their interest has been in patterns of grammar and vocabulary that combine to tie meanings in the text together as well as connect the text to the social context in which it occurs, that is, items that combine together to make the text cohesive and give it unity of texture.

Like linking words.

Grammar From a Discourse Perspective

Some linguistic items have different patterns of use when looked at from a discourse rather than a sentence perspective. Examples of this are items such as *it*, *this* and *that*.

We usually use them to refer to things outside of language. They are giving us an example of these words are also used to refer to things in the **discourse**.

It often signals reference to a continuing or ongoing topic in a text, rather than just something inside or outside the text, as more traditional explanations might suggest.

These words such as *this* and *that* do not only refer to things outside the text as we are used to. But also signal things inside the text.

***This* often indicates the raising of a new topic or a new focus in the current topic,**

When we are continuing our conversations, and I would say '*this* refers to' or *'this* means something', so here I am connecting the topic to something else in the context of discourse.

and *that* has a distancing or marginalizing function in a text, rather than

just demonstrative functions.

Demonstrative functions means when we use them to refer to things. And when I use *that* in discourse, I'm here kind of distancing the idea or I'm distancing myself.

We also look at grammatical form in relation to where, why and how frequently it is used in written and spoken discourse rather than in isolated sentences.

Instead of us looking at grammar on the sentence level, we're looking at grammar on the **discourse level**.

Sentence-based perspectives → Discourse-based perspectives

We say that **'going to'** and **'will'** have the exact same meaning. We use them to talk about the future. Whether you use 'going to' or 'will', it has no difference. However, one of the theorists looked at using 'going to' and 'will' from a discourse perspective.

They discuss how *be going to* and *will*, when looked at from a discourse perspective, show different functions other than just the expression of future time. They found 'be going to' is typically used when English speakers narrate future scenarios, which they then follow with a contracted form of 'will', for example. They also found that the present simple is often used alongside 'will' to add descriptive details to the future event being recounted.

She found actually that native speakers would start talking with 'I am going to' when they are referring to the future. And later in the speech, they would use 'I will'. So, they would start their speech with *I am going to* and then they would continue it with *I will*.

A discourse-based grammar makes a strong connection between form, function and context and aims to place appropriateness and use at the centre of its descriptions.

Here we are looking at the connections between form, functions, and context. And we're seeing how it is used to understand language.

A discourse-based grammar acknowledges language choice, promotes awareness of interpersonal factors in grammatical choice and can provide insights into areas of grammar that, previously, lacked a satisfactory explanation.

For example, by using *going to* and *will*, it doesn't have a satisfactory explanation. So, a discourse-based grammar will help us understand tenses and

how to use grammar on a discourse level which perhaps offers a better explanation. So, we use the discourse grammar from a discourse perspective to analyze the texture of a text.

The Texture of a Text

A key feature of a text is its texture, that is, how the text holds together in terms of its patterns of organization as well as relations between lexical items in the text.

It's the relationship between words in the text. How this text is structured. How the text is hold together. How we use the patterns of sentence or the patterns of speech. All of these we call **the texture of a text**.

We have two types of unity: **unity of structure** and **unity of texture**

- **Unity of structure**

It refers to patterns which combine together to create information structure , focus and flow in a text, including the schematic structure of the text.

It's how we use grammar to create kind of a cohesive text. And we're looking at the patterns that we use in order to create that cohesive text.

- **Unity of texture**

As Jones explains, a language speaker's 'ability to discriminate between a random string of sentences and one forming a discourse is due to the inherent texture in the language and to [their] awareness of it'

For us to understand just any words, we always refer to this idea of unity of texture.

Unity of texture refers to the way in which resources such as patterns of cohesion create both cohesive and coherent texts.

Patterns of cohesion is, for example, linking words.

Texture results where there are language items that tie meanings together in the text as well as tie meanings in the text to the social context in which the text occurs.

We said that unity of texture means: **unity** has to do with the cohesion of a text, and **texture** comes from how these words connected in the discourse and how those words are connected to the outside of discourse.

An example of this is where the meaning of items that refer outside of the text, such as 'it' and 'that', can be derived from the social context in which the text is located.

Texture, then, is a result of the interaction between language features in

a text.

❖ **e.g.**

Waiter: Where would you like *it* sir?

Customer: Just a little on the meat thanks.

The speakers here are using their knowledge of the context to understand what *it* refers to. In this specific example, it's referring to a sauce.

Cohesion and Discourse: Patterns of Cohesion

This is important as it shows us how words in a text are related to each other and how we draw on this knowledge as we both read and write texts.

***Cohesion* refers to the relationship between items in a text such as words, phrases and clauses and other items such as pronouns, nouns and conjunctions.**

Examples: *reference items, lexical cohesion, collocation, conjunctions, linking words, synonyms, antonyms.*

All of these are part of how we understand the text.

Cohesion also considers semantic relationships between clauses and the ways this is expressed through the use of conjunctions.

➢ **Reference**

Reference refers to where the identity of an item can be retrieved from either within or outside the text. The main reference patterns are anaphoric, cataphoric, exophoric and homophoric reference.

1) Anaphoric reference:

Anaphoric reference is where a word or phrase refers back to another word or phrase used earlier in a text. In the following example, from a review of the book *He's Just Not That Into You: The No-excuses Truth to Understanding Guys*, examples of anaphoric reference are shown in italics in the text.

❖ **e.g.**

It seems everyone's read that self-help book: Greg Behrendt and Liz Tuccillo's He's Just Not That Into You . . . . First in the US, then all over the world, women became converts to *the* book's tough-love message. When *it* was published late last year, Oprah sang *its* praises, tearful women called *it* 'the Bible', and others declared *it* had changed their lives forever.

The writer of the book took a review about a book. and all of these references written in italics are called **anaphoric references** because they are all referring to the book which is mentioned.

Once the title of the book has been mentioned, the author assumes that

the reader will be able to work out what she is referring to in her use of 'it' further on in the text. Equally, she assumes the reader will know 'which book' she is referring to when she says, 'the book's tough-love message'. If a reader is not sure what is being referred to, they will typically read back in the text to find the answer.

The writer of this text will assume that once you mention the name of the book, and your later references using *the*, *it*, *its*, the writer here assumes that even if you don't know what *it* refers to, you would go back and read the text to know the reference.

So, an anaphoric reference is when we mention the thing first, and then we use references to it.

2) Cataphoric reference:

This is the kind of the opposite.

It describes an item which refers forward to another word or phrase which is used later in the text:

❖ **e.g.**

It seems everyone's read *that* self-help book: Greg Behrendt and Liz Tuccillo's He's Just Not That Into You.

Here, *that* in italics is referring to the name of the book, which is mentioned later.

In this case, the reader knows the item being referred to is yet to come in the text and reads forward to find the meaning of 'that'.

So, the anaphoric reference came after the name of the book. And the cataphoric reference came before the reference.

3) Exophoric reference:

Exophoric reference looks outside the text to the situation in which the text occurs for the identity of the item being referred to.

These are the ones that refer to something outside the text. From exo-, we know that it comes from outside. They give us an example of a conversation that's happening between a customer and a sales assistant talking about a book:

❖ **e.g.**

Customer: What kind of book would *you* say this is?

Sales assistant: Well . . . I suppose *you*'d call *it* a biography because *it*'s got some of *her* earlier life in *it*.

We have 'you' and 'this' as references. All of these references are

referring to something outside the text:

- 'you' referring to you
- 'this' referring to the book
- 'her' is a reference to the writer of the book.

They refer to something outside the text.

4) Homophoric reference:

Homophoric reference is where the identity of the item can be retrieved by reference to cultural knowledge, in general, rather than the specific context of the text.

❖ **e.g.**

- First in *the* US, then all over *the* world, women became converts to the book's tough-love message.

The use of 'the' in 'in the US' and 'all over the world' is different from the final use of 'the' in 'the book's tough-love message'.

Here, *'the* U.S'. and *'the* world' are a homophoric references because they refer to something that is general knowledge or a cultural knowledge.

To answer 'which book', we know it is the one being discussed in the text. We know, however, from our cultural knowledge 'which' United States and 'which' world are being referred to in the text.

Because there's only one US and only one world.

5) Comparative reference:

'the identity of the presumed item is retrieved not because it has already been mentioned or will be mentioned in the text, but because an item with which it is being compared has been mentioned'.

❖ **e.g.**

- When it was published late last year, Oprah sang its praises, tearful women called it 'the Bible', and *others* declared it had changed their lives forever.

'others' here is a comparative reference because it is used here to be compared to the other things. So, 'others' here is compared to women.

The book assumes all men are confident, or that if they really like a girl, they'll overcome their shyness. The *opposite* is true.

Here again, we're using 'opposite' to refer to an item that has been mentioned. So, we're using the opposite or the comparative to refer to an item that has already been mentioned.

6) Bridging reference:

A bridging reference is where an item refers to something that has to be inferentially derived from the text or situation, that is, something that has to be presumed indirectly.

❖ **e.g.**

Stuart agrees. 'I was hopeless', he says with a laugh. 'I'm just not one of those blokes that finds approaching women easy.'

The author presumes that we can indirectly derive the meaning of 'those'.

The writer assumes that we will indirectly what 'those blokes' refers to, which is men in general. 'Blokes' means **men** in slang.

❖ **e.g. (1)**

As a novelist, Alexander Chee has been described as 'masterful' by Roxane Gay, 'incendiary' by *the New York Times*, and 'brilliant' by *the Washington Post*.

The first 'the' is a **homophoric reference** because we know that there's only one New York Times. And *The Washington Post* is the same idea. We know what it refers to.

With *How to Write an Autobiographical Novel*, *his* first collection of nonfiction, *he* secures *his* place as one of the finest essayists of *his* generation.

We know that 'his' is referring to the writer, Alexander. And 'he' and 'his place' are also referring to the writer. These are considered **anaphoric references.**

❖ **e.g. (2)**

By turns commanding, heartbreaking and wry, *How to Write an Autobiographical Novel* asks questions about how *we* create ourselves in life and in art, and how to fight when *our* dearest truths are under attack.

Here, 'we' and 'our' are **exophoric references** because it's referring to something outside the text. And we know from the situation, we know from the context of the text is that it's referring to us (readers). So, all of these references contribute to the making of the texture of the text.

➢ **Lexical Cohesion**

Lexical cohesion refers to relationships in meaning between lexical items in a text and, in particular, content words and the relationship between the words. Examples of this are when different words are used to refer to the same thing (such as 'cinema' and 'movie theatre') and when certain words go together such as 'fresh fruit'.

The main kinds of lexical cohesion are repetition, synonymy, antonymy, hyponymy, meronomy and collocation. These are each discussed in the sections which follow.

a. Repetition

Repetition refers to words that are repeated in a text. This includes words which are inflected for tense or number and words which are derived from particular items

Repetition is not for pronouns. It's for words that are repeated in a text but in a different way

such as 'Stuart' and 'Stu' in the following example.

❖ e.g.

Jen Abydeera, 27, and *Stuart* Gilby, 22 . . . are convinced they wouldn't be a couple if Jen had done things the [He's Just Not That Into You] way when they first met. '*Stu* was quiet and shy, while I was more confident and forward,' says Jen. 'He was more reluctant than I was to ask questions or to initiate a date. I would be the one to say to him: "When do you want to go out, then?"'

So, *Stuart* and *Stu* mean the same person. However, they are slightly different. This is what we call **repetition**.

b. Synonymy

Synonymy refers to words which are similar in meaning such as 'date' and 'go out' in the above example and 'blokes' and 'men' in the following example:

❖ e.g.

I'm just not one of those *blokes* that finds approaching women easy. The book assumes all *men* are confident, or that if they really like a girl, they'll overcome their shyness. The opposite is true.

'men' and 'blocks' are referring to the same thing. The relationship between these words is **synonymy**.

c. Antonymy

Antonymy describes opposite or contrastive meanings such as 'shy' and 'forward' in the earlier text and 'women' and 'men', 'real players' and 'boofheads' in the following text:

❖ e.g.

Andy Stern, 28, a builder, says he's worried the book will drive *women towards dodgy men*. 'Only *real players* do full-on charm,' he says. 'The rest of us are *boofheads*. We often do nothing at all, and just hope girls notice

that we like them.'

We know as we read the text which meanings contrast with each other. Part of their meaning, indeed, derives from this contrast.

d. Hyponymy

Halliday (1990) describes two kinds of *lexical taxonomies* that typically occur in texts: superordination and composition. These are words which are in a 'kind of' relationship with each other (superordination) and words that are in a 'whole-part' relationship with each other (composition).

In the previous texts, Jen and Stuart are 'part of' the lexical item 'couple', whereas *He's Just Not That Into You* is a 'kind of' self-help book. The relationship between 'Jen' and 'couple'

→ For the first example, we have **Jen** and **Stuart**, and we have the word **couple**. So, here we have a relationship of a **composition** because it's a **whole-part relation**; we know that couple is composed from Jen and Stuart.

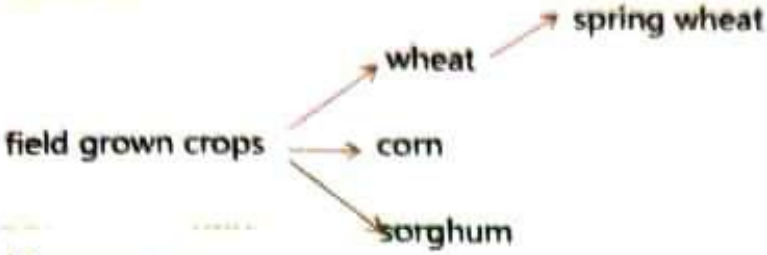
→ And when they say, it's a **'kind of'** self-help book, it's a **superordination** because we know that *He's Just Not That Into You* is a **kind of** a self-help book.

Hyponymy, then, refers to classes of lexical items where the relationship between them is one of 'general-specific' and 'an example of' or in a 'class-to member'-type relationship.

The relationship between these lexical items is that they are self-help books. So, this is the superordination. And meronymy is when it's composed.

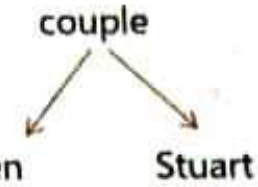
*

Further example of hyponymy:

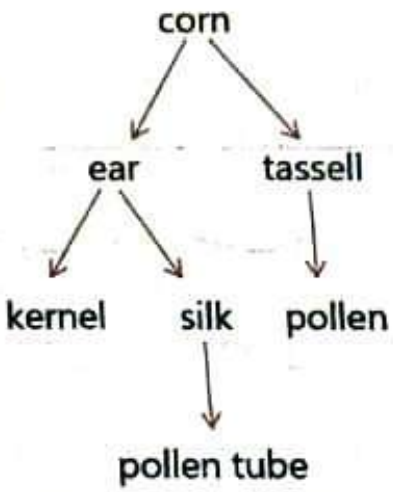


e. Meronymy

Meronymy is where lexical items are in a 'whole to part' relationship with each other, such as the relationship between 'Jen' and 'Stuart' in relation to the item 'couple'. 'Jen' and 'Stuart' are co-meronyms of the superordinate item 'couple'.



Further example of meronymy:

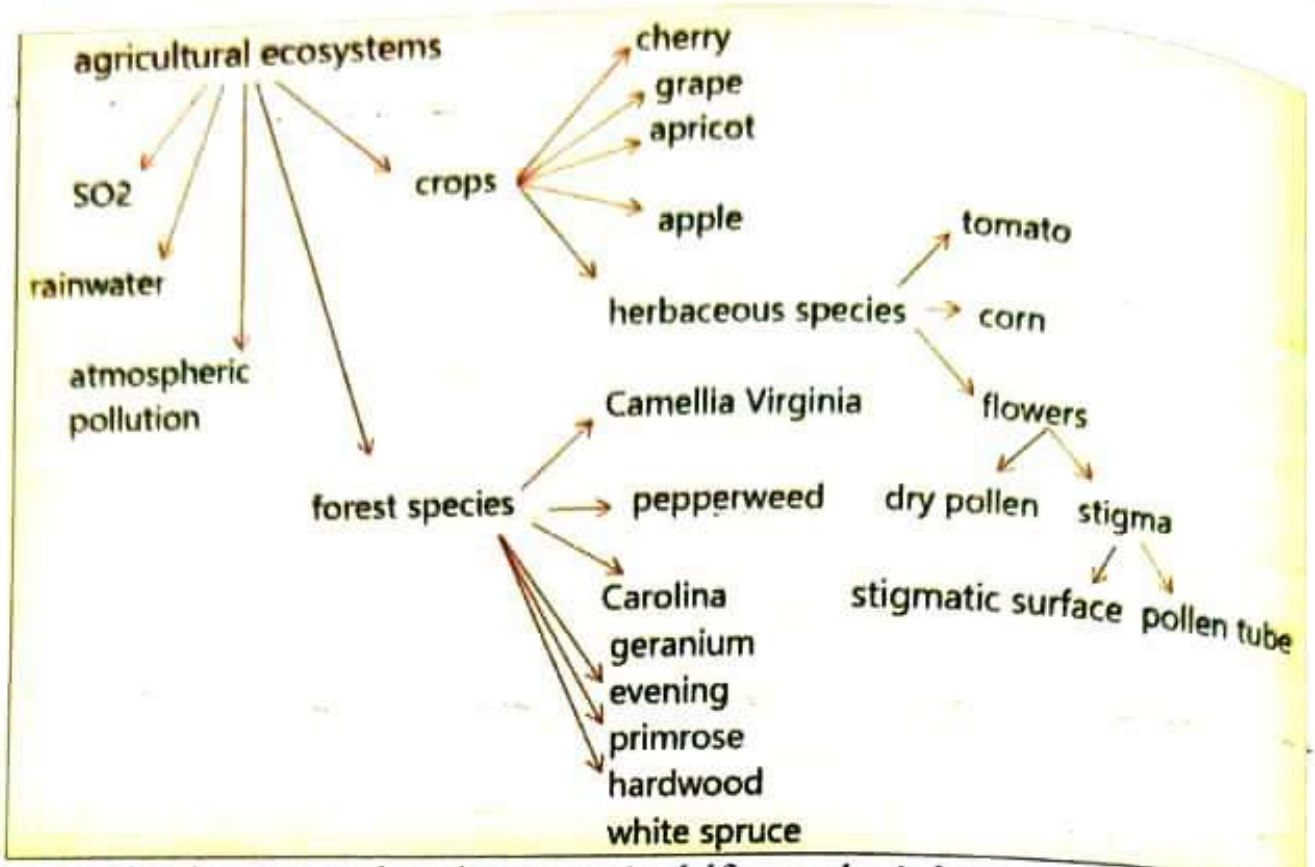


In each kind of relationship, an understanding of one item in the taxonomy may depend on an understanding of other items and on the organization and relationship between the items in the taxonomy. These taxonomies, 'can become very complicated, with many layers of organisation built into them'. There is also the problem that these relationships are usually not made explicit with the result that, if someone does not alresady know the relationship between the items, they are left to work it out from the text.

*

If we look at this the other example at the next page:

Taxonomical relationships



Notice how complex they are. And if you don't know the meanings of these you would not know the relationship between them. That's why they say it can get really complex and it depends on your knowledge.

The following extract from the opening essay in Alexander Chee's (2018b) book provides further examples of lexical cohesion which depend on the reader understanding relations between lexical items in order to understand the text.

The following example contains all items of **lexical cohesion**:

❖ **e.g.**

I spent the summer I turned fifteen on an exchange program in *Tuxtla Gutiérrez*, the capital of the state of *Chiapas*, in *Mexico*, some three hundred miles north of the Guatemalan border. My host *family* was *named* Gutiérrez, and I never asked them if the town took its *name* from their *forebears*, but if it did, they wore their fame lightly, though they were a powerful and prosperous family. The *father*, *Fernando*, had been a *stevedore*, of the kind who worked for him now, and the *mother*, *Cela*, (pronounced Che-la), was a *dance teacher*. They lived like *people* who felt lucky to be alive, and I loved them right away.

We have examples of **repetition**:

- *Tuxtla Gutiérrez*: the name of the town is repeated slightly different. First, they gave us a long name, and then a smaller name.

- *family*

Another example is **synonymy**:

- The *town* and *name* are synonymous for the name of town.
- *Father* and *Fernando* refer to the same person
- *mother* and *Cela* also refer to the same person

There are, however, numerous examples of meronomy in the text. For example, 'forebears', 'father', 'mother' and 'people' are in a part–whole relationship with 'family', and 'Tuxtla Gutiérrez', 'Chiapas' and 'Mexico' are in part–whole relationships with each other.

The family is composed of all of these lexical items. So, we have a relationship with **meronymy**.

There is also an example of hyponymy in the text where 'stevedore' and 'dance teacher' are both members of the class of 'occupations' – although the actual item 'occupation' does not occur in the text.

Here they mentioned their job titles. So the 'dance teacher' or 'stevedore' are examples of **hyponymy** because they are an example of occupation, even though the word occupation is not mentioned in the text.

➢ Collocation

Collocation describes associations between vocabulary items which have a tendency to co-occur, such as combinations of adjectives and nouns, as in 'real-estate agent', the 'right direction' and 'Aussie men' in the following example. Collocation includes the relationship between verbs and nouns such as 'love' and 'book' and 'waste' and 'time' also in the following example:

❖ e.g. (1)

Sarah Hughes, 21, a *real-estate agent*, agrees that *Aussie men* need more help than most when it comes to romance. 'They're useless! They need a good push in the *right direction*. I *loved* the *book* and its message about not *wasting your time* – but if a man's shy there's no way it'll happen unless you do the asking.'

'Aussie' comes from **Australia**. So, 'Aussie men' means 'Australian men'.

❖ e.g. (2)

Alexander Chee is one of the best living writers of today. If he's not already a *household name*, he needs to be . . . . Powerful, *powerful essays* with powerful, *powerful words* – Buzzfeed's Isaac Fitzgerald, on NBC's

Today.

Collocation is not something that is restricted to a single text, however, but is part of textual knowledge in general. A writer and speaker of a language draws on their knowledge of collocations as they write and speak. Expert writers (and readers) know that only certain items collocate with each other. This knowledge of collocation is another way in which a text has the property of texture.

Expectancy relations

A further kind of relationship, related to collocation, is expectancy relations. This occurs where there is a predictable relationship between a verb and either the subject or the object of the verb. These relations link nominal elements with verbal elements (e.g. love/book, waste/time) as in the previous example.

It links nouns to verbs.

They can also link an action with a participant (e.g. ask/guy) or an event with its location (e.g. dating/sites) as in the following examples. Expectancy can also refer to the relationship between individual lexical items and the composite nominal group that they form (e.g. art/classes, life/drawing, online/ dating):

Expectancy comes from the verb **'to expect'**. So, we have a predictable relationship between either a verb and a noun, so it becomes **nominal elements** with **verbal elements**.

❖ e.g. (1)

Art classes

You can do just about anything in the name of art. Try *asking* a *cute guy* to sit as your model, and if he still doesn't take the hint, you can literally draw him a picture. Take a free *life-drawing* class at the ArtHouse Hotel.

Art classes geography is an **expectancy relation** because it's not a single collocation. We have history classes and geography classes, for example. We are expecting what comes after classes.

❖ e.g. (2)

Online dating

Hand out as many kisses as you like – virtual ones, that is. *Dating sites* are all about being proactive and choosing your best match.

So, **collocations** is when words tend to **co-occur**, and **expectancy relations** is when there's a predictable relationship between lexical items.

➢ Conjunction

These are linking words. We are going to understand them in terms of: **additive**, **comparative**, **temporal**, and **consequential**.

a. Additive conjunctions include 'and', 'or', 'moreover', 'in addition' and 'alternatively'. That is, they draw on the notion of 'addition' in both a positive and a contrastive sense.

b. Comparative conjunctions include 'whereas', 'but', 'on the other hand', 'likewise' and 'equally', drawing on the notion of comparison in both a positive and a negative sense.

c. Temporal conjunctions include items such as 'while', 'when', 'after', 'meanwhile', then', 'finally' and 'at the same time'.

This has to do with **time**.

d. Consequential conjunctions include items such as 'so that', 'because', 'since', 'thus', 'if', 'therefore', 'in conclusion' and 'in this way'.

This has to do with **result**.

❖ **e.g.**

When it was published late last year, Oprah sang its praises, tearful women called it 'the Bible', and others declared it had changed their lives forever. *But* now the initial fuss has subsided, women are examining the book's philosophy a little more closely – *and* many don't like what they see.

'When a guy is really into you' says Behrendt . . . 'he lets you know it. He calls, he shows up, he wants to meet your friends. Why would you think we would be as incapable as something as simple as picking up the phone and asking you out?' *Because*, of course, the dating game is a clumsy dance of blunders and misunderstandings. *And* sometimes, romantically challenged mean really do need a helping hand from women.

➢ Substitution and Ellipsis

A further way in which texture is achieved in a text is through the use of substitution and ellipsis.

To substitute is to replace something with something else. Ellipsis is to omit.

1. Substitution

With substitution, a substitute form is used for another language item, phrase or group. It can involve substituting an item for a noun. In the following example, 'one' substitutes for the noun 'book':

❖ **e.g. (1)**

Try reading this book. That *one*'s not very good.

We're substituting 'this book' with 'one'

It can involve substituting an item for a verb. In this example, 'done' substitutes for the verb group 'had dinner':

❖ **e.g. (2)**

A: Has he had dinner yet?

B: He must have *done*. There's no food in the fridge.

'done' is substituting 'had dinner'

An item may also substitute for a clause. In the following example, 'so' substitutes for the clause 'you're still happy':

❖ **e.g. (3)**

A: That's great to hear you're still happy.

B: Oh yes very much so.

'so' is substituting 'you're still happy'.

Substitution is much more common in spoken discourse than it is in written discourse.

2. Ellipsis

With ellipsis some essential element is omitted from the text and can be recovered by referring to a preceding element in the text. Ellipsis may involve the omission of a noun or noun group, a verb or verbal group, or a clause.

❖ **e.g.**

Announcer: Gary, what did you want to say to Allison tonight?

Caller: [I want to say] that I'm very sorry for the fight we had the other night.

Announcer: What was that over?

Caller: [It was over] something rather silly actually

Announcer: They usually are, aren't they?

Caller: Yeah [they usually are silly] and [I want to say] that I love her very much and [I want to say that] we'll have to stick it through, you know?

We have a phone call here. Both speakers used ellipsis, but we understand what they mean. What is written between two brackets [] is elliptic.

Ellipsis is a common feature of book endorsements such as the following which appear on the back cover of Alexander Chee's book:

❖ **e.g.**

[Alexander Chee's book is] Urgent and insightful – Viet Thanh Nguyen, Guardian Summer Reads

[Alexander Chee's book] Pulses with urgency . . . . [Alexander] Chee has written a moving and personal tribute to impermanence, a wise and transgressive meditation on a life lived both because of and in spite of America – New York Times Book Review.

[Alexander Chee's book is] A knowing and luminous self-portrait" – O, the Oprah Magazine

[These are] Heartfelt, writerly essays . . . powerful [essays] – Alex Preston, Spectator.

If you buy a book, you always have these things that describe it. And they usually omit the name of the book or the name of the author.

Differences between reference, ellipsis and substitution

A reference can reach a long way back in the text, whereas ellipsis and substitution are largely limited to the immediately preceding clause. Another key difference is that with reference there is a typical meaning of co-reference. That is, both items typically refer to the same thing.

With reference, we have two items that refer to the same thing.

With ellipsis and substitution, this is not the case. There is always some difference between the second instance and the first.

With the first example of substitution, we're using substitution with a slightly different meaning.

If a speaker or a writer wants to refer to the same thing, they use reference. If they want to refer to something different, they use ellipsis–substitution

Reference	Ellipsis & substitution
reach a long way back in the text	limited to the immediately preceding clause
when a speaker or a writer wants to refer to the same thing	when they want to refer to something different
both items refer to the same thing	There is some difference between the second instance and the first.

***

Next time, we'll look at **patterns of cohesion**. For the exam, it'll not be difficult, but there will some specialized questions written for those who attend and study.

Thank You

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LECTURE NO. 6
18.01.2025

HELLO EVERYONE!

Chapter 6

We covered the chapters 1 and 3. We're still in Ch. 6. And we still have Ch. 5. Chapter 1 is really just an introduction, so I would not consider it as a chapter.

We have an example and we need to analyze it together.

Patterns of cohesion: A sample analysis

The following conversation at a coffee cart was presented in Chapter 3. Here, the conversation is analysed in terms of lexical chains, reference and ellipsis. The conversation works because both speakers are aware of relations between lexical items in the text, what is being referred to in items such as I and you, and what is left out of the conversation, or ellipsed.

❖ **e.g.**

S: Hi. Can I help you?
C: Can I get a grande frappe with vanilla?
S: Did you want that blended or on the rocks?
C: Blended, I guess.
S: 2% or skimmed?
C: Uhm 2%
S: 2% OK. Any whipped cream?
C: Sorry?
S: Did you want whipped cream on that?
C: Yes.
S: Anything else?
C: No, that's it.
S: Salesperson
C: Customer

We have a conversation between a salesperson and a customer. What are **the lexical chains** in this conversation?

The first is the subject of the text: coffee. In this case, a grand frappe is a kind of coffee and, thus, is an example of hyponymy.

We have the **hyponymy** relation which is a kind-of relationship. We have the types of coffee which is one type (grand frappe with vanilla).

The interesting thing here is that the lead item in the chain, coffee, is not actually mentioned but both speakers are aware that this is what they are

talking about.

They don't mention coffee, but we know from the context that they're talking about coffee.

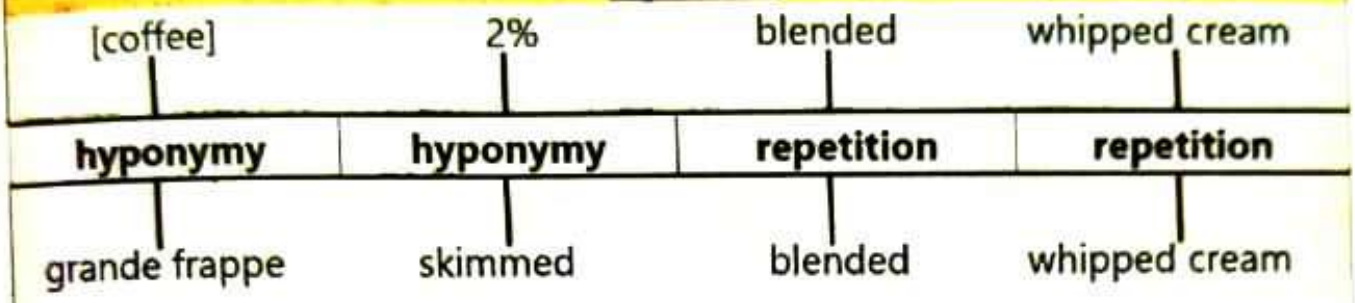
The items in the second chain are 'kinds of' milk and so are also instances of hyponymy. Again, both speakers are aware that they are talking about milk so do not need to mention it.

We also have a relation of another **hyponymy** which is the kind of milk (2% or skimmed?).

The kinds of milk in the second chain are also instances of meronymy in that they are in a 'whole-part' relationship with items in the first chain, coffee.

And we also have a relation of **meronymy** which is talking about 'whole-part' connecting the lexical items together. So, coffee is made of coffee, vanilla, milk, and cream.

Lexical Chains
Figure 6.6



The reference items *I* and *you* work in the text because both speakers know who is being referred to in the use of these items. In the first example in Figure 6.7, *I* and *you* are examples of exophoric reference.

We have an **exophoric reference**. When I'm saying *I*, I'm referring to something that's outside of the conversation which is me in the situation.

After this, *I* and *you* become examples of anaphoric reference as who they are can be derived from looking backwards in the text.

The next references for *I* would be considered **anaphoric references**. The first one is called an exophoric references of "Can *I* help you?", and the next one "Can *I* get a grand frappe..?" is an **anaphoric reference** because it's already been mentioned.

Examples of Reference
Figure 6.7

Can ***I [exophoric reference]*** help ***you [exophoric reference]***?
Can ***I [anaphoric reference]*** get a grande frappe with vanilla?
Did ***you [anaphoric reference]*** want ***that [anaphoric reference]*** blended or on the rocks?
Blended, ***I [anaphoric reference]*** guess.
Did ***you [anaphoric reference]*** want whipped cream on ***that [anaphoric reference]***?

And also we have a lot of ellipses in this example

Examples of Ellipsis
Figure 6.8

1- [I'd like it] blended, I guess
2- [Do you want] 2% or skimmed **[milk]**?
3- [I'd like] 2% **[milk]**
4- Did you want whipped cream on that? Yes **[I'd like whipped cream]**
5- [Do you want] anything else?

Why do we do that?

Student: Because it's obvious what we are talking about. No need to repeat.

Instructor: Yes.

This use of ellipsis makes the text both economical and sufficient for achieving its goal, that is, ordering a cup of coffee.

By **'economical'**, they mean you don't need to say too much. You just see the things that are needed. Remember the maxims we talked about? All of it is related to these.

This, together with lexical chains and referring expressions fulfill a dual purpose of unifying the text (they depend on some of the subject matter remaining the same), and of economy because they save us from having to repeat the identity of what we are talking about again and again.

Unifying the text means here the unity of structure and the unity of texture. If the subject changes, this would not work. But because we are dependent on context, we are in a coffee shop and we are talking about coffee. All of this situation, we do not need to say too much. We can be economical. We can shorten the things that we say.

Theme and Rheme

These ones are important for writing. Are you familiar with topic sentences in writing?

Student: Yes.

Instructor: What is a topic sentence? When you're talking about a topic sentence here, we usually have two parts: the controlling idea and the subject. Theme and rheme are similar to these:

- **Theme** is the subject.
- **Rheme** is what you are going to say about it.

But this is for all sentences, not just topic sentences.

Two further elements that contribute to the texture of a text is the relationship between theme and rheme in a clause and its contribution to the focus and flow of information in a text. An understanding of this is important, especially for the writing of successful student texts.

These are really important for writing.

Theme

Theme is the starting point of a clause, that is, what the clause is 'about'.

Just like the subject. If you're talking about coffee, maybe you're saying there are multiple kinds of coffee. So, your subject is coffee and the rest of it.

The remainder of the clause is the rheme.

e.g.

Hiragana represents the 46 basis sounds of the Japanese language.

Theme **Rheme**

We have an example Hiragana which is the Japanese alphabet. Theme is hiragana because it's the starting point of the sentence. And the rest of the sentence is the rheme.

In this instance, 'Hiragana' is a topical theme.

We have three types of theme:

- **Topical**
- **Textual**
- **Interpersonal**

We're going to talk about that later. Here, it's obvious that we have a topic which is **Hiragana**.

Conjunctions such as 'and' or 'but' when coming at the beginning of a clause are examples of textual theme.

With conjunctions, we're talking about a textual theme.

An item that expresses a point of view on the content of the clause, such as 'of course', is an interpersonal theme.

This is about your opinion. So, when you start saying, 'In my opinion,' the interpersonal theme would be in my opinion. Here, they give us an example 'of course'.

Halliday describes theme as 'the element which serves as the point of departure of the message'.

By saying theme as 'the element which serves as the point of departure of the message', they mean that the starting point of the sentence or what you will say about it later.

Theme also introduces 'information prominence' into the clause.

By 'information prominence', they mean what is prominent in what you will say.

Table 6.2: Theme and Rheme

Theme	Rheme
'Genre'	is a term in widespread use to indicate an approach to communication which emphasizes social function and purpose.

Here, we have another sentence. Our theme (the starting point of the utterance) is **'Genre'** and our rheme is the rest of the sentence.

Table 6.3: Textual Examples of Theme and Rheme

Topical theme	Textual theme	Topical theme	Rheme
'Genre'			is a term in widespread use to indicate an approach to communication which emphasizes social function and purpose.
Significant debate			surrounds the definition of genre, particularly the extent to which it refers to texts or activities in which texts are embedded.

It			is often vaguely defined.
	but	several uses of the term	can be identified which are illustrated in different types of genre analysis

For the first sentence in the table above, the type of theme that we have here is a **topical theme**. We're talking about a topic:

Genre is a term in widespread use to indicate an approach to communication which emphasizes social function and purpose.

In the next example, we also have a topical theme.

Significant debate surrounds the definition of genre, particularly the extent to which it refers to texts or activities in which texts are embedded.

This is a kind of paragraph that follows each other. And every sentence has a theme and a rheme. For the first sentence, the theme is **'Genre'** followed by a rheme. Another topical theme is **'Significant debate'**. Here, it's also a topical theme. And we have another rheme.

Another topical theme is **'It'**, and it's followed by the rheme 'is often vaguely defined.':

It is often vaguely defined.

'but' is a **textual theme** because we started with a conjunction:

But several uses of the term can be identified which are illustrated in different types of genre analysis.

Here, we have two themes. We have **'but'** is the start of the sentence. It's a textual theme. And then we follow it with another theme **'Several uses of the term'**. So, here we have a full paragraph which is analyzed in terms of theme and rheme.

Table 6.4: Examples of Textual Theme

Textual theme	Interspersonal theme	Topical theme	Rheme
However . . .	it seems unlikely that	Descartes	would deliberately challenge the church.

Here again we have multiple themes. We have three themes.

➢ Interpersonal Theme

Interpersonal theme refers to an item that comes before the rheme which indicates the relationship between participants in the text, or the position or point of view that is being taken in the clause.

It's the relationship between the participants or the position about your opinion. So, in the above example, it seems likely that an **interpersonal theme** is expressing **the point of view of the speaker**.

Here, the interpersonal theme expresses uncertainty about the proposition that follows.

So, the writer of the sentence saying, *However, it seems unlikely that Descartes would deliberately challenge the church*, he's expressing his feelings about it, and he's feeling uncertain about the topic. Or he's feeling uncertain about what he's saying, about the proposition, about the rheme of the sentence.

An interpersonal theme can express probability (e.g. perhaps), usuality (e.g. sometimes), typicality (e.g. generally) or obviousness (e.g. surely). It can also express opinion (e.g. to my mind), admission (e.g. frankly), persuasion (e.g. believe me), entreaty (e.g. kindly), presumption (e.g. no doubt), desirability (e.g. hopefully) or prediction (e.g. as expected)

➢ Multiple Theme

That is, there is more than a single thematic element in the Theme component of the clause.

Remember when we said that we have multiple themes that follow each other? Like the example above. We have multiple themes.

Thematic Progression

Usually when you're writing, we start with the topic sentence, and then we say more stuff. We said that these stuff should be related to each other. You can't just start talking about whatever you want. You have to follow your topic sentence. So, we can use the sentences above as an example of a thematic progression because what you say has to follow what you've said before.

The notions of theme and rheme are also employed in the examination of thematic progression, or method of development of texts.

So, it's the way that you develop your writing, or the way that you kind of orient yourself on what you will say later.

Thematic progression refers to the way in which the theme of a clause may pick up, or repeat, a meaning from a preceding theme or rheme. This is a key way in which information flow is created in a text. There a number of ways in which this may be done. These are discussed in the following text.

All this has to do with **the organization of writing**. You said a sentence, and then you pick up the theme from the previous sentence to write another sentence. Maybe you pick up the rheme and develop that idea furthermore.

There are a number of ways in which this may be done.

Constant Theme

One example of thematic progression is theme reiteration or constant theme.

By **'constant'**, it means that this theme does not change. So if we're saying an utterance, the theme of it does not change. You're using the same theme and you would repeat it again.

In this pattern, 'Theme 1' is picked up and repeated at the beginning of next clause, signalling that each clause will have something to say about the theme.

Table 6.9: Thematic progression: Theme reiteration/constant theme (based on Table 6.6).

Theme 1 → Rheme 1

↓

Theme 1 → Rheme 2

Theme 2 → Rheme 3

↓

Theme 2 → Rheme 4

We are using the same theme but we're adding different rhemes. So, this is an example of a **constant theme** because we don't change it. We keep it the same.

Table 6.6: Theme Reiteration/Constant Theme

Theme	Rheme

Text	can be used for both spoken and written languages.
It	usually refers to a stretch, an extract or complete piece of writing or speech.
'Discourse'	is a much wider term.
It	can be used to refer to language in action, such as legal discourse, which has characteristic patterns of language.

Text can be used for both spoken and written languages. It usually refers to a stretch, an extract or a complete piece of writing or speech. Discourse is a much wider term. It can be used to refer to language in action, such as legal discourse, which has characteristic patterns of language.

For 'Text' and 'It', these are both the same theme. We have **theme 1** and **theme 1** because **'Text'** and **'It'** are the same theme. We have **rheme 1** and **rheme 2** because they're saying different things. So, we're using the same starting point.

Text (Theme 1)	**can be used for both spoken and written languages. (Rheme 1)**
It (Theme 1)	**usually refers to a stretch, an extract or complete piece of writing or speech. (Rheme 2)**
'Discourse' (Theme 2)	**is a much wider term. (Rheme 3)**
It (Theme 2)	**can be used to refer to language in action, such as legal discourse, which has characteristic patterns of language. (Rheme 4)**

We have another type of thematic progression.

➢ Linear Theme

Another common pattern of thematic progression is when the subject matter in the rheme of one clause is taken up in the theme of a following clause. The text analysed in Table 6.7 shows an example of this kind of progression. This is referred to as a zig-zag or linear pattern theme. This pattern is illustrated in Figure 6.10.

Table 6.7: Theme and Rheme: A Zig-zag/Linear Theme Pattern

Theme	Rheme
The term 'modality'	describes a range of grammatical resources used to

	express probability or obligation.
Generally, obligation	is used in speech, especially when wanting to get things done such as, 'You should keep your room tidy'.

Table 6.10: Thematic progression: Zig-zag/linear theme

Theme 1 → Rheme 1

Theme 2 → Rheme 2

We took rheme 1 and we made it into our theme 2. And this one is really common in writing. A lot of writers do this.

Student: What do we consider 'Generally' here?

Instructor: We said that we can have multiple themes in one sentence. So, 'Generally' is an **interpersonal theme**. So, we have two types of theme here: an interpersonal theme and a topical theme.

➢ Multiple/split theme

Texts may, equally, include other kinds of progression such as a 'multiple-theme' or 'split rheme' patterns. In 'multiple theme'/'split rheme' progression, a rheme may include a number of different pieces of information, each of which may be taken up as the theme in a number of subsequent clauses.

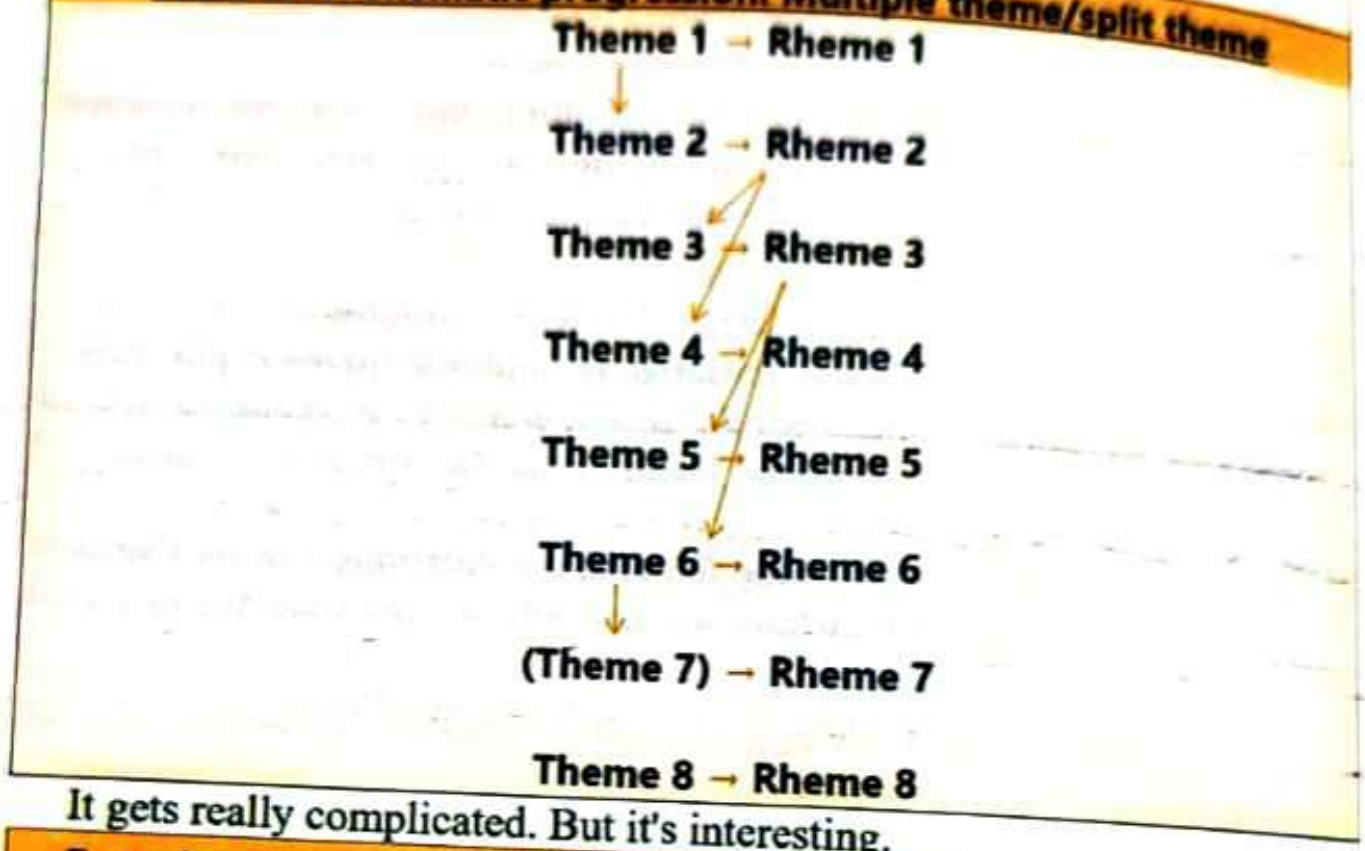
The analysis of the text in Table 6.8 and the illustration of its thematic progression in Figure 6.11 include an example of 'multiple theme'/'split rheme' progression.

Table 6.8: Theme and Rheme: A Multiple/Split Theme Pattern

Theme	Rheme
When Japanese people	write their language
They	use a combination of two separate alphabets as well as ideograms borrowed from Chinese.
The two alphabets	are called hiragana and katakana.
The Chinese ideograms	are called Kanji.
Hiragana	represents the forty-six basic sounds that are made

	in the Japanese language.
Katakana	represents the same sounds as hiragana.
but (Katakana)	is used mainly for words borrowed from foreign languages and for sound effects.
Kanji	are used to communicate an idea rather than a sound.

Table 6.11: Thematic progression: Multiple theme/split theme



It gets really complicated. But it's interesting.

Exercises:

Exercise 1. Reference and lexical chains

Analyse the following text in terms of reference chains and lexical chains.

We need to analyze this exercise in terms of references, anaphoric, cataphoric, etc.

FLAN (Caramel-coated custard)	
Ingredients	
Caramel	***Custard***
1/2 cup sugar	2 cups milk

2 tablespoons water	1/2 cup sugar 4 eggs 1 teaspoon vanilla Pinch of salt

Method

1. Choose a four-cup mould with a smooth inside surface, or use six individual moulds.

2. To caramelize mould: In a small saucepan, over high heat, boil 1/2 cup sugar with two tablespoons of water. When golden, pour into mould, turning quickly in all directions to coat bottom and sides.

3. Custard: In a blender, put milk, sugar, eggs, vanilla and salt. Blend for three minutes on a medium speed.

4. Pour into mould. Place the mould in a larger pan. Pour warm water into the larger pan halfway up to the sides of the mould. (In Spanish this is a Bano de Maria, Mary's bath).

5. Bake at 325 degrees Fahrenheit (160 degrees Celsius) in a preheated oven for about one hour. Check occasionally during the baking to be sure the Bano de Maria does not boil. If it should, reduce oven heat slightly; however, do not reduce below 300/150 degrees.

6. Test for doneness by inserting a kitchen knife only halfway into the custard. (Do not pierce bottom.) If the knife comes out clean, it's done. Cool for one hour and refrigerate for three hours.

7. Unmould by running a kitchen knife around the edge. Place a serving dish over the mould and flip.

What do you think?

Student: There's repetition.

Instructor: Yes.

- We have **repetition** of **'caramel'** and **'custard'**.
- Isn't there also a relation here of **meronymy**? We talked about **hyponymy** and **meronymy**. And we said that **hyponymy** is when you have a kind-of relation. And **meronymy** is a part-whole relation. So, for **caramel** and **custard**, this is a relation of **meronymy** to the **flan**. Right? Because we're saying what the ingredients are in it.
- For 1 cup of sugar and 2 tablespoons of water, this is also another relation of **meronymy**. We're talking about two parts of the whole which is caramel.

- The same thing with cups of milk. 1 cup sugar, 4 eggs, 1 teaspoon vanilla, and pinch of salt. These are also a part-whole of the custard.

Here we're analyzing **the lexical cohesion**. Let's try to find them together. Can we say that cup and sugar, tablespoon, and water, these are expectancy pairs? Yes. We said we have **collocations** which are words that typically come together. And we said that we have another type, which is when **expectancy relations**. This occurs when there is a predictable relationship between a verb and a subject or the object of the verb. For example:

Pour into mould

Isn't this a little bit of an expectancy relation? Because we can predict what will come with pour.

Blend for three minutes

This is also an **expectancy relation.**

FLAN (Caramel-coated custard)

This is an example of **repetition**. Because we're using the same name, but it's slightly different. And also when you have caramel-coated, you have to use Bono de Maria.

Bano de Maria, Mary's bath

These are also an example of **repetition**. And then we repeat it again. We say, Bano de Maria.

Unmould ... over the mould

This is a little bit like **antonyms.**

Let's leave this as a homework. We'll come back and analyze this next time.

➢ **Exercise 2. Theme and rheme**

Identify the theme and rheme in each clause in the following text.

A person may have a number of identities, each of which is more important at different points in time. They may have an identity as a woman, an identity as a mother, an identity as someone's partner and an identity as an office worker, for example. The ways in which people display their identities include the way they use language and the way they interact with people. Identities are not natural, however. They are constructed, in large part, through the use of discourse. Identities, further, are not fixed and remain the same throughout a person's life. They are constantly constructed and reconstructed as people interact with each other.

Let's identify the themes and rhemes in each clause. And let's try to count them, to see how many themes and how many rhemes.

What's **theme 1**?

Student: 'A person'

Instructor: Yes. **'A person'** is the **theme 1**. What type of theme is it?

Student: Topical.

Instructor: Yes. A topical theme. And **'each of which is more important at different points in time.'** is **rheme 1**.

What's **theme 2**?

Student: They.

Instructor: Yes. And **'may have an identity as a woman, an identity as a mother, an identity as someone's partner and an identity as an office worker, for example.'** is **rheme 2**.

What's theme 3?

Student: 'The ways in which'

Instructor: Exactly. and rheme 3 is **'people display their identities include the way they use language and the way they interact with people'**.

The rest of this is like an example of a constant theme.

Identities are not natural, however. They are constructed, in large part, through the use of discourse.

So, 'Identities' and 'They' is the same theme.

Identities, further, are not fixed and remain the same throughout a person's life. They are constantly constructed and reconstructed as people interact with each other.

'Identities' and 'They' are also a **constant theme**.

Part of having a certain identity is that it is recognized by other people. Identities, thus, are two-way constructions.

All of this is a constant theme.

Theme	Rheme
A person	each of which is more important at different points in time.
They	may have an identity as a woman, an identity as a mother, an identity as someone's partner and an identity as an office worker, for example.

The ways in which	people display their identities include the way they use language and the way they interact with people
Identities	are not natural, however
They	are constructed, in large part, through the use of discourse.
Identities	further, are not fixed and remain the same throughout a person's life
They	are constantly constructed and reconstructed as people interact with each other
Part of having a certain identity	is that it is recognized by other people. Identities, thus, are two-way constructions.
They	are constantly constructed and reconstructed as people interact with each other.

***

Next time, we will start with **Chapter 5: Conversation Analysis**. We have discourse and conversation. And we have **discourse analysis** and **conversation analysis**. Conversation analysis is contained within discourse analysis. It's a type of discourse analysis, but from the name, **conversation analysis**, it means that we're analyzing real-life conversations as they happen. So, conversation analysts do not look at the written discourse. They do not look at speeches or interviews because they would consider this as a little bit constructed discourse. They want the real-life interaction between people.

Why do they want to do discourse analysis? Because they want to know how a conversation is ordered. For conversation analysis is a little bit different from discourse analysis and we will see how. But it's really fun. It's really easy. We're going to think of examples of like our own real life and we'll think of our language.

This chapter was a little bit more theoretical than practical, but the next one will be fine.

Thank You

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د. جمان مسوتي

LECTURE NO. 7
25.01.2025

HELLO EVERYONE!

Chapter 5
Discourse and Conversation

We said that **conversation analysis** is a kind of branch of **discourse analysis**. Discourse analysis started way earlier, and conversation analysis was built on that. So, from its name, we are aiming at analyzing **spoken discourse**. With discourse analysis, we said that it's written or spoken discourse, but for **conversation analysis** we're only focusing on **spoken discourse** and **spoken conversation**.

A major area of study in the analysis of discourse is conversation analysis. Conversation analysis is an approach to the analysis of spoken discourse that looks at the way in which people manage their everyday conversational interactions.

We are looking at the way that people manage their conversations, how they start their conversations, how they take turns in the conversation, and how they end the conversations. Usually, our conversations follow certain rules, **social rules**.

It examines how spoken discourse is organized and develops as speakers carry out these interactions.

Remember when we said context-shaped and context-shaping? This also applies to this; your conversation or your interaction is shaped by the context, and also the way that you continue your speaking shapes the context as well.

Background to Conversation Analysis

Conversation analysis originated in the early 1960s at the University of California, Los Angeles. It has its origins in the ethnomethodological tradition of sociology and, in particular, the work of Garfinkel (e.g. 1967) and Goffman (e.g. 1981).

It did not start with linguistics; that's the fun thing. We have these two guys **(Garfinkel & Goffman)** and they were **sociologists**. So, they were not linguists, but sociologists. And Garfinkel actually has something that's called **breaching experiments**. You can look at it on YouTube, they're

actually pretty fun. So, what he would do is he would design a breaching experiment which means that he's examining the way that people go off the norm and how other people interact with that. So, in one experiment, one of the experiments would hid cameras in a library, and then a student came in carrying with them a bag of chips, and then they just started eating loudly in a library, and they were analyzing how people reacted to that. So, what people do when someone breaches those **social norms**?

Sacks, who's the original guy in conversation analysis, based his analysis on these kind of experiments.

an approach to the study of social action which sought to investigate social order as it was produced through the practices of everyday talk.

For example, what do you think if you started greeting me by saying *hello*, and I told you *goodbye*?

Student: Weird.

Instructor: Yes. We're seeing how that **social order** is produced through conversation.

Conversation analysts are interested, in particular, in how social worlds are jointly constructed and recognized by speakers as they take part in conversational discourse.

In conversation analysis, they always use genuine interaction.

A key issue in conversation analysis is the view of ordinary conversation as the most basic form of talk.

Whatever this ordinary conversation is, whether it's an interaction of your neighbor saying *hi* or *goodbye*. These are all considered a basic conversation.

Conversation is the main way in which people come together, exchange information, negotiate and maintain social relations.

A further key feature of conversation analysis is the primacy of the data as the source of information.

Our analysis comes from our data.

Analyses, thus, do not incorporate speakers' reflections on their interactions, field notes or interviews as ways of gathering information about the discourse.

For example, if they're recording this lecture right now and somebody

wanted to do a conversation analysis on this particular conversation, they wouldn't interview you after the conversation happened and kind of try to find out what you think about it or they would not get any information from me personally or from you personally. What they have is just the data in the conversation, which is the recording, which is just the interaction between you and me and nothing else.

Conversation analysis, thus, focuses on the analysis of the text for its argumentation and explanation, rather than consideration of psychological or other factors that might be involved in the production and interpretation of the discourse.

Psychological reasons or anything behind that discourse which has to do with the psychology of the person, we're not interested in it. We're just interested in the conversation and what they're saying.

One of the aims of conversation analysis is to avoid starting with assumptions about analytical categories in the analysis of conversational data. Conversation analysts, rather, look for phenomena which regularly occur in the data and then make that the point of further investigation.

When we hear a conversation and we're transcribing it, we don't start our analysis with an assumption. We don't start with a theory. We transcribe the data and then we try to notice what's happening in it. So, we start in an unbiased way. We don't have like an opinion of what we think is happening and we want to prove it. No, we're just looking at the data and seeing what the data tells us.

Conversation is seen as being 'context-shaped' and 'context-renewing'

So, anything that is said in the conversation is a **context-shaped** and anything that is said after it is going to **renew or shape that context**. We're not looking outside of the conversation here.

How do we do conversation analysis?

For written discourse and spoken discourse, we analyze it by looking at it. Conversation analysis is the same. However, we have some sort of like guidelines or rules to transcribe the data. So, texts are recorded, video or audio. Sometimes recording video is really useful because sometimes you need to include notes of people. And as you're transcribing the data, you're also analyzing it at the same time. We'll see how and why.

1	FC	Bu' they seem to have the music (0.7) s(h)o lo::ud it
2		Just (0.4) BOoms through the wa::ll
3		(0.2)
4	M1	° Mmm. °
5	FC	An' whereas: (0.3) normally you'd think ° "oh god °
6		you know they're having it loud tonight." .hhh (.)
7		↑ Night after night it <rea::lly begins> to grate on yer
8		Nerves.

Key	
(0.7)	the time elapsed (by tenths of seconds) between the end of the utterance or sound and the start of the next utterance or sound
(h)	plosiveness – the sound associated with laughing, crying, breathlessness, etc.
::	prolongation of the immediately prior sound
<u>o</u>	stressed sound
BO	especially loud sound relative to the surrounding talk
° Mmm °	sounds are softer than the surrounding talk, even whispered
(.)	a brief interval (about a tenth of a second) within or between utterances
.hhh	an inbreath – the more hs, the longer the inbreath. The . preceding the hhh indicates it is inaudible
↑	shift onto especially high pitch
<really>	bracketed material is slowed down compared to the surrounding talk

These symbols are used to point that here is an **increased pitch**, a **rising tone**, a **pause**, etc. So, while we are transcribing this conversation, we're noticing these and we're also adding them. So, this is based on our interpretation and our analysis as well. So, when we notice a phenomenon, perhaps a rising pitch that's reoccurring, that would be maybe the starting

point of our analysis.

This conversation is an extract from a **neighborhood dispute** and it illustrates some of these. **M1** is one of the mediators and **FC** is a member of the married couple and the couple are complaining about the noise next doors that the neighbor's children are making.

- **(0.7)** → This means there's a **pause** in this example. And we count the 0.7 because we're counting it in seconds or tenths of a second. If it's a short pause, they would put it like in a dot. So, between parentheses, we put a period if it is a very short pause. However, if it's like a little bit longer, we actually do count the seconds.
- **(h)** → This is when you aspirate your speech.
- **::** → This means when they're saying the word so loud, so they're making it longer or they're prolonging the sound.
- **o** → It's a **stressed sound.**
- **BO** → Capital letters means **loud sound.**
- **° Mmm °** → These two little circles means that it's a little bit softer.
- **(.)**→ This means a very short pause
- **.hhh** → Inaudible means you can't hear it.

If you look at it again, you start to see how this conversation is happening. You start to actually hear it. But even the way that you are using these symbols is a kind of subjective. So, maybe you and I are transcribing the same conversation. Maybe the things you would notice or that you would pay attention to are different from the things you would notice. That's why they're saying that we analyze them while we're transcribing them.

In this extract, FC stresses the loudness of the children's noise by stressing and extending the vowel in 'loud' and making the first part of 'booms' louder than the second part of the word. The mediator waits two tenths of a second before simply saying, 'Mmm', which is much softer than FC's talk. When FC continues, she lowers her volume when she comes to 'oh god' as she reports on what she would normally think, has an inbreath (.hhh), then shifts into especially high pitch (↑) when she says, 'Night after night' to emphasize the continual nature of the problem.

We're using these symbols to transcribe the talk and then we would

analyze this talk. You need to memorize these symbols for the exam.

Sequence and Structure in Conversation

Sequence and structure means what comes after what in a conversation and how it's usually structured. We're going to study a number of things: **opening conversations** (how you start a conversation), **closing conversations** (how you end a conversation), **turn taking** (when interlocutors take turn in a conversation), **adjacency pairs** (these are the utterances that usually come with each other), and **repair**.

▸ Opening conversations

We have a **Schegloff** who's another analyst in conversation analysis.

Schegloff analysed a large data set of telephone openings to come up with the following 'canonical opening' for American private telephone conversations.

Let's imagine that he recorded every private telephone conversation and then he transcribed them. And then he found the **canonical opening;** the way that it's done in private conversations.

In this example, you can add **the equal symbol** = which means a **latched utterance**. There's no break between the talk and we can see this in the in the example:

	((ring))	Summons/ answer sequence
Recipient:	Hello	
Caller:	Hi Ida?	**Identification/recognition sequence**
Recipient:	Yeah	
Caller:	Hi, this is Carla=	**Greeting sequence**
Recipient:	=Hi Carla.	
Caller	How are you.	**How are you sequence**
Recipient:	Okay:.	
Caller:	Good.=	
Recipient:	=How about you.	

Caller:	Fine. Don wants to know ..	Reason for call sequence

A summon is the **ringing**. I am summoning you or I am bringing your attention. A summon /answer sequence is **'ring /Hello'**. A greeting sequence is **'This is Carla.'** So, by this equal sign here, we're indicating that it's a latched talk. There's no break between them. The speakers are speaking immediately after each other. And we also have 'how are you' sequence and 'reason for call' sequence.

We have another researcher:

A study carried out by O'Loughlin (1989) in Australia found a similar pattern for opening telephone conversations, except that in the Australian data the caller most frequently self-identified in their first turn after they had recognized their recipient rather than in the second turn, as in the American data.

So, the summons and answer sequence is the first one. The identification and the recognition is the second one. Then, we have a greeting sequence and a how are you sequence and a reason for call. For the Australian data, they found that the identification sequence happened before and not after. They're just telling us that there's a little bit of difference. Even though they both speak English, both countries and English speakers, however, they have differences in there.

In a study of telephone openings in Mandarin Chinese, Yang (1997) found that the speakers in her study also began their calls with summons/answer and identification/recognition sequences.

They don't use the 'hi, how are you' sequence that's found in English interactions:

	((ring))		summons
Recipient:	Wei?	(Hello)	answer
Caller:	Jinghong	(Jinghong)	identification
Recipient:	Ei	(Yes)	recognition

Here it starts with 'hello'. And the person answered with who they are. And then we have yes.

What's the usual sequence for an opening conversation in **Syrian dialect**? We would start with a summon and answer. And we don't have

an identification sequence unless it's a person you don't know. I think **the greeting sequence** and **the answer sequence** happens together. We're answering and greeting at the same time

- مرحبا كيفك شو أخبارك؟
- أهلاً كيفك شو أخبارك؟

And then we do the reason call sequence.

The dentification /recognition sequence means you identify yourself and I recognize you. I identify myself and you recognize me. The summon is **'ring'**, and the answer would be **'Hello'**, so this is a **summon /answer sequence**. To call someone is to summon them to answer. They happen together. Similarly, identification and recognition also happen together. That's why we call it a sequence.

The following example from a radio call-in programme illustrates a further way of opening a conversation:

Announcer:	For husband Bruce of twenty-six years Carol has this dedication (.) So how are things going.
Caller:	Absolu::tely wonderful.
Announcer:	That's great to hear you're still happy.
Caller:	Oh yes (.5) very much so.
Announcer:	And what's your dedication all about for Bruce.
Caller:	Well:: we're going away tomorrow to the Whitsundays (.) and (.5) umm:: I'm looking forward to it very much and I know he is too:: for a break.

This conversation is **public**. The previous example was private. This conversation is a little bit different and you can read the analysis from the book.

➢ Closing Conversations

This work has since been continued by Button (1987), who, in his discussion of telephone closings, points out that telephone closings usually go over four turns of talk, made up of preclosing and closing moves. The preclosing is often made up of two turn units consisting of items such as 'OK' and 'all right' with falling intonation.

How do we usually end conversation? They found out that it takes like

four turn units to in order to close the conversation. You start saying *Okay ... Love you .. Bye-bye*. So, it follows a very specific pattern.

The closing is made up of two further units, such as 'bye bye' and 'goodbye.' Button (1987) calls this an archetype closing.

This is the closing. We don't know how to close conversation other than this. This is the archetype closing because it is always it has specific characteristics, it usually is repeated similarly every single time. That's why he called it an **archetype.**

In this closing, both speakers mutually negotiate the end of the conversation.

They both want to end it and they're ending it kindly.

Other material, however, in the form of an insertion sequence, can be introduced between the two units which make up these turns, before the closing finally takes place.

They would have an **insertion sequence.** Insertion sequence is usually inserted so it's inserted between the units of the closing statements.

حتى ما نرجع نفتح حديث ثاني.

The closing may also be preceded by a number of pre-sequences, such as the making of an arrangement, referring back to something previously said in the conversation,

I'm making **arrangements** like *Okay, see you tomorrow.*

the initiation of a new topic (which may not be responded to),

Women usually initiate new conversations even after saying goodbye. We always arise a new topic.

good wishes (such as 'give my love to Jane'), a restatement of the reason for calling and thanks for calling. Sometimes, however, the closing may be foreshortened when the archetype closing is skipped over and a foreshortened closing takes place.

Sometimes we make this closing sequence a lot shorter. It depends. And sometimes it's extended.

Equally, the closing may be extended by continued repetition of preclosing and closing items (such as 'bye', 'bye', 'love you', 'love you', 'sleep well', 'you too', etc.).

Pre-closing items are like **making arrangements, saying good,** and

initiating a new topic. And **closing** is like saying **bye-bye** and **goodbye** stuff. And sometimes you repeat a lot of them.

➢ Turn-taking

For turn-taking, this is when you're having a conversation with someone and interrupting. How do you know when it's your turn?

Conversation analysis has also examined how people take and manage turns in spoken interactions. The basic rule in English conversation is that one person speaks at a time, after which they may nominate another speaker,

The basic rule isn't just in English, but also in Arabic. If I'm speaking and then I'll give you a space to speak. So, I'm nominating you.

or another speaker may take up the turn without being nominated.

Maybe here they're interrupting, maybe there's just no one speaking so they speak.

This may be through the completion of syntactic unit, or it may be through the use of falling intonation, then pausing.

When you want to end your turn, you usually have a **falling intonation**. Or you might **pause** to indicate that you want the other person to speak.

We may also end a unit with a signal such as 'mmm' or 'anyway', and so on, which signals the end of the turn.

You can also end the turn with saying *mmm*, *anyways* and other stuff. So, all of these signal the end of the turn.

The end of a turn may also be signalled through eye contact, body position and movement and voice pitch.

That's why I think an audio recording wouldn't indicate for eye contact and body position.

By contrast, we may hold on to a turn by not pausing too long at the end of an utterance and starting straight away with saying something else.

If you want to keep talking, you usually don't pause. You maybe do a short pause. We call this **'hold the floor'** which maybe means **'hold your turn'**, so you do not allow anyone to speak or to take your place. So, you hold the floor by keeping talking without pausing.

We may also hold on to a turn by pausing during an utterance rather

than at the end of it.

Usually, you say what you want to say and then you pause. However, if you want to keep holding the floor, you might pause in the middle and not at the end. So, you would start your other utterance immediately, and this will not give a space for another speaker to take their turn.

The previous examples of conversational openings show how speakers give up turns by the completion of syntactic units and falling intonation.

All of these previous examples that we looked are examples of how speakers take turns.

The final utterance in the telephone call-in extract shows how the speaker holds on to her final turn, until she has said everything she wants to. She lengthens the syllable in 'well' and 'umm', pauses during her utterance and lengthens the vowel in 'too'. She then indicates she is ready to end her turn.

This analyst is talking about the call-in program where the caller, at the end, keeps holding her floor. She doesn't want the conversation to end or she doesn't want her turn to end until she said everything she wants to say. So, she continues holding her floor.

When speakers pause at the end of a turn, it is not always the case, however, that the next speaker will necessarily take it up. In this case, the pause and the length of the pause become significant.

Especially in a lecture delivered by a professional professor. Sometimes, they would pause at the end of the utterance, but does this mean that someone needs to speak? No.

Lecturer:	Okay, let's move on, =Tadashi: and (.) Wong Young can you,
	(1.0)
Lecturer:	The last, (.) Eleven,
	(0.6)
Wong Young:	What is a profession. (0.3) What distinguishes profession from trade, (0.2) What does it mean to be a professional? (0.4) Does being a pro- professional affect the way you dress (0.2) speak behave towards others at work?

	(0.7)
Wong Young:	Uh: ° [(so:)] °
Lecturer:	[Comm]ents?

The brackets means that there's an **overlap** between the turns. They're speaking at the same time, so their utterances overlap. This is an example of a university discussion. And the lecturer says his utterance and says:

Lecturer: Wong Young can you,

He nominates her, but she doesn't speak. She doesn't say anything, so she doesn't respond. And he asks her again:

Lecturer: The last, (.) Eleven,

I think he's probably pointing at her to something to read. Then, she starts responding. However, she pauses again before she takes the turn. And then at the end, she starts saying:

Wong Young: Uh: ° [(so:)] °

Then, there's an overlapped speech saying:

Lecturer: [Comm]ents?

He's asking for another answer.

In the example of a university tutorial discussion, the nominated speaker, Wong Young, does not respond; so, after a one-second pause the lecturer asks again. Wong Young pauses again before he actually takes the turn, during and at the end of the turn.

That's why we say having a pause at the end of an interaction doesn't always mean that another speaker will take the turn. It depends on context.

He then extends the syllable in 'uh' and the vowel in 'so', when the lecturer overlaps with 'comments?' as her way of insisting he provide a response to her question. Here the square brackets [ ] indicate the point of overlap in the utterances. The normal brackets indicate barely audible speech, and the symbol o indicates speech that is noticeably quieter than the surrounding talk.

A speaker may also use overlap as a strategy for taking a turn, as well as to prevent someone else from taking the turn. The following example, from the same data set, shows this. Here, the lecturer has asked Tadashi a question but another student, Kylie, wants to take the turn and constantly

uses overlap to do this:

Lecturer:	There are hundred and forty nine HSC courses, how many languages cour[ses]
Kylie:	[thi]rty ei[ght]?
Tadashi:	[uh:]
Kylie:	[thir]ty eight?
Tadashi:	[uh:]
	(0.3)
Lecturer:	no there are thirty eight langu[ages].
Tadashi:	[(lan]gauge)=
Lecturer:	=but each language is more than one [cour]se.
Tadashi:	[ye:h]
Kylie:	ah [that's right. Yeah that's right yeah]
Lecturer:	[many languages ha[ve mo]re than one]
Tadashi:	[uh:]
Kylie:	[that's]
Lecturer:	[course.]
Kylie:	right.=
Tadashi:	=uh huh huh=
Lecturer:	=all right? (.) do you remember?
Tadashi:	I don't remember.= ((giggling))
Lecturer:	=no? (0.2) okay.

Kylie here wants to take the turn even though she's not nominated, but she wants to prevent Tadashi from speaking. She wants to take his turn. And notice how many overlaps we have here. Kylie wants to keep speaking.

Turn taking, then, varies according to particular situations. In a classroom, for example, it is often the teacher who nominates who can take a turn.

In a lecture, maybe the lecturer needs to nominate a person so there wouldn't be people talking with each other.

A student may, or may not respond, or students may compete to take the turn (as in the above example). Students may also put up their hand to ask permission to take a turn.

Usually, if you want to say something in a classroom, you would raise

your hand. This is also a way for you to ask for permission, to be in order so you can speak.

Turn taking may also depend on factors such as the topic of the conversation, whether the interaction is relatively cooperative, how well the speakers know each other, and the relationship between, and relative status of, the speakers.

It depends on a lot of factors like the topic of the conversation and how cooperative they are and how well they know each other.

A turn constructional unit, further, can be made up of a single word such as in the above example where the lecturer simply says, 'Comments?', or it may be an extended multi-unit turn. The unit may, simply, be a sound such as 'uh' or it may be made up of a word, a phrase, a clause or a sentence with change between speakers occurring at the end of any of these units or during them if another speaker succeeds in taking the floor (see Clift 2016: Chapter 4 for an extended discussion of turn taking).

A **turn structural unit** can be one word like saying *Comments?*

➢ Adjacency Pairs

Adjacency pairs are a fundamental unit of conversational organization and a key way in which meanings are communicated and interpreted in conversations. Adjacency pairs are utterances produced by two successive speakers in a way that the second utterance is identified as related to the first one as an expected follow-up to that utterance.

For adjacency pairs, you have an expected way to answer, basically.

Announcer:	Sharon Stone's on the phone. (.) how are yo:::u
Caller:	very good
Announcer:	I bet you get hassled about your surname
Caller:	yes I do::
Announcer:	and what do you want to tell Patrick
Caller:	umm that I love him very much (.5) and I (.5) and I wish him a very happy birthday for today

By saying **'how are you?'** and answering **'Very good'**, we would consider this as a kind of an **adjacency pair**. So, we are answering in a predictable and an expected way in a social interaction.

In each of the pairs of utterances in this interaction, the first speaker stops and allows the second speaker to produce the expected second part to the pair of utterances.

All these turns are examples of adjacency pairs because every speaker says their turn and then they wait for the other speaker to answer in the expected way. This is the expected way that a conversation should go.

Arguments show a similar pattern in that once a point of view has been expressed, a possible follow-up is a 'challenge' followed by a 'response'. The following examples from an argument about the need for a bouncer at a party show this:

Ryan:	I'm gonna have to get Peter ta come over too	**Point of view**
	(0.1)	
Marie:	why=	**Challenge**
Ryan:	=so people don't crash the pa::rdy	**Response**

Ryan's saying his point of view. Then, Marie is using a **challenge** or this **pair** that we call it a **challenge and a response.** So, here she's asking for more information. She's asking him for a better way to explain himself. And Ryan says *so people don't crash the party*. This is the way the American people talk. Here, the arguments also follow an expected way of happening.

Marie:	Oh they won't crash the [pardy sweetheart]	**Challenge**
Ryan:	[OH YEAH (.) YEAH] Maybe twenty years ago mmm (.) you know (0.2) like today I-I- (.) th-there be ea-easy another forty people if ya didn't have a person at the gate	**Response**

Notice how they're speaking over each other. We have an overlap. This is an example of an adjacency pairs in an argument.

Next time, we'll talk more about adjacency pairs.

Thank You

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LECTURE NO. 8
THE LAST LECTURE
22.02.2025

HELLO EVERYONE!

Recap

We talked about closing conversations, opening conversations, and about these transcription symbols. We talked about turn-taking and how to hold the floor, how to nominate other speakers when turn-taking, and we also looked at adjacency pairs. We said that **adjacency pairs** are utterances that are produced by two utterances said by two speakers. And usually the second utterance is said in an expected way, as an expected response to the first utterance.

Chapter 5

➢ Adjacency Pairs Across Cultures

Be´al's (1992) study of communication problems in a workplace setting between French and English speakers provides an example of this. Be´al found that the French workers often responded to the everyday greeting 'Did you have a good weekend?' by stopping and telling the English-speaking workers all about their weekend.

We have an example of British and French co-workers working in an office environment. The British co-workers would ask the question, *Did you have a good weekend?* And for French speakers, they are expected to answer truthfully. So they would start telling the English speakers how their weekend actually went.

The English-speaking workers were irritated by this and did not realize that a French speaker would not ask this question if they did not want a real (and complete) answer. They did not realize, further, that this is not a typical question French speakers would ask each other in an everyday conversational situation; and, even though they sometimes responded by telling them about their weekend, they also saw the question as an invasion of their privacy. Expected follow-ups in the use of adjacency pairs, then, varies across language and cultures.

But for English speakers, this is more of a like a discourse thing. So, when they ask you this question, *Did you have a good weekend*, they don't

expect you to say a full answer. Because French speakers don't have this type of question in French. So, we here we have a misunderstanding between culture. This is what we mean by **adjacency pairs across culture**.

For British speakers, they found answering truthfully about their weekend is like a violation of their privacy. Because they were just not expected to say that in a conversation.

➢ **Preference Organization: the first pair part & the second pair part**

The basic rule for adjacency pairs, then, is that when a speaker produces a first pair part, they should stop talking and allow the other speaker to produce a second pair part.

So, the basic rule of adjacency is that the first speaker is expected to say an utterance, stop, and then the second pair is also expected to say an utterance in response to the first utterance.

The first pair part and second pair part in any interaction, **the first pair part** is said by the **first speaker**. And **the second pair part** is said by the **second speaker**. It's the first utterance and second utterance, the first pair part and second pair part. So, in adjacency pairs, the first utterance said is called the first pair part, the second utterance is called a second pair part.

For the example that we talked about last time:

Announcer:	Sharon Stone's on the phone. (.) how are yo:::u
Caller:	very good
Announcer:	I bet you get hassled about your surname
Caller:	yes I do::
Announcer:	and what do you want to tell Patrick
Caller:	umm that I love him very much (.5) and I (.5) and I wish him a very happy birthday for today

We would consider the first utterance in the first line as a **first pair part**. And 'very good' would be considered a **second pair part**. So, because these follow each other, they are said in response to each other. That's how we organize adjacency pairs.

There is, however, a certain amount of freedom in responding to some first pair parts. For example, a compliment can be followed by an 'accept' or

a 'reject'.

When I invite you to something, you could reply to me in many ways. One of them is accepting, one of them is refusing. If the first pair part is me asking, *you would you like to have a coffee?* And you said, *Yes*. That's the second pair part which is **acceptance**. Or it could be saying *no, thank you* which is here a refusal second pair part.

Thus, some second pair parts may be preferred and others may be dispreferred.

We call these into a preferred and dispreferred second pair part. What do I mean by preferred and dispreferred? Me offering you coffee, I would like you to accept. I wouldn't like you to not accept. That's why **acceptance** here is considered a **preferred second pair part** and a **refusal** is considered a **dispreferred second pair part**.

For example, a question may be followed by an expected answer (the preferred second pair part) or an 'unexpected or non-answer' (the dispreferred second pair part). When this happens, the dispreferred second pair part is often preceded by a 'delay', a 'preface' and/or an 'account'.

When a dispreferred second pair part is happening, it's usually preceded by a delay or by a preface which is basically saying *Well* or *Umm*. I'm using these words to delay my answer to you because I know it's dispreferred.

Table 5.1: Common Adjacency Pairs and Typical Preferred and Dispreferred Second Pair Parts

		Second pair parts
First pair parts	**Preferred**	**Dispreferred**
Request	Acceptance	Refusal
Offer/invite	Acceptance	Refusal
Assessment	Agreement	Disagreement
Question	Expected answer	Unexpected answer or non-answer Blame
Blame	Denial	Admission

In a request, the preferred answer is **acceptance**. The dispreferred is

refusal, just like an offer or an invite. The acceptance is preferred and refusal is dispreferred.

	The following example illustrates this:
A:	Are you going out with anyone at the moment? **(Question)**
B:	Uhhh . . . **(Delay)**
	Well, kind of . . . **(Preface)**
	There is someone I met a while back . . . **(Account)** Actually, I'm getting married at the end of the year **(Unexpected answer)**

The preferred answer to this question would be no. That's the expected answer. But first, B delays then prefaces. Then the unexpected dispreferred answer happened which is *I'm getting married*. **Account** is like I am telling you what happened. I'm giving you an account of what happened.

A study carried out by O'Shannessy (1995) looked at preference organization in barrister[1]–client interactions where the barrister was collecting his clients' history in preparation for presenting their case in court. O'Shannessy found there was a preference for 'other-correction' (rather than 'self-correction') in these interactions. That is, when one of the speakers said something that contained an inaccuracy, it was corrected by the other person rather than the person who had made the error.

Barrister:	the twins Michael and Allan (.) live with th wife (1.0) Michael in employed as an apprentice butcher.=
Client:	oh not MIChael, ALLan=
Barrister:	ALLAN. Ye:s.
Solicitor:	alrigh.
Barrister:	(0.1) ALLAN is employed as an apprentice but[cher]

The client here corrects the barrister. He corrected the name. That's why we're calling it **other-correction** because it's not the speaker correcting himself, but it's the other speaker correcting the lawyer in this case.

If an inaccuracy was not corrected, it formed the basis of an inference – that the information provided was correct.

The client only corrected (Michael to Alan). So, the barrister infers that

[1] A lawyer in Britain

the first information is correct. So, Michael and Alan are twins, and they live with the wife. Because the client didn't correct them, he inferred that this information is correct. So, when we don't have other-correction, we infer and understand that the information I said is correct.

In this example, we have another other-correction, which is the client corrects the barrister, and the barrister accepts the correction. By saying, *Allan*, yes, he accepts the correction. Or he accepts it and confirms it in like the other part, when he says Alan again. He stops a little bit and says *Alan* with a louder voice.

The following example, a continuation of the above extract, shows an example of the client not providing an expected answer to the solicitor's question.

Solicitor:	[How] long has he been an apprentice butcher.=
Client:	not very long.
Solicitor:	° how long. °
Client:	maybe three four months I'm not sure=
Solicitor:	is now employed?
Client:	no just leave it that's fine

The solicitor wants to get a preferred answer from the client. The preferred answer from the client is that he wants them to actually answer him. So, **the preferred answer** or **the expected answer** to 'How long has he been an apprentice butcher?' would be to actually tell him. He wants to know exactly how long. So, the solicitor asks him another question to try to get the actual answer by asking *how long*. This is a lawyer and a client interaction. So, maybe the client doesn't want to provide that information or maybe he just simply doesn't know. That's why he said, *just leave it that's fine*. The client does not want to give the information or he doesn't have it. It's an **unexpected answer**, I guess.

➢ Insertion Sequences

We mentioned insertion sequence before with the closing statements and opening conversations. We said that sometimes we insert another pair before closing the information. And we can have many insertion sequences.

Sometimes speakers use an insertion sequence, that is, where one adjacency pair comes between the first pair and the second pair part of another adjacency pair.

Ryan:	and (0.2) can I have a DJ too (0.1) is that OK
	(0.2)
Marie:	John
John:	What
Marie:	can he have a DJ (.) DJ=
Ryan:	=cause you won't be spending much on foo:d so I thought (0.2)
John:	well how much does a DJ cost
Ryan:	yeah I've got to find out

We have an interaction between a son asking his parents about having a DJ for his birthday party. For the **first pair part**, *and can I have a DJ too? Is that okay?* Where is the **second pair part**? Marie inserted a sequence. She asked the question to her husband. So, she didn't reply to her son, but she passed the question to her husband, John. But John answered the question by a question, *well how much does a DJ cost.*

Notice how there's a **distance** between the first pair part and the second pair part. And that we would call an **insertion sequence** because she didn't answer. She gave the question to her husband by means of an insertion sequence. And we talked about this with closing statements. Maybe we can look at them at the end.

➢ Feedback

Another aspect of spoken interaction is the use of **feedback**. And we use response tokens, such as you know, to show me that you're listening, usually you say yeah. We call those response tokens.

Another aspect of spoken interactions that have been examined by conversation analysts is the ways speakers provide each other with feedback, that is, the ways in which listeners show they are attending to what is being said. This can be done, for example, by the use of 'response tokens' such as 'mmm' and 'yeah', by paraphrasing what the other person has just said, or through body position and the use of eye contact.

Remember when we talked about turn-taking between the lecturer and

the two students? Here, we have another example from it:

Lecturer:	And the middle one (.) i:s:
Tadashi:	Co[mmunity ?] community.
Kylie:	[community] ?
Kylie:	Community, I think it is?
Tadashi:	° Yeah ° =
Kylie:	=Yeah,=
Tadashi:	= ° Oh yeah °
	(0.4)
Kylie:	Communi – self community. [yeah] . =
Tadashi:	° [yeah] ° =
	=Community French community

Tadashi and Kylie provide feedback to each other using the token, and the repetition of keywords, falling intonation and latched responses. By saying *Community?* to each other, they're giving feedback to each other by repeating the same word. They're also providing feedback to each other by saying *yeah*, or by using like **latched utterance**.

It is not always the case, however, that items such as 'yeah' and 'mm' perform an acknowledging function in a conversation.

They don't always provide an agreement, an acknowledging function.

Where it does provide an acknowledging function, it may also serve to prompt a topic change, a recycling of a topic, or it may solve a dispreferred action, for example. The function response items such as 'mmm', 'yeah' and 'OK' perform are also influenced by the intonation, place and timing of the utterance.

It depends on context on how we analyze it.

➢ **Repair**

An important strategy that speakers use in spoken discourse is what is termed 'repair', that is, the way speakers correct things they or someone else has said and check what they have understood in a conversation. Repair is often done through self-repair and other-repair.

Repair here means to correct what others have said. Remember the

example with the barrister and the client when the barrister was saying *Michael is employed as a butcher apprentice*? Here's an example of repair as well. That's why we consider this as an **other repair** because this other speaker is repairing the information that the first speaker has said.

The following example from O'Shannessy's study of barrister–client interactions shows an instance of self-repair. In this case, there was no apparent error to the other speaker that needed to be corrected in what had been said:

Client:	because (1.0) he's got a girlfriend – oh (0.5) a woman and ah (0.5)

He corrected himself. He did a **self-repair** from *girlfriend* to *woman* because maybe he's not sure if she's his girlfriend, maybe he's not sure it's his wife, so he corrected himself which what we call a self-repair.

Other-repair occurs where the error is apparent to the other speaker. The following example from the same data set shows this:

Barrister:	Michael is employed as an apprentice butcher.=
Client:	=oh not MIChael, ALLan

Another repair is when the incorrect information is noticed by the other speaker. So, I need to repair it.

➢ Discourse Markers

Discourse markers are items in spoken discourse which act as signposts[2] of discourse coherence.

This allows me to have **coherence** in the conversation. Remember when we talked about coherence in discourse? This is also similar to it but this is different because we're analyzing it as **conversation analysis** not as written discourse. It's a different type of analysis.

This includes interjections such as *oh*, conjunctions such as *but*, adverbs such as *now*, and lexical phrases such as *y'know*.

These stuff that will make the conversation coherence.

They can be at the beginning, middle or end of an utterance and can serve both as anaphoric (pointing back) and cataphoric (pointing forward) reference in the discourse.

They can serve as both: either cataphoric or anaphoric references in the

[2] giving spoken signs to where I am in the conversation

discourse.

Oh can be a marker of information management where it indicates an emotional state, as in:

Jack:	Was that a serious picture?
Freda:	Oh:! Gosh yes!

Notice how this *oh* is elongated and maybe said with a rising tone. Here she's indicating an emotional response, astonishment maybe.

Oh can also initiate a self-repair, as in:

There was a whole bunch of oth – I was about – oh: younger than Robert. I was about uh . . . maybe Joe's age, sixteen

This guy is self-repairing his information using *oh* as a marker.

and it can act as other-initiated repair:

Jack:	How bout uh . . . how bout the one . . . uh . . . Death of a Salesman?
Freda:	Well that was a show, sure.
Jack:	Oh that was a movie too

Here, *oh* is initiating an **other-repair.**

***But* can be used to preface an idea unit, as in:**

Jack:	The rabbis preach "Don't intermarry"
Freda:	But I did- But I did say those intermarriages that we have in this country are healthy

To preface is something to say before. 'intermarry' means to get married to your cousin. So, Freda here is using *but* to preface her idea. Jack is saying the rabbis preach don't intermarry. **Rabbis** are **Jewish men** of religion or rabbis. Here, Freda is *using* but to preface her idea which is *I did say those intermarriages that we have in this country are healthy*. She's kind of like disagreeing with Jack a little bit. Or she's saying a different idea than Jack. This is another pattern of cohesion.

***Now* can indicate attention to an upcoming idea unit, as in:**

So I em . . . I think for a woman t'work, is entirely up t'her. If, she can handle the situation. Now I could not now : alone

Just like *but*, we used *Now* to preface an idea.

and it can be used to indicate a comparison, as in:

a It's nice there

b Now our street isn't that nice

Y'know can be used (among many other things) to gain hearer involvement and consensus, as in:

b I believe . . . that . . . y'know it's fate.

s So eh y'know it just s- seems that that's how things work

By saying, *you know*, I am asking the hearer's involvement, or I'm trying to get the hearer involved with what I'm saying.

Fraser also discusses discourse markers. He defines discourse markers as items which signal a relationship between the segment they introduce and a prior segment in the discourse.

So, they connect the segments of the discourse. When they used *oh*, they're signaling a relationship between these two utterances, or between the parts of the discourse.

He argues that they have a core meaning, but that their specific interpretation is negotiated by the linguistic and conceptual context in which the item occurs.

The use of some discourse markers can also carry social stigmas such as the use of *like* being associated negatively with California 'Valley Girl' speech

When you're watching Valley Girl, we have that stigma of a valley girl in America. She keeps saying *like*. It is always used in her speech. So, that can be used to stigmatize that type of speech. So we're using it as a stereotype.

and *or nothing* as in 'I don't know or nothing' being stereotyped as an indicator of young working-class British speech.

So, **discourse markers** are carrying **social stigmas**. Like the Valley Girl and the British young workers.

So, they're not just also defining a relationship or signaling a relationship between conversation or discourse parts. They can also be used as stigmas.

We're going to skip **Gender and Conversation Analysis**. It has more like theoretical knowledge about Judith Butler and how utterances

discourse is used to construct our reality. We used to think that language reflects social reality. But now we've moved on to actually looking at how language constructs social reality.

With **Conversation Analysis and Second Language Conversation**, they're telling us that they don't just study how native speakers talk. They're also studying how non-native speakers talk, and how they use their second language differently, perhaps different from native-language speakers.

Criticisms of Conversation Analysis

While conversation analysis has very many strengths, it has also attracted criticism.

Remember how we said that conversation analysis is only based on what is said in the conversation? Some people criticize that it's not enough because they said that you can never have an unmotivated view of the utterance.

Hammersley (2003) argues that conversation analysis' view of itself as self-sufficient research tool is problematic, that is, the view that it does not need data other than the conversation to explain and justify its claims.

The conversation itself is not enough for analysis. We need to know more about it. We need to know about the context of the speakers. Where do they live? What do they do? Who they are? We need to know a little bit about them in order to be able to analyze the conversation to give us more insight about it.

He suggests that when we analyse data from a conversation analysis perspective, we are working as 'spectators' and not 'participants' in the interaction. It is, thus, not really possible for us to know how the participants view the conversation unless we ask them. It is also not, in reality, possible for an analyst to start on the analysis of their text, completely unmotivated, that is, just looking at the text to see 'what's there' without any preconceived notions of what this might be.

We can't look at the text without having preconceived notions of what it is. So, he's saying that there's no unmotivated looking at conversation analysis.

He criticizes a study done by **Schegloff**.

He gives the example of a study by Schegloff of two parents in a strained

relationship, either separated or divorced, talking about their son on the telephone. As Hammersley shows, there is no information about the relationship between the people involved in the conversation in the transcript.

Hammersley there's no information about the people said in the conversation. But Schegloff included that information in his analysis. So, this information that the speakers are divorced, or separated. It's crucial to our understanding of the conversation, isn't it? It is.

This information is, however, crucial to an understanding of the conversation and is, in fact, implicitly drawn on by Schegloff in his analysis and interpretation of the data. Hammersley's view is that conversation analysis could be more usefully combined with other qualitative, and even quantitative, approaches to discourse analysis to help us further understand how people use conversation to engage in, and construct, their social lives. Conversation analysis, on its own, he argues, does not tell us all there is to know about human social life.

We have another person also who criticizes conversation analysis. His name is **Wooffitt**.

The first of these is conversation analysis' lack of attention to issues of power, inequality and social disadvantage. The second is the lack of attention in conversation analysis studies to wider historical, cultural and political issues.

He criticizes it for its lack of attention to issues of power, inequality and social disadvantage. They think they should only base their analysis on transcription of the conversation. They tend to ignore issues of power relations, of social disadvantage, and of wider historical, cultural, and political issues.

Wetherell (1998) argues that conversation analysis would benefit from considering post-structuralist views on discourse.

They don't believe that it's hopeless, though. It has a future.

➢ Exercises

Exercise 1: Keeping the floor, giving up the floor and claiming the floor

Analyse the following conversational extracts and indicate how the speakers keep the floor, give up the floor, claim the floor and signal the end of a turn. (In this extract = indicates a 'latched' utterance. That is, there is

no gap between the end of one utterance and the start of another. A full stop at the end of the first utterance indicates falling intonation, and ? at the end of the second utterance indicates rising intonation.)

A: Twelve pounds I think wasn't it. =

B: =//Can you believe it?

C: Twelve pounds on the Weight Watchers' scale.

We have a latched speech = So, how do speakers hold the floor? We have:

- a latched speech
- a rising intonation at the end of *Can you believe it?* because they're asking.

1. The first utterance: *12 pounds, I think, wasn't it?*
2. The second speaker (B) tries to claim the floor by saying a latched speech. *Can you believe it?*
3. The third speaker (C) is also trying to claim the floor.

Let's look at the **self-repair** and **other-repair** in the third exercise.

Exercise 3: Self-repair and other-repair

Find examples of self-repair and other-repair in the following extracts:

(i)

A: I'm going to the movies tomorrow . . . I mean, the opera.

(ii)

A: I'm going to that restaurant we went to last week. You know, the Italian one in Conduit St.

B: You mean Store St, don't you?

A: Yeah. That's right. Store St.

(iii)

A: What would happen if you went back home and didn't get your diploma?

B: If I didn't get my degree?

A: Yeah.

B: Well . . . it wouldn't be too serious really . . . No . . . actually . . . I'd get into a lot of trouble . . . I don't know what I'd do.

They give us three extracts. In the first extract, is it a self-repair or is it other-repair?

(i)	
A:	**I'm going to the movies tomorrow . . . I mean, the opera.**

It's **self-repair**. Instead of movies, he means the opera.

(ii)	
A:	I'm going to that restaurant we went to last week. You know, the Italian one in Conduit St.
B:	You mean Store St, don't you?
A:	Yeah. That's right. Store St.

This is **other-repair**. The second speaker other-repaired the information that has to do with the name of the street. And the first speaker accepted the correction, *Yeah. That's right*. But he didn't confirm it yet again.

(iii)	
A:	What would happen if you went back home and didn't get your diploma?
B:	If I didn't get my degree?
A:	Yeah.
B:	Well . . . it wouldn't be too serious really . . . No . . . actually . . . I'd get into a lot of trouble . . . I don't know what I'd do.

Look at the first part of the conversation. When A says **'diploma'**, B says **'degree'**. So, the second speaker repaired the word.

Exercise 4: Preferred and dispreferred responses

Identify preferred and dispreferred responses in the following extracts:

(i)	
A:	That's a nice shirt
B:	Oh thanks

(ii)	
A:	Would you like to come to the movies on Friday?
B:	Uhhh . . . I don't know for sure. I think I might have something on that night. Can we make it another time?

What about the first extract? Is this a preferred or a dispreferred answer?

Student: Preferred.

Instructor: Definitely **preferred** because he's **accepting**. It's an acceptance of the compliment.

What about the other example?

Student: Dispreferred.

Instructor: This is **dispreferred**. And notice how he starts with the delay, *Uhhh*. And then, *I don't know for sure*. It's like a preference. And then, we have here an **account**. He's telling him what's happening. He's explaining himself. And then he's doing the dispreferred response; non-expected answer.

Exercise 5: Closing a conversation	
How do the speakers in the following extract indicate they are about to close the conversation?	
A:	Why don't we all have lunch?
B:	Okay so that would be in St Jude's would it?
A:	Yes
	(0.7)
B:	Okay so:::
A:	One o'clock in the bar
B:	Okay
A:	Okay?
B:	Okay then thanks very much indeed George =
A:	= All right
B:	//See you there
A:	See you there
B:	Okay
A:	Okay // bye
A:	Bye

How do they indicate they're about to close the conversation? This is a

very long closing to the conversation. I think it starts at the pause (0.7). They're indicating that the conversation is ending. Conversation here is over. And then all of it is just **closing sequences**.

Exam Notes

Exam questions is going to be into two parts:

- **theoretical questions**: I'm going to ask actually about theory (fill in the space or fill in the right word /definitions /choose the correct statement /actual-factual information). I'm not going to stress too much on names unless the big ones, such as Schegloff, and from the previous chapters as well.
- **Practical**: this has to do with **analysis**. Just like here in the exercises. And they could be from the book itself. I'm not going to bring something outside of the book, just stuff from the book. For example, is this answer preferred or dispreferred? Acceptance or refusal? So, you're going to have to analyze the conversation. And the same with discourse analysis. I might also have like an extract and ask you. And also the symbols in the conversation analysis in chapter 5 are important.

I'm not going to make the question too difficult. Good luck.

Thank You

Wish you all the best