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Interface Between Pragmatics and Other Linguistic Disciplines

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The Place Near The Thing Where We Went That Time: An Inferential Approach to Pragmatic Stylistics

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Abstract
This paper considers the exploration of inferential processes involved in interpreting texts as one way of applying ideas from pragmatics within the field of stylistics. There are a number of questions to ask in accounting for specific inferences. Exploring them leads to insights about individual texts, individual inferences and the nature of literary and non-literary interpretation. A number of these questions are briefly considered here. Is the inference derived before, during or after the initial interpretation of the text? What part or parts of the text provide evidence to support the inference (how ‘local’ or ‘global’ is the evidence)? How much support for the inference is provided by the text? How determinate/vague is the inference? Is the inferential process open-ended or is there a fairly clear conclusion to the process? How salient are the inferential processes? How likely is it that interpreters will revisit or continue to think about the inference after the initial interpretation process? Understanding particular inferences, and exploring these questions about them, can help us to understand how a text gives rise to specific effects. In some cases, inferential processes themselves constitute effects of a text. Studying inferential processes is one way in which (pragmatic) stylistics can engage with other areas of literary study, shedding light on questions about literary interpretation, literary criticism and literary value.

Key words
Pragmatic stylistics, pragmatics, stylistics

1. Introduction
A number of authors have seen a role for pragmatics in stylistic analysis. This paper aims to build on earlier work (Clark 2009) which argues that accounts of inferential processes can make a significant contribution to stylistic analysis and that in some cases salient inferential processes give rise to effects which can only be accounted for by looking at the inferential processes of readers. This paper considers a range of ways in which accounts of inferential processes can contribute to stylistic analysis. The next section briefly discusses pragmatic stylistics and the motivation for developing an inferential approach. Section three runs through a number of questions we might explore in developing accounts of specific inferences. Section four considers how this work might help to develop connections between stylistics and other areas of literary study by shedding light on the nature of literary interpretation, literary criticism and notions of literary value. The overall conclusion is that this approach is a fruitful way of developing our understanding of specific texts, specific inferences, and the nature of literary and non-literary interpretation.

1 Inference and Pragmatic Stylistics
This section begins by discussing an example which illustrates some of the ways in which inference is involved in responding to texts. It then considers the notion of pragmatic stylistics understood as the application of ideas from pragmatics to the stylistic analysis of texts.

2.1 Understanding and inference
In the 2007 film Broadcast News (written, produced and directed by James, L. Brooks) there is a conversation which demonstrates how the nature of inferential processes can be more or less salient to audiences, how inferences can contribute to the effects of texts and how inferential processes can themselves constitute effects. The main characters in the film work for a news station where economic problems have led to job losses and reshuffles. The character Jane Craig, played by Holly Hunter, is still in the office late in the evening when she makes a phone call to her fellow employee Aaron Altman, played by Albert Brooks. Here is their conversation:

(1) (Phone rings. Aaron answers right away)
Aaron: Hello!
Jane: Bastard! Sneak! Quitter!
Aaron: Speaking!
Jane: I just found out. You didn’t say anything to me. You just resign? Will you meet me now?
Aaron: Oh, no, I can’t. Maybe next week, I got —
Jane: No. I’m I’m going away tomorrow. Please!
Aaron: All right, I’ll meet you at the place near the thing where we went that time.
Jane: OK, I’ll meet you there.


This conversation illustrates a number of ways in which inferential processes are involved in understanding the film and contribute to its effects. First, the exchange reveals important developments in the story, perhaps most importantly that Aaron has resigned. Second, it reveals information about the relationship between Jane and Aaron. Jane begins the conversation by uttering a series of insulting terms. This suggests that she and

Notes
1 Naturally, it is not possible to offer anything approaching a comprehensive list. Work which recognises a role for pragmatics in stylistic analysis, includes: Bex, Burke and Stockwell 2000; Black 2006; Culpeper 2001; Culpeper, Short and Verdonk 1998; Lecch and Short 1981; van Peer and Renkema 1984; Pilkington 2000; Pratt 1977; Sell 1991; Simpson 1993, 2003, 2004; Toolan 1992, 1996, 1998. O’Halloran 2003 looks at pragmatic inferences involved in reading in order to develop understanding of the notion of interpretation within Critical Discourse Analysis. For a general overview of pragmatic approaches to stylistics, see MacMahon 2006.
Aaron have a very close relationship, close enough for it to be safe for her to initiate a conversation in this way. This is reinforced when Aaron replies with the one word *speaking*, which he utters in an affected, markedly posh manner. This suggests an ironic interpretation based on the contrast between Aaron's positive manner and Jane's negativity. It also shows that Aaron understands instantly what Jane is talking about and that he recognises why his actions would lead to her thinking of him as a 'bastard/sneak/quitter'. This builds on the picture of their close relationship which has developed throughout the film. Jane's instant refusal to wait for a week to see him and Aaron's instant acceptance that he will meet her that night also add to the sense of a very quick and easy understanding between them.

Aaron's utterance 'I'll meet you at the place where we went that time' is quite striking. It contributes again to our understanding of their relationship. We notice that Aaron and Jane understand each other so well that this string of referential expressions causes Jane no problems of understanding. This is, of course, in contrast to members of the audience who have no way of knowing what place he is referring to, what thing it is near, or when they went there. Jane, on the other hand, can just say 'OK, I'll meet you there' and hang up. An interesting aspect of this is that it draws attention to the inferential process itself. We as viewers do not know what 'the place' is, what 'the thing' is or when 'that time' was so we can not work out where they will meet. We notice that Jane has no problems and we make inferences about how close they are because of this. Arguably, viewers are more likely to think about the inferences involved in understanding this than some other inferences they make in understanding the film. To some extent, understanding this scene and its effects involves noticing the nature of the inferences we make, the inferences Jane makes and the contrast between the two. Such variations in the salience of inferences can contribute to the effects of a text.

The rest of this paper looks more systematically at a range of questions we might ask in exploring inferences. Before that, here are some comments on what the term 'pragmatic stylistics' might refer to.

### 2.2 Pragmatics and stylistics

'Pragmatic stylistics' is not a well-defined term. The sense in which I am using it here is as the application of ideas from pragmatics to the stylistic analysis of literary and non-literary texts. Pragmatics, in turn, can be understood in a number of different ways, or in a very loose, general way which encompasses other definitions. This means that pragmatic stylistics, understood as 'linguistic pragmatics applied to stylistic analysis', could refer to any of a number of different approaches depending on which ideas about pragmatics are being applied. This section makes a few comments on pragmatics, stylistics and pragmatic stylistics before we move on to consider the approach to pragmatic stylistics which applies ideas from accounts of pragmatic inference to the analysis of texts.

As Horn and Ward (2004) point out, more than one tradition has developed in the study of pragmatics. Horn and Ward focus on the linguistic and philosophical tradition associated with the work of Grice (1975, 1989), but recognise the existence of other, 'broader and more sociological' (Horn and Ward: xi) approaches. They point to Mey (1998) and Verschueren, Ostman and Blommaert (1995) as useful sources on the broader conceptions. Verschueren, Ostman and Blommaert (1995: ix) suggest a broad definition of pragmatics as 'the cognitive, social and cultural study of language and communication'. Given that 'pragmatics' covers such a wide range of phenomena, and given the assumption that pragmatic stylistics applies ideas from pragmatics, then the term 'pragmatic stylistics' must cover a similarly wide range. The approach outlined here follows Horn and Ward in focusing on pragmatics in the Grecoan tradition and is arguably even narrower since it is specifically concerned with the inferences made by readers or viewers when responding to literary and non-literary texts.

Stylistics is also a term that has been understood in a number of different ways. As part of a wider discussion of stylistics, Wales (2006) suggests one activity which perhaps represents a relatively broad consensus shared by a large number of stylisticians:

> **Stylistics** ... '[stylistics] characteristically deals with the interpretation of texts by focusing in detail on relevant distinctive linguistic features, patterns, structures or levels and on their significance and effects on readers. (Wales 2006: 216)

Leech and Short (2007) suggest a slightly different characterisation of the 'significance and effects' which stylistics seeks to explain:

> Let us assume that the general aim of stylistics is an attempt to explain how readers get from the words of a text to (a) an understanding of it and (b) a felt response to it. (Leech and Short 2007: 289)

Leech and Short also suggest that, in the 25 or so years between the first (1981) and second (2007) edition of their book, stylistics has undergone a 'pragmatic turn' (Leech and Short 2007: 284) and a 'cognitive turn' (Leech and Short 2007: 286). While they do not consider that all work in stylistics reflects the pragmatic and cognitive turns, they suggest that frameworks which have followed the 'cognitive turn' focus on:

> the nature of literary interpretation, conceiving it as a cognitive process of 'making sense', in the broadest sense, of a story and a way of telling it (Leech and Short 2007: 306)

They see inference as a 'key tool' in developing this kind of approach. Even when construed in these ways, however, the focus of stylistics is not limited to forms and cognitive processes. The interest in interpretations and effects inevitably raises questions about contexts, including the social contexts in which texts are interpreted. Stockwell (2006) points out that a 'growing body' of work in stylistics:

> ... marries up detailed analysis at the micro-linguistic level with a broader view of the communicative context (Stockwell 2006: 755)

He goes on to suggest that:

> **Stylistics necessarily involves the simultaneous practice of linguistic analysis and awareness of the interpretative and social dimension.** (Stockwell 2006: 755)
The focus in this paper is on the inferences made by individual readers/viewers. This approach is cognitive in that it focuses on individual inferences. It is social in that these inferences depend on individuals being affected, consciously or not, by the social contexts in which interpretation takes place.

Putting together a pragmatics that focuses on the inferences made by text interpreters and a stylistics that focuses on linguistic 'features', patterns, structures or levels and their effects on readers, we would assume then that 'pragmatic stylistics' is about the inferences made by interpreters based on the linguistic and non-linguistic features of texts. How do these inferences relate to the effects of the texts? Two possibilities suggest themselves:

a. inferential processes could be involved in arriving at the effects of texts
b. inferential processes could themselves constitute the effects of texts

This paper suggests that both possibilities exist and that an inferential approach can contribute to explanations of both of these phenomena.

So what kinds of things might be involved in stylistic analysis focusing on inference? Since every act of interpretation involves inference, we will expect to develop an account of the inferences made by interpreters. Since we are aiming to explain the effects of texts, we will expect to develop an account of how these inferences contribute to or constitute the effects of texts.

The rest of this paper sketches some of the ways in which applying ideas from linguistic pragmatics might contribute to these goals. The next section runs through a number of questions we might ask in exploring individual inferences.

2 Exploring Inferences
What kinds of things might be involved in exploring the inferential processes involved in responding to a text? This section runs through a number of questions we might ask about specific inferences and indicates some of the kinds of things we might discover by exploring each of them.

2.1 When is the inference made?
Inferences can be made before, during or after we first read or view the text itself. Inferences we make before we start reading a novel, for example, might be based on evidence from a wide range of sources, including assumptions we already entertain about the author, information from other readers, or ideas expressed in reviews. We might make inferences based on the book's location in a bookshop or on a website. Our interpretation might also be influenced by the design of the cover. Hoover (1999: 1-4) makes some comments about the effects of different covers on his reading of William Golding's *The Inheritors*. Clark (2009: 196-199) develops some of these ideas, suggesting that analyses of such effects might build on ideas about the analysis of multimodal texts originally suggested by Barthes (1977) and developed by a number of authors since (e.g. Kress and van Leeuwen 2001, van Leeuwen 2005). A similar approach might be developed to account for the interaction of the title of a work with the main body of the text.

Inferences made during the reading or viewing of a text are likely to be the first considered when thinking about how to apply ideas from pragmatics in stylistic analysis, and indeed most work in this area does focus on inferences made at the time of first reading or viewing. Two types of inference are perhaps the most obvious variety: those between characters (about how one character will interpret the utterance of another character) and those between 'author' and audience (about what the author is communicating by what she writes or by what she has characters do or say). The notion of the 'author' of a film such as *Broadcast News* is tricky since films are made by production teams and there is disagreement about the extent to which any particular members of the team are responsible for the finished film. I will not discuss this issue further here but simply talk about the communicative intentions of the film-makers while understanding that this leaves an important issue unresolved. A number of further complications in the relationship between the author's act of communication and the audience's inferences are not explored here, such as the variety of narrative voices which are possible. I will say nothing, for example, about possible 'implied narrators' or other 'voices' which we might represent in interpreting texts or in our stylistic analyses of them.

Leech and Short (1981: 302-305) provide one of the earliest discussions within modern stylistics of the difference between character-character and author-audience inferences. This can be illustrated by the exchange from *Broadcast News* above. We make inferences about the inferences of the two characters, such as that Aaron will recognise the urgency behind Jane's request to see him, and inferences about what the author intends us to infer, such as that Jane and Aaron are very close and understand each other particularly well. Following suggestions by Clark (1996), this kind of difference could be understood in terms of the distinction within relevance theory between 'implications', propositions which follow logically from other propositions whether intentionally communicated or not, and 'implicatures', intentionally communicated propositions. Within this framework, implicatures are a subset of implications. To take a fairly simple example, suppose that I ask you the time while I am rushing to try to catch a train at 10.15am. You reply:

(2) Just after quarter past ten.

It follows from this that I have missed the 10.15 train. Did you intend me to understand this based on your utterance? It depends on whether or not you knew that I was trying to catch that train. If you knew that I was trying to catch the 10.15, then you have implicated that I have missed it. If you did not know this, then the fact that I have missed this train is an implication, something I have inferred from your utterance, but not an implicature, since you could not have intended me to infer this. Typically, if we ask a stranger in the street what time it is, their response is relevant largely because of implications which the stranger cannot have been aware of.

We can illustrate some of the possibilities by looking at example inferences we might make based on the *Broadcast News* exchange. (3) is an implicature which follows from (at least) Jane's first two utterances:

(3) Jane is upset about Aaron resigning.

This implicature is implicated by Jane but we could argue that it is also implicated by the film-makers since they are providing evidence to support it by having the character act in this way. (4) is arguably not implicated by either character:

(4) Jane and Aaron are so close that Aaron's way of referring to where they will meet
causes Jane no problems of comprehension.

The conclusion that this is not a character implicature is only arguable since Aaron's and Jane's response do provide evidence for this conclusion. But it is not the main point of either Aaron's or Jane's utterance and it is not clear how likely it is that either character would think about this. (4) does logically follow from Aaron's utterance and Jane's response, making it at least an implication. It also demonstrates that the film-makers intend audiences to arrive at this conclusion. Therefore, it is also an implicature which the film's audience derive based on evidence provided by the film-makers.

We have seen that implicatures communicated by both characters and film-makers can be distinguished from implicatures of film-makers which are only implications of the behaviour of characters. As with all communicative acts, there are also some inferences which follow logically from evidence in the film but which would not count as implicatures by anyone, e.g. the exchange provides evidence that neither character has decided to speak in a language other than English at this point in the film, something which no-one would argue is being intentionally communicated.

As well as inferences about what the characters communicate and about what their actions and utterances suggest, we also make inferences about the development of the story. (5) and (6) are inferences we will make when viewing the exchange between Jane and Aaron.

(5) Aaron has resigned.
(6) Aaron did not tell Jane that he had resigned.

The information about Aaron having resigned and not having told Jane are things that each character knew before the exchange but which are wholly new to us. What is significant for the characters is that Jane has come to know them recently and is making this manifest to Aaron. After the exchange, they both know that they are both aware of these. Before the exchange, Aaron might have thought about whether Jane knew. Now that they are mutually manifest, the characters are in a different situation, particularly with regard to their social relationship.¹

Before we first read or view a text, we make inferences based on contextual assumptions from a range of sources. During our first reading or viewing, we make inferences about the story, the characters, the character’s inferences and what the author intends to communicate. What about inferences which happen after reading? Some of these are continued explorations of inferences made before or during first reading. We can, for example, go back to the cover or title and think further about how it relates to the text as a whole. Other inferences might be about the text as a whole, what we understood from it, its themes, its value and so on. The process of deriving these inferences might go on for a very long time if we choose to develop more detailed interpretations or criticism. As discussed in section 4.1 below, Furlong (1936) develops an inferential account of literary interpretation based on a distinction between ‘non-spontaneous’ and ‘non-spontaneous’ interpretation. The former is more typical in informal, everyday contexts and the latter more typical when we think of ourselves as developing literary interpretations. We also sometimes find ourselves thinking again about texts without planning to do so formally. In section 4.4 below, I suggest that exploring inferences associated with this phenomenon can make a significant contribution to understanding the phenomenon of literary ‘resonance’ (as discussed from a different perspective by Stockwell 2009) and literary value. All of these phenomena are discussed more fully in section 4.4 below, with the suggestion that an account of inferential processes can help us to understand them. One thing to note before moving on is that post-textual inferences are also affected by discussion with others, including reviewers and literary critics as well as formal and informal discussion with friends or other people who have seen or read the text.²

2.2 How local is the textual evidence?

We can distinguish inferences which are based on very local, specific parts of the text from those which are evidenced by longer stretches, more than one passage, or even by the text taken as a whole (‘global’ inferences). Going back to the exchange from Broadcast News, the conclusion in (7) is a local inference based purely on the interaction of contextual assumptions and considerations of relevance with the first four words of Jane’s second utterance:

(7) Jane Craig has just found out something.

The conclusions in (8) and (9) are based on evidence from all of Jane’s second utterance:

(8) Aaron has resigned.
(9) Jane has just found out that Aaron has resigned.

We conclude this based on all three parts of Jane’s utterance interacting with appropriate contextual assumptions. When Jane first says ‘I just found out’, we might make a guess what she has found out. But it is only when we hear her say that Aaron didn’t tell her what she has just found out, and then expressed her surprise that ‘you just resign’ (with some effects derived here from the use of present tense), that we can derive the full ‘explicature’ and realise that Jane has said to Aaron that she has just found out he has resigned. Aaron, by contrast, knows straight away what she has found out. He knows this as soon as she calls him a ‘bastard’, ‘sneak’ and ‘quitter’ and it is even possible that he assumed this before she called him. Further inferences might be based on larger stretches of the film or even on the film as a whole. These might include inferences about themes of the film, such as the relationship between ‘serious’ things such as ‘hard news’ and more ‘trivial’ or superficial things such as how someone looks. We might spend a considerable amount of time, explicitly or implicitly, formally or informally, developing such global inferences.³

¹ See Clark 2009 for a fuller discussion, with reference to William Golding’s (1955) novel The Inheritors, of how readers make inferences based on their knowledge of the film. For further discussion of pragmatic inferences involved in reading from several cognitive and Critical Discourse Analysis points of view, see O’Halloran 2003.

² For discussion of the activities of readers in reading groups and other social contexts, see Allington and Swann 2009, Swann and Allington 2009 and other papers published alongside these in the special issue (volume 18 number 3) of Language and Literature on literary reading as social practice (Allington 2009).

³ This raises a number of questions about how we see the nature of ‘whole texts’ or discourses. For discussion of discourse understood as a process rather than as a unit, and of the interaction between local and global communicative intentions, see Reboul and Mœschlier 1998; de Saussure 2005, 2007, Unger 2006. For further discussion, see the special issue of Pragmatics and Context on literary coherence, arguing that the latter can not be adequately defined and that relevance theory provides the basis for a more adequate account of the phenomena this notion aims to explain.
are an important part of the process of developing literary interpretations, as discussed in section 4 below.

2.3 How much support does the text provide?
We can again distinguish inferences for which the text provides strong support from those based on much weaker evidence. We can be sure, for example, that Jane is upset that Aaron has resigned. We are less sure about exactly how upset she is. We know that Aaron is in love with Jane. We are less sure about exactly how Jane feels about him, even though we know that she does not really see him as a possible romantic partner. There is no clear cut-off point between weakly evidenced implicatures and mere implications which are not intentionally communicated. Exploring the boundary between these is part of the pleasure in interpreting complex texts and in developing literary interpretations.

2.4 How determinate is the inference?
Inferences also vary with regard to how clearly determined they are. This is related to, but not exactly the same as, the question about how much evidence the text provides. It is possible for an inference or set of inferences to be both strongly evidenced and indeterminate. Consider the precise nature of Jane’s feelings about Aaron having resigned. We can be sure that she is upset but we cannot determine exactly how she feels, including exactly how negatively she feels about it, and so on. This is typical of cases where we attempt to communicate complex emotional thoughts. Jane herself might not know exactly how she feels, or exactly how to put it into words, and we can not be sure of exactly how to represent this ourselves.6

2.5 How open-ended is the inferential process?
Closely related to the previous point is the question of how open-ended the inferential process is. When Jane says ‘OK, I’ll meet you there’, we can be confident that we have understood her as soon as we understand that she is agreeing to meet at ‘the place near the thing’. When we think about her feelings, we might go on for a long time thinking through possible ways of thinking about this. For some texts, we might never think we are near the end of the process of thinking about the inferences it supports.

2.6 How salient is the inferential process?
A different point concerns the salience to interpreters of the inferential process itself. As mentioned above, this is illustrated here by the offer to meet at ‘the place near the thing’ where we want that time’. As viewers, we recognise that we cannot determine the intended referents of this series of referring expressions. This contrasts with Jane’s instant response revealing that she knows exactly what place Aaron has in mind. As a result, we are aware that she is making inferences that are beyond us. We then use this fact to make inferences about the closeness of their relationship.

Clark (2009) discusses a more complex example involved in reading William Golding’s (1955) novel The Inheritors. Readers face extreme difficulties in understanding the majority of the book, presented from the point of view, or ‘mind style’, of the Neanderthal Lok. This contrasts sharply with the relative ease in understanding the final passage where the point of view is that of the ‘new people’. This difference itself constitutes one of the effects of the text, as does the speed with which readers then move on to make a large number of inferences about the book they have been reading, the story it tells, the characters it contains, and its more general relevance to the reader, partly based on what it suggests about the nature of human beings today.

2.7 How often is it revisited?
As mentioned above, some inferences we make are revisited and sometimes repeatedly. In everyday life, this might happen because someone has said or done something so strange or significant that we keep thinking about it in an attempt to fully understand it. This might be a particularly irritating utterance, such as when someone in a position of power refuses to show compassion to someone in need of help, or a particularly charming one, say an amusing utterance by a child.

With literary interpretations, we might return frequently to think about conclusions the text supports because we have decided to build an explicit literary interpretation. This may be supported formally, say because we are working on a research article, taking part in a seminar or attending a course. It may be supported less formally, say in a book group. It might just be that we enjoy discussing texts with friends.

It is also possible that we will return to think about the inferences a text gives rise to without having decided to do so in advance. This might be similar to the irritating or charming everyday utterances mentioned above. I have often decided that I felt very positively about a book or film or other text as soon as I finished viewing or reading it and then realised some days later that I had never thought about it again. Equally, I have sometimes thought I did not think much of a particular text and then found myself thinking about it repeatedly until I changed my mind and decided that it was more significant to me than I had realised. The relative ‘stickiness’ of inferences may well be an important factor in determining how literary ‘value’ is acquired by a text. This is discussed again in section 4.3 below.

This section has aimed to demonstrate that there are a number of interesting questions to ask about the kinds of inferential processes involved in responding to a text. The next section considers how this approach might interact with other areas of literary study.

3 Literary Interpretations, Literary Criticism and Value

Studying the inferences we make when interpreting written and other texts sheds light on the processes of interpretation, on the nature of texts and on the way texts give rise to effects. This section considers the possibility that this approach may help us to make connections between stylistics and other kinds of literary work. In particular, understanding inference can help us to understand more about the processes of literary interpretation, literary criticism and the way in which a text comes to be valued by individuals and groups.

3.1 Literary interpretation
What is an interpretation? On this approach, it is an inference or set of inferences about a text, or derived from evidence provided by a text. What is literary interpretation? No answer to this follows directly from an inferential approach. There are, of course, at least two senses of the term ‘interpretation’ which are relevant here. One sense refers to a particular kind of processing involved in understanding a text. The other sense refers to something explicitly presented as a way of understanding a text. Furlong (1996) has proposed an account of the process of literary interpretation based on a distinction between ‘spontaneous’ and ‘non-spontaneous’ interpretations. Spontaneous interpretations are typical of everyday, informal
interaction where we put enough effort into the interpretation process to understand what the communicator intends. Following relevance theory, this means that we are looking for an interpretation which provides enough effects to justify the effort involved in interpretation. When we have found such an interpretation, we stop. Yesterday evening, a friend said to me:

(10) It’s going to rain tomorrow

What did I understand from this? I assumed that she was communicating that the weather forecast for today was for rain and not much more than this, perhaps a few implications about what kinds of things it might be good to do tomorrow and how people in general would be feeling about the weather. Having arrived at this interpretation, I derived enough effects to justify the effort involved and then stopped.

A non-spontaneous interpretation, by contrast, is one where the interpreter decides to go beyond this first stage and think about all of the evidence they can bring to bear on the interpretation process, going on to think about further possibilities. If a character in a film or story says (10), we might well go beyond the first interpretation, wonder about possible extended or metaphorical interpretations, think about the relationships between characters, the overall themes of the text, and so on.

In an earlier paper (Clark 1996), I referred to this idea in considering the interpretation of the expression in (11) in Raymond Carver’s disturbing short story Little Things:

(11) But it was getting dark on the inside too.

This phrase comes at the end of the opening paragraph of the story which has described the street scene at a time when the weather had changed, snow began to melt and cars ‘slushed by’. Outside, we are told, it is getting dark. The paragraph then ends with (11). The next paragraph begins inside where a man is packing a suitcase as a relationship ends in an emotionally disturbing way. A spontaneous interpretation of (11) in an everyday context might only lead to an interpretation where it describes the physical situation inside the house. In the context of the story, though, we are bound to go further and of course we take (11) as also referring to the psychological atmosphere inside both the characters and the house where things are going very badly, and we take ‘dark’ to refer not only to the physical quality of the light. The story does indeed end very ‘darkly’.

Furlong’s approach proposes a way of understanding the nature of literary interpretations as complex sets of inferences. This can help in the development and evaluation of literary interpretations as well as helping teachers to develop the abilities of students to construct interpretations of their own.

3.2 Literary criticism

It could be argued that much literary criticism can be understood as a complex set of inferences. The origins of stylistics are, of course, closely connected with an interest in literary criticism. In fact, the motivation for the development of stylistics is often seen as being to offer a more reliable way to develop criticism than previous models. There has been regular disagreement about the connections between stylistics and literary criticism, perhaps the most famous dispute being the rather heated and ultimately not very productive debate between Roger Fowler and F.W. Bateson (discussed and partly reprinted in Fowler 1971). In recent years, there has not been much explicit discussion of literary criticism within stylistics. Perhaps one source of the difficulty has been that an opposition has been assumed between what critics are attempting to do and what stylisticians are attempting to do. Stylistics is often presented as more rigorous since it is based on specific analytical techniques. Critics suggest, however, that there are aspects of literary understanding which cannot be explained simply by reference to linguistic forms. There are two reasons why a focus on inference might be helpful here. First, inference might be involved in filling in some of the gaps in the explanation from form to interpretation (something I will not explore further here). Second, we might analyse the inferences made by critics or examine the evidence that may or not support particular conclusions.

Applying our understanding of inference in literary criticism is not quite the same as applying our understanding of other linguistic areas such as lexis or syntax. A significant difference is that inference itself has a crucial role to play in all criticism, regardless of whether or not the criticism is focused on aspects of language. To arrive at a critical viewpoint just is to make inferences about the text, in some cases based on its linguistic features. Understanding criticism in this way suggests a number of activities, including:

a. looking at how linguistic and other features of the text criticised give rise to audience inferences
b. looking at inferences which give rise to effects
c. looking at inferences which constitute effects
d. looking at inferences made by critics and exploring the nature of the evidence which supports them

The connection between literary criticism and inference has not been much explored so far, but it seems likely that exploring inferences associated with literary criticism will help in the development and testing of particular critical arguments.

3.3 Literary value

Questions of criticism are, of course, connected with notions of literary value. One way to distinguish them might be to see literary criticism as always formal and explicit and the development of value as sometimes taking place without formal or explicit discussion. Literary criticism involves an explicit focus on texts, developing arguments about how they work, their interpretation and their value. Literary value may well emerge and develop without being directly determined or even necessarily much connected with explicit literary criticism.

Within stylistics, there is a developing recent interest in questions about literary value (see, for example, papers on literary evaluation in van Peer 2008, and Stockwell 2009 on the related, but not identical, notion of literary ‘resonance’). There has not, however, been much discussion of pragmatics or inference in considering these questions. Short and Semino (2008) make suggestive remarks about how stylistic analysis can help us understand processes of evaluation as well as of interpretation. Accounts of inference may have a particularly important part to play here. When we think about what happened in a text or our response to it we are making inferences. When we return to think about a text or part of a text repeatedly, we are returning to make inferences about it. The more often we return to it, the more inferences we make. If we return repeatedly to a text, this must be because it continues to lead us down interesting inferential pathways. Perhaps one way of understanding this is to suggest that a text we come
to value is one which repeatedly provides a source for rewarding inferential processes.

As a brief indication of how this might go, here are some comments on Anton Chekhov's story *The Lady With The Little Dog* based on an approach which I aim to develop in future work (Clark, in preparation). Chekhov's story is much anthologised and more than once it has been described as one of the greatest short stories ever written. Richard Ford has described it as 'the all-time short story gold standard' suggesting that the story is "as good as any of us will ever read" (Ford 2007: xi). In an earlier discussion, Ford (1998) discusses the history of his own relationship to the story, explaining that he was at first 'baffled' by it and could not understand 'what made this drab set of non-events a great short story'. He goes on to explain how his attitude began to shift:

I'm certain that I eventually advertised actually *liking* the story, though only because I thought I should. And not long afterward I began maintaining the position that Chekhov was a story writer of near mystical — and certainly mysterious — importance, one who seemed to tell rather ordinary stories but who was really unearthing the most subtle, and for that reason, unobvious and important truth. (Ford 1998: ix)

So Ford changed his attitude as he continued to think about the story. Janet Malcolm (2001: 20) reports a different, though clearly connected, response when she quotes the playwright Ivan Scheglov writing to Chekhov to discuss an earlier story, *Lights*. Scheglov writes:

I was not entirely satisfied with your latest story. Of course, I swallowed it in one gulp, there is no question about that, because everything you write is so captivating and real that it can be easily swallowed. (Malcolm 2001: 20)

Scheglov arguably starts with a more positive attitude than Ford but what is clear is that he also begins by thinking the story has not had a particularly significant effect on him. Malcolm goes on to suggest that Chekhov's stories are easy to read at first and then provide far more than we at first expect:

We swallow a Chekhov story as if it were an ice, and we cannot account for our feeling of repletion. (Malcolm 2001: 22)

What is happening here? It seems likely that at least part of the explanation of this shift in attitude will depend on an account of the inferential processes of readers following their first reading. Readers do not feel that the story has had much of an impact on them at first, but thinking about it later they begin to derive further effects which make a significant and long-lasting impression on them. One particularly interesting aspect of this with regard to 'The Lady With The Little Dog' is that a similar process seems to affect the character Gurov who has an affair with the lady in the title. He does not seem to be particularly interested in the lady and seems to think of their affair as just one more trivial event in his life. After he waves goodbye to her, he expects that he will forget her fairly quickly and move on with his life. He finds, however, that her memory does not fade and indeed he thinks of her more and more often:

After another month or two the memory of Anna Sergeevna would become misted over, so it seemed, and only occasionally would he dream of her touching smile — just as he dreamt of others. But more than a month went by, deep winter set in, and he remembered Anna Sergeevna as vividly as if he had parted from her yesterday. And those memories became even more vivid. (Chekhov 2002: 232)

The effect on Gurov of his time with Anna is similar to the effect of Chekhov's story on many of its readers. In future work (Clark, in preparation), I develop a fuller account of the effects of the story and explore the possibility of explaining how it has come to be valued by looking at inferences made when remembering and rereading the story. The suggestion is that the 'sense of repletion' comes because what seems like a simple story is one which supports complex and continued inferential processing. Like Gurov's thoughts about Anna, we think that the story has not had much effect on us at first, but then find ourselves thinking about it again and finding pleasure in following through some of the inferences it suggests.

5. **Conclusion**

'Pragmatic stylistics' is a term which can be applied to a wide range of approaches. Here I have considered some of the questions which might be explored by looking at the inferential processes of audiences. Accounting for these inferences helps to explain how individual readers and viewers first respond to texts. It is also possible that inferential pragmatic stylistics can help us to understand the nature of literary interpretation and criticism. More ambitiously, this approach might help us to understand notions of literary value and how particular texts come to be valued.
Acknowledgements

This paper is partly based on my presentation at the 3rd Nitra Conference on Discourse Studies. I would like to thank all the participants there for their helpful discussion of this paper and other topics raised at the conference, and to thank Gabriela Missikova, Martin Macura and other colleagues at the University of Constantine the Philosopher for their help and hospitality.

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Adrian Mole’s Saga or an Instance of Common Readers’ Emotional Involvement with Satire?*

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Abstract
Sue Townsend’s diaries will be shown to come in the line of adolescent/young adult readers’ (high school leavers and freshmans) favourite texts drawing on a large-scale inquiry carried out in Madeira. Amidst other issues I am discussing readers’ patterns of agency in creative and canon-breaking decanted voices, connections between fictional autobiography and the wider culture, humour in literature and satirical discourse, combining the pleasure of reading at university level with language, text and discourse awareness.

As such, Sue Townsend’s fictional Cappuccino diaries, will draw on a cross- and intra-disciplinary framework from Foucauldian “narratives of the self” and the empirical study of literariness (David Mill 1998) to pedagogical stylistics.

Key words
readers’ agency, diary fiction, satire, language and humour, discoursal prime

Can we precisely define the influence of a book on its readers? Will it ever be possible to describe the influence of satire? Wellek and Warren (1942) 1984: (102)

In order to shed some light on Wellek and Warren’s ever-present interrogations concerning readers’ patterns of agency likely to be tied up with multiple factors in researchers’, linguists’/stylisticians’ stance (for example, Elena Semino 1997, Willie van Peer 1997, Ronald Carter 1999 and Peter Verdonk 2002) from cognition to emotion, “communicated by and in creative, literary interaction”, I will start presenting some research findings on a large-scale inquiry carried out in Madeira, involving adolescent/young adult EFL Humanities readers (high school leavers and freshman).

After all, the present era calls for a reflective endeavor towards overcoming boundaries and overlapping domains by scrutinising new perspectives in linguistics, literary studies and the educational scenario, namely the ones concerning the cognitive paradigm, beyond text processing and the packed down paths of teaching at the threshold level, as well as bringing to the forefront breaking voices via narratives of the self, while (Robert Crawford 1992: 7) “devoting considerable space to new‖ literatures in English.

As such, Sue Townsend’s fictional Cappuccino diaries, selected for illustration purposes, have come to offer a play on genre hybridisation and poetic insincerity by challenging the boundaries with satirical patterns ranging from William Shakespeare’s unexpected turns of events, ever-recurrent in his comedies, or Alexander Pope’s antithetrical style. Her farcical unfolding of events trigger readers’ emotive associations and cognitive workings of the mind in their text processing via defamiliarisation whose outcome varies from puzzlement to sheer laughter. Given the illogical but creative renderings in Adrian’s confessions (the protagonist/diarist in Townsend’s saga), readers are compelled to reflect on their own identity and the social cognition at the level of discourse. Furthermore, readers and satirist end up feeling cast away by a social distance.

1. Inquiring about reading preferences and interests: research findings (Madeira 1998-1999)

Having briefly touched upon the matters to be discussed in the paper, I am now going back to the opening paragraph on research findings. After enquiring about adolescents'/young adults' reading habits, favourite (i) text types, (ii) genres and (iii) aspects in fiction (See Figure I on respondents’ ranking of factors underlying the reading activity based on their own experience), along with discursive practices, a common denominator might foreground their preferences. It owed to a common occurrence to be perceived in the collocational meaning11 of the lexical items “interesting”/“boring”, “narratives of the self” (See Table I), or frequent reading strategies. On the whole they pointed to readers' emotional involvement with texts dictating their future reading purposes and autonomous engagement.

To put it simply, the reading activity apparently implied an activity to be carried out for “pleasure” as informants’ most important factor and by no means should it be regarded, in their ranking, as a ‘waste of time’ because most informants placed the latter on the 9th position. However, “knowledge about facts”, “culture awareness” and “language improvement” were frequently reported to be required from them in the educational setting, albeit given different weights considering teachers’/lecturers’ individual instruction and institutional emphases.

* The empirical research undertaken in Madeira Island in 1998-1999 involved a representative number of informants: 122 form Humanities students (n= 197) and first- and second-year undergraduates (n= 57) taking English - Joint Honours - at the University of Madeira. The current paper draws on their response to a questionnaire on reading habits, purposes, strategies and text types in English as a foreign language.

11 The content of the questionnaire addressed the issues at hand involving the informants with questioning, prompting and reflecting, by means of open-ended questions/answers) followed short answers and multiple choice items.


Text, affect and cognitive processing have been focused in Elena Semino’s Language and World Creation (1997), Willie van Peer’s Towards a Poetic of Emotion (1997), Ronald Carter’s Corpus, Creativity and Cognition (1999) and Peter Verdonk’s Stylistics (2002).
- B2.2. Cultural awareness.
- B2.3. Language improvement.
- B2.4. Broadening one’s imaginative and creative skills.
- B2.5. Literary awareness.
- B2.7. The individual’s space for his/her own interests.

One Sample Chi-Square Test

<table>
<thead>
<tr>
<th>2×2-Square Test</th>
<th>B2.1</th>
<th>B2.2</th>
<th>B2.3</th>
<th>B2.4</th>
<th>B2.5</th>
<th>B2.6</th>
<th>B2.7</th>
<th>B2.8</th>
<th>B2.9</th>
</tr>
</thead>
<tbody>
<tr>
<td>p?</td>
<td>11.098</td>
<td>253.1</td>
<td>256.1</td>
<td>125.5</td>
<td>28.3</td>
<td>12.0</td>
<td>244.1</td>
<td>749.5</td>
<td></td>
</tr>
<tr>
<td>df</td>
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<td>8</td>
<td>7</td>
<td>8</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Asymp. Sig.</td>
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<td>0.000</td>
<td>0.000</td>
<td>0.000</td>
<td>0.000</td>
<td>0.000</td>
<td>0.000</td>
<td>0.000</td>
<td></td>
</tr>
</tbody>
</table>

Figure I. Respondents’ Perceptions on the Reading Activity (Item B2.)

Accordingly, the scrutiny of the lexical item boring co-occurred in informants’ output with a larger percentage falling on the 12th formers’ corpus. Therefore, Table I. constituted a display of the lemma BORING and its collocates, schematically arranged by parts of speech, in which the phrase “comprehension activity” and “book/s” along with “school texts”, “reading” activity (boring thing), “sillabi”, “class”, and “school” made up 59.0% of the instances of the lemma among secondary school leavers.

An improvement in the way freshman envisaged the whole activity was evidenced in the few collocates sequenced by parts of speech throughout the grid, in a total of 13 instances, corresponding to the normalisation of 1.1 words per 1,000 words of text. What seemed meaningful in the contrastive analysis of corpora was the scrutiny of lexico-semantic items co-occurring in both texts rather than the number of observations. The N v-link + NOT + boring fleshed out possible associations with adolescents’ reading preference, namely “biographies”, “comics”, and “dialogues”.

“Interesting”, another adjective accounting for emotion, co-occurred distinctly in subjects’ output in each corpus (Table II), as might be learnt in the following utterances:

Reading is good for our knowledge but it is also boring when the story is not interesting. (Inf. 65)

Because when we study in school the teachers give some help telling us the story and when we read at home we must do everything alone. (Inf. 79)

The lemma INTERESTING occurred with concrete nouns either collocated on the left or on the right meaningfully associated with types of texts or genres, for example, in the rise in the percentage of “other collocates”, preceding interesting, notably “books” (in the sociological foundation “novels” or “literature”) and “magazines” amidst “publications” at a higher percentage of observations amongst undergraduates. Also noteworthy was the allusion to “task”, involving a set of activities or procedures, along with the reference to themes and ideas, to make reading interesting/challenging. In a way, the kind of task-oriented reading instruction reported by one of the lecturers enquired was ascertained in respondents’ opinions on “interesting reading”.

### Table I. BORING (Other Collocates): Count by Corpora/Institution

<table>
<thead>
<tr>
<th>Lemma</th>
<th>Secondary School</th>
<th>University</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>boring + N</td>
<td>10 (12.8%)</td>
<td>1 (1.3%)</td>
<td>11 (14.1%)</td>
</tr>
<tr>
<td>texts</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>books</td>
<td>5</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>thing</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>N v-link + boring</td>
<td>46 (59.0%)</td>
<td>10 (12.8%)</td>
<td>56 (71.8%)</td>
</tr>
<tr>
<td>reading</td>
<td>4</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>compulsory reading</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>sillabi</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>school</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>class</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>book/books</td>
<td>11</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>comprehension activity</td>
<td>27</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>vocabulary</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>N v-link + NOT + boring</td>
<td>5 (6.4%)</td>
<td>-</td>
<td>5 (6.4%)</td>
</tr>
<tr>
<td>biographies</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>comics</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>dialogues</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>it’s not boring</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>N v-link + ADJ + boring</td>
<td>2 (2.6%)</td>
<td>-</td>
<td>2 (2.6%)</td>
</tr>
<tr>
<td>very</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>N v-link + ADJ-COMP + boring</td>
<td>9 (11.5%)</td>
<td>1 (1.3%)</td>
<td>10 (12.8%)</td>
</tr>
<tr>
<td>more</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>so</td>
<td>5</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>N v-link + QUANT. + boring</td>
<td>2 (2.6%)</td>
<td>-</td>
<td>2 (2.6%)</td>
</tr>
</tbody>
</table>
Now turning to the synthesis of the collocative meaning of the lemma INTERESTING, and considering the type of right and/or left collocates by corpora, some other data might be inferred. In the first display of instances (See Table II), undergraduates’ making use of this lexical item, followed by a concrete noun, was marked by the morpheme of the plural, at a higher percentage (bearing in mind the occurrence of the node). It was forwarded by nouns like “books”, “publications”, “magazines”, “personalities” or noun phrases like “magazine articles”. This might come in the line of the sociological cline in reading “written or printed literature” for pleasure, leisure and/or spare time activity as has been argued over time by scholars like Q. D. Leavis (1932), Wellek and Warren (1942), and more recently in José Morais’s research study on reading (1992). Even though the latter has discussed reading within a cognitive psychological framework, he did not exclude the sociological aspect in the art of reading (A Arte de Ler) as did the former scholars. Moreover, university respondents consistently and intentionally used “interesting” in predicative position (as might be learnt from figures in the last sections of Table II), emphasised by the use of copulative verb both in the singular and plural form, somehow accounting for undergraduates’ personal insight on their reading selection as “challenging”.

Conversely, the occurrence of interesting preceded by an intensifier (indicated in the fourth section in the same table), “very”, “more”, “the most” at a higher proportion (39.3%), one way or another, made it obvious that 12th formers’ longing for emotionally engaging reading materials or activities grounded their arguments or personal comments taking into account their resource to the comparative and superlative forms. In fact, while describing the psychological changes and their emotional repercussions through which adolescents undergo up to adulthood, Louise Rosenblatt ([1938] 1994: 78) has acknowledged that they “recognize transformations in emotional drives and personality traits. A heightened selfconsciousness and curiosity about the self usually came along. Obviously”, contends Rosenblatt (Op. cit., Ibidem), “this will color attitudes toward the essentially human art of literature.”

Actually, the last section in the same table presented another type of collocates, that is, adjectives equally occurring in both corpora. These contributed to build on the lexical density of the lemma INTERESTING: “actual”, “useful”, “pleasant”, and “funny”, “nice” and “different”. Similarly, in the column under the heading “secondary school”, a slight increase of collocates pointing to text types (e.g., “comics”) occurring in predicative position might be perceived, apart from genres (“book” [e.g., novel], “story”), themes, or paratextual features (“title”). Actually, short stories were believed to be “easier to understand” for their short length (Inf. 105), whereas “texts from textbooks” got students “more prepared to make [them] understand the subjects” (Inf. 105), i.e., because of being “very practical” (Inf. 152).

<table>
<thead>
<tr>
<th>Lemma</th>
<th>Secondar y School</th>
<th>Univ ersit y</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>interesting + N</td>
<td>15 (16.9%)</td>
<td>22</td>
<td>37</td>
</tr>
<tr>
<td>books</td>
<td>7 (8.2%)</td>
<td>11 (13.5%)</td>
<td>18</td>
</tr>
<tr>
<td>ideas</td>
<td>9 (10.6%)</td>
<td>11 (13.5%)</td>
<td>20</td>
</tr>
<tr>
<td>magazines/magazine articles</td>
<td>8 (9.5%)</td>
<td>10 (12.7%)</td>
<td>18</td>
</tr>
<tr>
<td>publications</td>
<td>5 (6%)</td>
<td>7 (8.8%)</td>
<td>12</td>
</tr>
<tr>
<td>texts</td>
<td>10 (11.9%)</td>
<td>14 (17.5%)</td>
<td>24</td>
</tr>
<tr>
<td>theme/topic</td>
<td>6 (7.2%)</td>
<td>8 (10.2%)</td>
<td>14</td>
</tr>
<tr>
<td>personalities</td>
<td>8 (9.6%)</td>
<td>10 (12.7%)</td>
<td>18</td>
</tr>
<tr>
<td>task</td>
<td>5 (6%)</td>
<td>7 (8.8%)</td>
<td>12</td>
</tr>
</tbody>
</table>

| N v-link + interesting | 12 (13.5%) | 14 (17.5%) |
| subject              | 9 (10.9%)   | 11 (14.3%)  |
| texts                | 8 (9.8%)    | 10 (12.7%)  |
| book                 | 8 (9.8%)    | 10 (12.7%)  |
| title                | 8 (9.8%)    | 10 (12.7%)  |
| story                | 8 (9.8%)    | 10 (12.7%)  |
| short stories        | 8 (9.8%)    | 10 (12.7%)  |
| comics               | 7 (8.5%)    | 9 (11.4%)   |
| thing/s              | 7 (8.5%)    | 9 (11.4%)   |
| questionnaire        | 7 (8.5%)    | 9 (11.4%)   |

| N v-link-NEG interesting | 3 (3.4%) | 3 (3.8%) |

| N v-link+ADJ + interesting | 35 (39.3%) | 38 (41.3%) |
| very                   | 11 (12.4%) | 14 (16.3%) |
| more                   | 11 (12.4%) | 14 (16.3%) |
| the most              | 11 (12.4%) | 14 (16.3%) |

"Short stories", not to be found in many course books' gamut of texts displayed, consequently evidenced in 12th formers’ plea, constituted undergraduates’ favourite reading in manuals or course anthologies. Their experience of shared reading of shorter narratives in lecture context had apparently made them aware of the thematic and symbolic dimensions of (Jean Pickering 1989: 45) “the succession of emotional states”. Concurrently, it made them “interesting” in the sense of challenging readers’ imagination of (Op. cit., p. 48) “much larger contexts” not explicitly stated in “short narratives”. By interacting with the short story through different layers of meaning, like cohesion, coherence and semantics, readers’ anticipation of the closure is reinforced because, explains Pickering when citing John Gerlach (Op. cit., p. 50), ‘the story’s relation to the life of the character is essentially metaphorical’. Pickering puts forth that any incident or sudden unexpected turn of events, of symbolic nature, tends to be perceived by the reader (Op. cit., Ibidem) “as a metaphor for the whole life, a snapshot taken at a representative moment... affecting theme as well as structure”. 

Table II. INTERESTING (Other Collocates): Count by Corpora/Institution

<table>
<thead>
<tr>
<th>Lemma</th>
<th>Secondar y School</th>
<th>Univ ersit y</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>interesting + N</td>
<td>15 (16.9%)</td>
<td>22</td>
<td>37</td>
</tr>
<tr>
<td>books</td>
<td>7 (8.2%)</td>
<td>11 (13.5%)</td>
<td>18</td>
</tr>
<tr>
<td>ideas</td>
<td>9 (10.6%)</td>
<td>11 (13.5%)</td>
<td>20</td>
</tr>
<tr>
<td>magazines/magazine articles</td>
<td>8 (9.5%)</td>
<td>10 (12.7%)</td>
<td>18</td>
</tr>
<tr>
<td>publications</td>
<td>5 (6%)</td>
<td>7 (8.8%)</td>
<td>12</td>
</tr>
<tr>
<td>texts</td>
<td>10 (11.9%)</td>
<td>14 (17.5%)</td>
<td>24</td>
</tr>
<tr>
<td>theme/topic</td>
<td>6 (7.2%)</td>
<td>8 (10.2%)</td>
<td>14</td>
</tr>
<tr>
<td>personalities</td>
<td>8 (9.6%)</td>
<td>10 (12.7%)</td>
<td>18</td>
</tr>
<tr>
<td>task</td>
<td>5 (6%)</td>
<td>7 (8.8%)</td>
<td>12</td>
</tr>
</tbody>
</table>

| N v-link + interesting | 12 (13.5%) | 14 (17.5%) |
| subject              | 9 (10.9%)   | 11 (14.3%)  |
| texts                | 8 (9.8%)    | 10 (12.7%)  |
| book                 | 8 (9.8%)    | 10 (12.7%)  |
| title                | 8 (9.8%)    | 10 (12.7%)  |
| story                | 8 (9.8%)    | 10 (12.7%)  |
| short stories        | 8 (9.8%)    | 10 (12.7%)  |
| comics               | 7 (8.5%)    | 9 (11.4%)   |
| thing/s              | 7 (8.5%)    | 9 (11.4%)   |
| questionnaire        | 7 (8.5%)    | 9 (11.4%)   |

| N v-link-NEG interesting | 3 (3.4%) | 3 (3.8%) |

| N v-link+ADJ + interesting | 35 (39.3%) | 38 (41.3%) |
| very                   | 11 (12.4%) | 14 (16.3%) |
| more                   | 11 (12.4%) | 14 (16.3%) |
| the most              | 11 (12.4%) | 14 (16.3%) |
The principle of coherence and the understanding of, in H. Bates' words (cited in Pickering, Ibidem, p. 49), "seemingly trivial or unimportant incidents", have been acknowledged to lead the reader into the process of creative reading in such a manner that structure, theme, plot, characterisation and causality become subsidiary aspects in the interpretation of (Op. cit., Ibidem, p. 53) "the individual emotional life" conveyed by language itself. In this line of reasoning a female undergraduate's assertion was deemed evocative in her response to another item in the questionnaire: Reading even being compulsory may be very interesting and many times useful. (Inf. 237)

Yet, the category "interesting" was offered relevant but contrastive significances for the argument at hand further on, namely in terms of the dialogic game in shared reading in class, seemingly of vital importance rather than reading for (Cathy Emmott 2002) "the general knowledge", very much emphasised in the pedagogical context, instead of the one focussing on the context of situation. So contends Michael Halliday (1994: 75),

"Thus the basic form of information is turning shared experience into meaning: that is, telling someone something that they already know... Thus the construction is again dialogic: meaning is created by the impact between a material phenomenon and the shared processes of consciousness of those who participated in it." (author’s italics)

Indeed, background information in the reading process (Christine Nuttall 1982) is important at the stage between decoding and comprehension of any message. However, if it comes as the core of teachers' subsequent strategies to impart knowledge on cultural, social and historical background prior to readers'/students' interaction with (Anita Naciscione 2001: 44-45) "a particular stretch of text or the whole text in order... [not only] to identify the stylistic pattern but also the complete web of stylistic links", before voicing their own opinions on text and impact, then the process of understanding and outcome (feedback) is shifted into the background (Nuttall, Ibidem, p. 136).

Since understanding is an invisible and private process, you need some way of making sure that is taking place, in order to judge the success of your approach. It is the process of understanding, i.e., what the student does between starting to read a new text... that it interests us most, because it is during this period that learning takes place.

Hence, the final stage in the act of reading in depth, i.e., the interpreting process, along the continuum depicted by Naciscione, is simply overlooked, replaced instead by another form of imparting knowledge about the text. So reads Naciscione's synthesis of the reading activity as a multi-layered process involving not only the psycholinguistic, cognitive and discursive dimensions, but also stylistic awareness, explained within an applied stylistics stance (Naciscione, Ibidem, pp. 34-35):

It is essential to establish a procedure for discovering instantial use in the flow of discourse and set out a sequence of directions in order to avoid subjective judgement as far as possible. This is especially important for L2 learners, even at advanced level. A number of discrete steps can be singled out to aid the process of identification which can be divided into several phases: recognition > verification > comprehension > interpretation to enable the reader or the listener to cope with the complexities of discourse. [author's italics]

As a result, the dialogic interaction in class/lecture setting (also advocated by Mikhail Bakhtin) appeared to be of crucial role in the last quote uttered by an undergraduate:

I think it's an interesting questionnaire, and I hope that your work becomes what you expect from us. So good luck and sorry [for] the mistakes. (Inf. 27)

When considering the last item in the questionnaire, the occurrence of the same lexical item, "interesting", may be explained falling back on Rob Pope's (1995) discussion of: i) "voice" in the light of Lev Vygotsky's [1938] 1978 tenets on the "zone of proximal development of language" and ii) M. Bakhtin's heteroglossia, by setting the grounds for a plurality of interpretations and building on readers’ agency. This might be inferred in informants' avowals:

I personally think [that] this questionnaire was very interesting
and very important in the way that the people who are going to read it will learn more about teenagers. (Inf. 181)

Respondents’ preference for “narratives of the self” (David Denby1 1997: 32, Margarida Morgado 1999, Rob Pope 2001: 179 and Carmen Caldas-Coulthard 2002) with an implicit focus on personal experiences and endeavours, led the researcher to look for the relative frequencies of other related words likely to occur, such as diary, life, biographies (retrieved in concordance lines from 12th formers’ and undergraduates’ written output) and analyse the sort of collocates in the two databases. There were 97 observations in the two texts (Table III), solely normed to a basis of 2.2‰ per 1000 words of text, therefore (Douglas Biber et al. 1998: 271) “many more observations would be needed to establish reliable patterns in an actual analysis”.

In the whole sample, biographies occurred together almost twice as often as diary and diaries (21 times versus 10 times). However, life and lives were much commoner in the sample than the first set of lexical items taken together (58 occurrences versus 31 occurrences). Therefore the latter had a lower mutual information score (Biber et al. 1998: 267). Fictional autobiography or diary novels like in Search of a Character, Incidents in the Life of a Slave Girl and The Longest Memory, might account for what Alexandra Johnson (1997: 6) poignantly states about “the fascination of diaries” insofar as “in the various solutions each generation of writers has applied to the knotty questions of private and creative life, of voices coming into being”, or even (Op. cit., p. 7), “from the necessary cunning of pleasing others, writers no longer exiled from their own voice”. In adolescents’ allusion to autobiographical texts like The Diary of Anne Frank topped the list of a teenager’s narrative (See Figure II). This is punctuated by an unconfined journalese style together with a search for the heroine’s knowledge of her own self (featuring the autobiographical style) and personal comfort by depicting the protagonist’s true experience of sharing a shelter - the secret annex - with relatives for a long time up to her premature death in Bergsen concentration camp, two months before the end of World War II.

Other adolescents’ illustrations entailed journals with major diary features or autobiographies provided in their Portuguese versions such as, Cartas a Sandra (Vergilio Ferreira), Viagem ao Mundo da Droga, Os Filhos da Droga (Christiane F.), O Diário de Adriano Mole, O Diário de Anne Frank, Eu Também Tenho a Mania da Saúde (Aidan MacFarlane), Cacina (Robin Cook) and Cartas de um Pai a Uma Filha que se Droga (Luciano Doddoli). Adding up to this listing, and within the same genre; stood out dissimilar texts perceived in sociological terms: A Minha Vida com o Lama (fact vs. fiction in biography, for example), A Minha Vida com Ayrton Sena (arts and entertainment biography - television show), not to mention literary and historical biographies to be inferred from very many subjects, further references to writers’ or historical personalities’ lives.

Table III. Observations Related to “Narratives of the Self”

<table>
<thead>
<tr>
<th>diaries</th>
<th>Diary of Anne Frank</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Secret Diary of Laura Palmer</td>
<td>2</td>
</tr>
</tbody>
</table>

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43,784 words corresponding to 32,394 words in 12th formers’ corpus and 11,390 in undergraduates’ corpus, normed to a basis per 1000 words of text.

Along with the reference to autobiographies (including personal narratives and diaries) figured the category “funny texts”, possibly illustrated by “comics”, “jokes” and “cartoons” with a noticeable rise in items on respondents’ favourite reading types. Still, 12th formers, adolescents and or young adults, mentioned it more frequently than freshman as is represented in the bar chart in the next page (Figure II):

![Figure II. Respondents’ Reference to “Comics, Jokes, Funny Texts” by Institution (Items A4., A6., A10. and C2.).](image)

2. Reading for pleasure and language interaction: a pedagogical stylistics approach

The scrutiny of respondents’ types of reading choice corroborated, therefore, Wellek and Warren’s ([1942] 1984: 212) contention, for

Literature must always be interesting; it must always have a structure and an aesthetic purpose, a total

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1 David Denby describes his “adventures with Homer, Rousseau, Woolf, and other indestructible writers of the Western World” in his piece of writing about reading entitled Great Books (New York: Touchstone, Simon & Schuster).
coherence and effect. It must, of course, stand in recognizable relation to life, but the relations are very various: the life can be heightened or belittled or antithesized; it is in any case a selection, of a specifically purposive sort, from life.

In the light of these findings, it appeared noteworthy to reassess the (Frijda, Manstead and Bem 2000: 5) “effects of emotions upon cognitions” and meaningful interactions with texts like Sue Townsend’s diaries. These not only offer creative and cannon-breaking decentred voices, but also display connections between the fictional autobiography and the wider culture, not to mention humour in literature and satirical discourse, combining the pleasure of reading at university level with language, text and discourse awareness.

Unlike Harry Potter’s books with a strong mysterious and supernatural element in the fashion of Tolkien’s trilogy *The Lord of the Rings* (1955), Adrian’s diaries present an array of characters to delight the reader with a wealth of emotions and states of mind for characters’ subjective originality embodying the creative sparkle of reason and sensitivity. Pulls (John McRae 1991) like anxiety and subversion versus monotonous everyday life self-project the reader into the diegetic world. In fact, readers seem to have encompassed the contemporary “new edge” technologies, yet they are solely drawn into the whirlpool of virtual webs of personal relationship unless, so reads Howard Rheingold’s argument (1993: 5), there is “enough people to carry on those public discussions... with sufficient human feeling”. Hence, adds van Lier (1996: 52), learners’/readers’ “attention” and “focusing” are reinforced in the process “by other means - including making things interesting and comprehensible, setting high expectations, promoting intrinsic motivation”, together with shifting marginal characters (e.g., adolescents: whites, gays and Latinos) to the web of events, among other insights. In other words, and borrowing from Scott McCracken’s (1998: 1) stance about the aforementioned readers’ accounts “of the experience of reading popular fiction”,

One about reading on the train, the other about reading in the airport lounge; but these are just two of the many contexts of a highly varied experience that can be an idle pursuit, a secret joy, a public pleasure, a liberation from the constraints of everyday life or a profound disappointment.

As a matter of fact, the instances afforded in Sue Townsend’s’ diaries are presumably “activated most significantly by social interaction with meaningful others” (van Lier 1996: 52), illustrated for example with the characters interacting in the world of discourse. This is the case of Adrian’s confessions singled out on several occasions in that he has to come to terms with different realities: home, family relations, social help/welfare and professional failure. The protagonist sees his “historical present strange to himself, estranged from the sources of its authority, harrowed in its very presence” to use Homi Bhabha’s concept of “Culture’s in Between” (cited in David Bennett 1998: 45), even as an alien if compared to ordinary citizens’ attitude to news interests (AMCY, p. 303): “I said it wasn’t possible to keep up with all the news”. At this point Ronald Carter acknowledges that (1991: 13) the main criterion here is the capacity of the author to create contexts with which readers can identify. If readers can identify with events or characters and project themselves into them imaginatively then a certain truth to experience can have been created. (author’s italics)

In other words, posits Beach and Appleman (1984: 129), “a reader then witnesses the evolution of that boyhood perspective into one of an erudite writer”. The several stances allowing for emotional involvement, and simultaneously recognition of possible features on the threshold of fact and fantasy in literature reading, concomitant not only in the latter but also in van Lier’s and Carter’s claims, are evidenced in some respondents’ own definitions of creative reading:

see or watch the feelings... in the book. (Inf. 2)
a wonderful experience, we can live the [whole story] with a single image. (Inf. 6)
make part of what we are reading. It’s [being] free of all around us. (Inf. 15)
knowing what’s in the narrator’s mind. (Inf. 23)
a way that people use to fly away and get in the book’s world. (Inf. 59)
a way of know[ing] a new world. (Inf. 64)
look at sentences, try to understand them and take some pleasure... doing that. (Inf. 91)

In the case of the six diaries published between 1982 and 1999, Townsend resorts to a “serial autobiography”, to use Robert Fothergill’s metalanguage (1974: 192), since Adrian, the fictional character, conceives (Op. cit., ibidem) “diary-writing in its most developed form” considering that his diaries unveil (Op. cit., ibidem) “the nature and degree of its responsiveness to literary models for the organization of experience and the dramatization of the personal role”, the subject living between different cultures, ideologies, discourses, all in all several dimensions of experience. Hence, remark Beach and Appleman, (1984: 129) in their discussion of building on strategies from expository texts to literary texts,

The quality of autobiographies and biographies depends on a writer’s willingness to portray honestly various aspects of the self as opposed to the glib glorification of the self that characterizes many autobiographies and biographies of celebrities in sports and other fields.

In fact, such a focus on the narrative of the self, thrusting the reader into a threshold of inner and outer experiences, states of mind, and anecdotes involving a first-person “I-narrator” (M. Montgomery et. al. 1995: 184; R. Fowler 1996: 127-146), whose focalisation guides the readers into other narratives on a web of characters surrounding the diarist’s existence in the diegetic world, others as “global subjects” (like Marco Polo), come into the line of adolescents’/young adults’ (within [6; 8] years in EFL formal learning) much
favoured type of reading in the large-scale inquiry carried out in Madeira (high school leavers and freshman). Subjects’ favourite texts focus on fiction, novels, (auto)biography, “comics”/jokes’/funny texts”, “interesting”, contemporary authors and texts singled out in the scrutiny of their occurrence per open-ended items associated with reading preferences (cf. Figure II, for example, in Items A4., A6., A10. and C2. relating to the reading evaluation questionnaire).

The writer’s creativity is manifested in Townsend’s diaries in many ways ranging from a resourceful attempt to make a claim to Foucault’s “un-disciplined” bodies (in Usher and Edwards 1994), who challenge socio-cultural patterns in their own registers paradoxically and time and again clashing with Adrian’s rule-biding existence. Townsend’s imaginative blending of discursive practices and rewriting Pandora’s myth enriches her fictional diary novels. Indeed, comments A. Johnson (1997: 6-7), “each portrait represents a crucial stage in a writer’s creativity, from first discovering a voice within a diary to imagining and writing for an audience beyond it”. Unlike the mythic figure, Pandora Braithwaite reinforces her agency in a white male world because of her emancipation in the field of politics, education (as a PhD) and dispassionate inclination for material values by taking the role of an ideal speech adopted by the diarist and defying reader’s imagination which diaries‖, for instance Anaïs Nin’s texts (Diary II, p. 7), “each portrait reflects “a literary model of what constitutes the story of a life” as well as the unity of the text, to borrow from Fothergill (1974: 53), since a diarist must remain faithful to his muse, as source of inspiration for his writing. This “complex relation” between ethos and aesthetics, so advances Fothergill (Op. cit., p. 49), “in which diaries”, for instance Anais Nin’s texts (Diary II, pp. 208-209), “stand on their own idl id” and their transformations of art on the other”, might be unveiled in Nin’s assertions (Op. cit., Ibidem):

This diary is my kief, hashish, and opium pipe... I see in the echoes and reverberations the transfigurations which alone keep wonder pure.

Pandora said, “They’re happy to be associated with my success”.

“Sorry,” she said. I’ve turned into a bit of monster since this campaign started. I’ve been taken over by ambition,” she added, as though ambition were a terminal illness. Her mobile phone trilled. She pressed a button. “Mandy!” she said, and turned her back on me.

Harry was a Pandora devotee; the things he admired about her were “her kissable lips, her delightful breasts” and her legs, “Like Cyd Charisse”.

Despite being aware of Pandora’s weaknesses Adrian, the protagonist and fictional hero, can not break the spell of enchantment just like in the myth, and his saga reflects “a literary model of what constitutes the story of a life” as well as the unity of the text, to borrow from Fothergill (1974: 53), since a diarist must remain faithful to his muse, as source of inspiration for his writing. This “complex relation” between ethos and aesthetics, so advances Fothergill (Op. cit., p. 49), “in which diaries”, for instance Anaïs Nin’s texts (Diary II, pp. 208-209), “stand on her own idl id” and their transformations of art on the other”, might be unveiled in Nin’s assertions (Op. cit., Ibidem):

Similarly, Adrian’s struggle to writing a novel is never accomplished and, in his way, he might follow Nin’s conflicts with diary writing (Op. cit., Ibidem).

While I write in the diary I cannot write a book. I try to flow in a dual manner, to keep recording and to invent at the same time, to transform. The two activities are anti-ethical. If I were a real diarist, like Pepys or Amiel, I would be satisfied to record, but I am not, I want to fill in, transform, project, expand, deepen... As I read the diary I was aware of all I have left unsaid which can only be said with creative work, by lingering, expanding, developing.

The issue now is how these books embody, extend, exploit, or enflee the fantasy genre, interestingly questions Marion Bradley’s (1996), because, on the one hand, they are meant to defy reader’s imagination towards outer galaxies (for example, science fiction) and trigger a feel for adventure and the supernatural, by depicting far away places, middle earth, wild...

…”

16 Marion Zimmer Bradley had been the editor of Fantasy Magazine (On line at http://www.mzbfm.com/, consulted on 30.05.2003) up to 1999 and she has published many science-fiction anthologies and fantasy short stories.

[Footnotes]

* A new translation by M. L. West dated 1988 issued in World’s Classics was consulted.
sceneries and houses. All these are inhabited by unique characters, for their oddity, like trolls, elves, goblins, magicians and emperors or princesses. Some of these features pop up in the texts by the following writers: Allan Poe’s Tales (1845) exploring gothic elements (e.g., ‘The Black Cat’), Lewis Carroll’s Alice in Wonderland (1865), Clive Lewis’s The Narnia Chronicles (1950-56), John Tolkien’s trilogy (1954-55), Roald Dahl’s stories and the current best-selling Joanna Rowling’s Harry Potter’s books (the first of which being published in 1997), to name but a few of the most celebrated writers from the late Victorian period up to now. Furthermore, they portray a character’s personal endeavour, embodying a process of moral or inner growth. They fall back upon former ethics and aesthetic values, their culture patterns, sometimes mythological characters, characterisation and modes of conflict, partly patent in some of Adrian’s clashing ideals with the contemporary ones. Moreover, and bearing in mind their relation to popular texts, advances McCracken (1998: 76), “the concept of fantasy is crucial to an understanding of ‘the partial and incomplete identifications the reader makes with the popular text’.

Similarly, the concept of “text” within the realm of meaningful literacy practices (Raymond Williams 1993) takes in all fields of Humanities studies into dialogue be it in Performance and Theatre, Film and Media, Poetry (Musical lyrics), Literature courses (prose and fiction) or Cultural Studies. The sub-topics of contemporary popular fiction (McCracken 1998: 75, 76) enable participants to explore culture not only through a single framework but also by means of exploring a vast array of cultural artefacts and their connections to/with one another above all with the fictional (Op. cit., Ibidem) “saga”, “likely to be read as charting those changes through several generations in one narrative”. Accordingly, “the focus as much as possible on individual works” should be to read them “first as great products of the crease and interpretive imagination” and ultimately, affirms Edward Said (1984: xxiv), “as part of the relationship between culture and empire”. One of these diaries’ important features is Sue Townsend’s skill of intertwining Adrian Mole’s autobiographical notes “an insider/outside perspective within a critique of a historical and cultural environment. In a way, the author echoes, for example, Willa Cather’s model (in My Ántonia, for example) in that the protagonist in the fictional autobiography is a male character. Townsend provides the contemporary reader the chance of perceiving society and the British society in particular, on the macro and micro levels, through Adrian’s perspective while interweaving satire, in the fashion of Alexander Pope’s The Rape of the Lock (1712) albeit in prose form, with an ironic tone. This resembles, for example, James Boswell’s tone in his diaries, “so full of realistic detail... that contemporary readers [takes] it as its face value”, to borrow from McRae’s comments (1994: 280) on some literary texts being supposedly addressed at a younger readership like Jonathan Swift’s Gulliver’s Travels (1726).

More than half of Adrian’s diary entries encompass two decades of the protagonist’s maturing process and existence, covering different periods of British History and socio-political events as early as Margaret Thatcher’s takeover to Tony Blair’s government. Adrian challenges the reader with (Hall et al., 1978: 54-55)10 “unusual and unexpected events to the ‘maps of meaning’, which already form the themes of their cultural knowledge” [author’s emphasis] of everyday language. Hence, “authors, students and teachers” are familiar with this paradoxical reality, but Adrian finds it difficult to conform to a way of life which he holds up as trivial and in that Englishness acquires a multicultural dimension for much of Adrian’s disenchantment, as is explicitly avowed in his mother’s despiring tone (AMCY, p. 16):

A little Englander,’ scoffed my mother, who rarely crossed the boundary of Leicestershire.

Adrian’s contextualised references and insights to other authors and types of reading material encourage readers to look for their hero’s source of inspiration. Besides, multicultural literature for young adults, also deeply embedded in the spirit of foreign language teaching/learning in Europe’s, to pursue Mari McLean (1997: 194), is a promising vehicle for developing awareness, understanding, and acceptance among cultural groups. It is also a potentially valuable tool for validating one’s own knowledge and experience. In so doing, it may help the reader discover him- or her-self and build self-esteem. But for this to happen, the reader must be able to find familiar, friendly images in the literature.

By means of self-life-writing Sue Townsend depicts the struggles for masculine types (broadcast in Western film and television), namely the cults of masculinity contrasting with Adrian’s own masculine ideals of home rule to confront the western domesticity and extend it to the mono-parental family paradigm along with work, commodification, and urbanisation. All these point at times to strings of continuity, other times to rupture between the scheming of the old empires and the new goals of global capitalism, to pursue Edward Said’s latest argument about Images and Empires. Moreover, contends McCracken (1998: 76), European imperialism and family standards, extended from Victorian age, are the core of this narrative in that a re-evaluation of “women in the context of a male-dominated society” is undertaken while upturning the tendency to universalise to the detriment of historical specificity. This might be inferred from the passage underneath:

He said that it has huge cult potential, especially since the beef-on-the-bone ban. ‘We should pick up some right wing, beef-eating Telegraph types’, he said, ‘which will broaden the advertising potential enormously.’ He listed the advertising profile of Daily telegraph readers. Apparently they go in for: garden sheds, incontinence pants, secateurs, erotic underwear, liquid manure, Egyptian cruises, pergolas, cutlery sets, denture fixatives and anything to do with dogs.

Zippo is liaising with Stoot Books. Publication date is February 24th, which, according to Zippo, is a dead time in publishing. ‘Nobody publishes then,’ he said. ‘It’s a black hole as far as buying books is concerned’. When I

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10 See, for example, Council of Europe, ‘Modern Languages: Learning, Teaching, Assessment: A Common European Framework of Reference’ (Strasbourg: 1998), and ‘The European Language Portfolio’.
Adrian’s referred marriage to an African descent who inverts home rules and patterns of decolonisation, whilst willingly going back to her country, temporarily leaving their son under Adrian’s mother custody, is curiously disclosed in Adrian’s mother sardonic move towards both his deliberately omitted forthcoming divorce and his male-chauninst self-centred character. It is intentionally rendered in direct speech for the reader is confused that “she is Jo Jo’s biggest fan” not his (AMCY, p. 16). So runs his mother’s disapproval,

“Fancy letting a beautiful wife like Jo Jo slip through your fingers,” she said. “You must be bloody mad. You’ll never get another woman in the same league as her. She had everything, beauty, brains, money, talent”.

Once again Edward Said’s contention on (1984: xxiv) “culture and the aesthetic forms it contains” owing to writers’ “historical experience” comes to the fore in Sue Townsend’s writing, in that the centre formerly having attracted marginalised characters has seemingly now lost its centripetal force, and consequently lost its uniqueness in the battleground of intellectual property. In this sense believes Said (Op. cit., Ibidem) “authors are very much in the history of their societies, shaping and shaped by that history and their social experience”. Images rendered unleash new homologies, intertextual links and a set of connections in the worldwide scenario. In A Journey to the Western Islands of Scotland, Samuel Johnson ([1775] 1984: 56) seems to have offered some inspiration to Sue Townsend’s diaries though issues of period, lexis, and dialect are distinctly perceived on the level of discourse. Striking for the argument at stake singles out Michel Foucault’s assertion (1980) in that,

the frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full-stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network. They might be also understood as a dissimilar but attention-grabbing way of women (Foucault 1994) talking about gender-based issues on women’s views about themselves and their ways of representing themselves rendered funny and light-heartedly enough through a male character’s stance, nevertheless as much traditional as possible from birth: English blood, colour and morals, “scientific” opinions, intellect and prejudice. A suitable illustration might be already found at the height of Adrian’s teens given his usually singular critical tone (TCAM, p. 38):

I went back to my room to find Pandora and my mother have one of those sickening talks that women have nowadays. It was full of words like “unfulfilled”, “potential”, and “identity”. Pandora kept chipping in with “environment” and socio-economic and “chauninst attitude”, I got my pyjamas out of my drawer, signalling that I wished their conversation to desist, but neither of them took the hint so I was forced to change in the bathroom. When I came back the air was full of French cigarette smoke, and they were gassing about the Common Market and the relevance of something called “milk quotas”. His topics range from religion, race, family, domestic life, education, professional success to personal fulfilment creatively touched upon by the diarist himself, or the gamut of characters within his family circle, neighbourhood, political circle and the outer world. Also striking is Adrian’s purpose of never betraying his origins, so purport his intents, the values passed on by generations of real British thinkers, now at loss in a supposedly broad-minded permissive environment: the individual and “otherness” (M. Foucault 1994). For these reasons Townsend’s diary novels constitute a change in the dominant literary representation, considering that they are both addressed to a large readership (also involving minority groups) and challenge the reader with different perspectives, by confronting narratives and focalisations: insider’s vs. outsider’s perspective.

After all, states Raymond Williams (1993: 33), “the growth of the ‘literary market’ as the type of a writer’s relations to his readers has been responsible for many fundamental changes in attitude” [author’s emphasis], interestingly focused in Adrian’s satirical entry (AMCY, p. 287):

Zippo is liaising with Stoat Books. Publication date is February the 14th, which according to Zippo, is a dead time in publishing. Nobody publishes then,” he said.

Adrian’s reporting instance grounds Jim Martin’s broad definition of creativity in writing, even factual writing which “does not preclude creativity and imagination”, as it (1989: 15) “involves mastering genres and adjusting them to suit one’s own purposes”. Adrian’s creativity evidenced in the intertwining of creative language with the striking socio-political criticism in a dialogic relationship with the audience - the actual reader - does not fulfil the standards of the ideal artist in terms of Coleridge’s principles of creativity and imagination. While (Martin 1989: 15) “fulfilling the generic requirements” of narrative writing, just as recounts and procedures which “generalise experience”, Adrian’s creativity might be related both:

i) from the linguistic point of view, to Geoffrey Leech’s threefold notion of creativity (1990: 30-39): “lexical innovation”, “semantic alertness of good prose” and the conceptual fusion of poetry

ii) from the literary point of view while resorting to parody, to a postmodernist technique of imitation, pastiche and parody, underpinned by (Katie Wales 1997: 103) “artistic originality of idea or inventiveness in form”.

In other words, different ways of “speaking the language”, a phrase reiterated by Ian Chambers (1995: 23), in terms of the “linguistic, literary, cultural, religious, musical” dimensions is often perceived in Adrian’s dominant view and overconfidence about his mastering the English language, but always with a difference (TCAM, p. 70):
I left the kitchen, shaking my head from side to side in a pitying fashion, whilst at the same time saying, *sotto voce*, “Lord, have mercy on the philistines I am forced to live with, for they know not what they say. My father overheard and said, “Oh, got bleedin’ religion now, has he?”

In the process (Ian Chambers 1995: 23) “language is appropriated, taken apart, and then put back together with a new inflection, an unexpected accent, a further twist in the tale” depending on the context of his flights of imagination and situations depicted in the diegetic world. His talks on the radio at the age of 16 ¾ flash out Adrian’s sparkle of creativity, with which he strives to be accredited up to his thirties:

I know that there are cynics who say “England is governed by philistines, so what do you expect?” but to those cynics I say yes, we may be governed by philistines at the moment but I’d like to take this opportunity to talk about a political party that I’ve started up. It is called the Mole Movement.

TCAAM, “Pirate Radio Four?”- Art Culture and Politics, p. 35

Despite Adrian’s attempt to hold her wife’s ancestry in syntactical object position, anchored to William, on the surface level, her role is vindicated as an empowered subject in the entrepreneurial socio-economic hierarchy in the multiethnic English-speaking world evidenced in the deep significance of the utterance, (AMCY, 13) “His [i.e., Williams’s] Nigerian grandmother was once the managing director of a lorry-tyre importer in Ibadan”.

On the contrary, claims Adrian’s mother poignantly undermining his proud and prejudiced assertion of being “an Englishman” (AMCY, p. 16),

“A little Englander,” scoffed my mother, who rarely crossed the boundary of Leicestershire. “D’you want to know why I think your marriage failed?” She asked.

I looked out at the back garden: the lawn was littered with garish plastic clothes pegs which had fallen off the washing-line.

“Go on,” I said.

“One,” she said, “you presented the fact that she had a degree. Two, you postponed your trip to Nigeria five times. Three,” she continued, ‘you never came to terms with the fact that she was four inches taller than you.”

In fact, in informants’ response to favourite types of reading (in the research study) the hitherto-mentioned satirical-oriented texts comprised very many of the discursive practices pointed out so far. It appeared that informants were likely to associate the experience of laughter, as a relief, with a means of developing reading not only for pleasure but also for knowledge.

With Adrian readers might learn to question the ethics of power relations in society, whilst he exerts his power of thinking autonomously be it in the political scenario, welfare, social, economic or even cultural sphere and his struggle focuses on, to borrow from Usher & Edwards (1996: 27), “*practices of everyday life ... rather than in terms of an appeal to a transcendent and invariant set of values*” (authors’ italics). While inserting a sudden satirical twist in his speech he has all the freedom to pass judgment on, for example, the advertising profile of *Daily Telegraph* readers (AMCY, p. 300):

He said that it has huge cult potential, especially since the beef-on-the-bone ban. “We should pick up some right wing, beef-eating *Telegraph* types”, he said, “which will broaden the advertising potential enormously.” He listed the advertising profile of *Daily telegraph* readers. Apparently they go in for: garden sheds, incontinence pants, secatuers, erotic underwear, liquid manure, Egyptian cruises, pergolas, cutlery sets, denture fixatives and anything to do with dogs.

Townsend’s saga fosters students’/readers’ critical literacy while offering multiple insights into the dyad language/culture and emotionally emotionally-charged satirical language insasmuch as very many discursive practices brought to the pedagogic setting. Nevertheless, rightly argue Donna Alvermann et al. (1999: 35),

Although identification and enjoyment of pleasures is an important aspect of teaching critical media literacy, it is only part of the picture. Certainly its place in the curriculum is important in order to validate students’ understanding and the meaning they have attached to popular culture texts. But pleasures derived from popular culture are also noteworthy because they are complicated and at times uncomfortable, and it is through the explanation of these various pleasures that students might take more in-depth look at popular culture and ponder other possibilities and positions of political, social, and cultural relevance that they have not examined before.

Equally interesting, as far as the slippery notion of genre is considered, as well as for the assumptions underlying creativity in text, come along Paul Simpson’s contentions on satirical humour (2003). The scholar, thus, advances that satire is a *discursive practice* insofar as it is situated at a higher level of discourse organisation than systemic-functional concepts like *genre* or *register*, and certainly higher than what literary critics traditionally mean by the term *genre* (scholar’s emphasis). It is conveyed through the instantiation of a *discoursal prime*, defined as, goes on Simpson (Op. cit., *Ibidem*),

an “echoic” utterance, in the sense that it is often predicated on someone else’s discourse, but over which ironic distance is placed through the repositioning of the ostensible speaking source of the text. The constitution of the prime is one of a number of potential *ironic phases* in satire. The prime is supplemented with a device that operates internal to the satirical text, a *text-internal*
dialectic, conceptualised as an abstract principle, which induces a collision of ideas or appeals to a line of reasoning that falls outside the straightforward.

Accordingly, the reader develops an (Op. cit., Ibidem) "interpretative framework for satire" via a series of contextual associations in the attempt to grasp the diarist’s (Op. cit., Ibidem) "prime and dialectic elements in satirical instances", to make use of Simpson’s own terminology. These are (Op. cit., Ibidem) "expounded by specific and palpable discourse strategies" namely: "satisfaction, negation, attenuated focalisation, interdiscursive merging and the inversion of discourse domains", to be highlighted in the citations further on. In fact "associative strength", which is vital in the learning/reading process for involving the "pairing of stimulus and response" (Dale Schunk 1996: 43), implies in Edwin Guthrie’s postulates (1942: 32) “that practice is necessary to the extent that the response must be elicitable from a variety of situations' because little transfer is expected in different situations (opposing the concept of associationism through frequency by Edward Thorndike).

Most of the passages transcribed so far may be said to display a self-centred language with its idiosyncrasies as long as insights are rendered according to Adrian’s standards and states of mind which the reader contextualises in the diegetic world. From the pedagogic point of view, this creative use of language, and the simultaneous resource to satirical discourse, is learnt in a meaningful way provided that the reader is also aesthetically involved in the fruition of the text as a complex fabric of signs, for instance, “The Teletubby queue was at least thirty people long by the time I arrived” (AMCY, p. 280).

In so doing, Adrian reminds the reader of the use of idioms and clichés broadly known as (Stephen Watson 1998: 9) “dead wood of language”, yielding “a reflection of a kind of collective crassness”, to fall back upon Watson’s metaphoric observation. This is likely to be perceived in Adrian’s reporting instance (AMCY, p. 209), “He said the ratings for Offally Good! Were rising like fish in a bucket”, in which he clearly defines the boundaries between his speech and his interlocutor’s words, graphologically marked by italics. Nonetheless, idioms may be (Watson 1998: 9) “given a new life in present circumstances” considering their creative use, or even as comic relief depending on the situational context. This is evidenced, for example, when coupled by an interjection, depicting an inflection in the speaker’s tone, once again singled out by the diarist’s intentional use of punctuation so as to introduce the sender’s own words. The latter marks a shift in intonation and sets forth a basis for meaningful comprehension of metaphoric language (AMCY, p. 321):

When the last box had been lugged out of the van and dumped on the front-room floor, Nigel said, “The rolling stone gathers no moss, eh, Moley?”

Conclusion

Before coming to a final conclusion, my point is that Adrian Mole’s satirical-oriented humour (Simpson 2003) provides a wealth of meaningful patterns that, with current perspectives, the reader is not led to expect either “in popular fiction”, or the so-called “best-sellers”, or even in juvenile literature. The former are most times undervalued, yet they constitute (Quentin Bell 1979: xiii) “literary achievements...[not only] having the same accurate beauty of writing but also an immediacy such as one finds only in diaries". In addition, these narratives present a lively though idiosyncratic worldly insight of English-speaking cultures (Susan Bassnett 1997) of their own which Adrian’s diary saga entails an accomplished example. Actually, “all these factors add up to a major problem” - diary selection, and to borrow from Fothergill’s remarks (1974: 5) "when one wishes to speak of the diarist's selective rendering of experience or consciousness", in response to informants’ reading preference for “narratives of the self” likely to be supported in Watson’s (1998: viii) contentions on the profile of a reflective and creative reader. In his view, this is “not uncommon today, for whom the act of reading is synonymous with search for contradictions in a writer’s pages”, and Watson asserts further on (Op. cit., Ibidem), not because these might form a part of the incidental decor of daily existence. It is because the process of seeing, of the qualification of sight and insight, is one of the necessary conditions of any writer’s or artist’s vocation...this is because of my conviction...that writers will always be exiles in at least one respect: however much their own time may rightly concern them, they must not - indeed cannot - simply parrot its concerns in the language of which the Zeitgeist approves.

It is precisely this challenge, “its reducible individuality”, posits Watson (1998: 9), “its distance from that human coldness which every cliché contains at its heart” that students/readers should be able to ascertain be it in advertising discourse, illustrating speakers’ identities and status or a speaker’s peculiar sense of humour. The main issue has revolved around the reading process. And do readers usually check back (Simpson 2002: 9) on satirical patterns like cohesion, pronominal reference, repetition and replacement? Studies on reading research have partly shed some light on “eye movements”, some strategies in automatic code identification, not to mention those undertaken in the (David Miall 1998) empirical study of literariness or (Willie van Peer 2001) linguistics/stylistics.

Given that a larger context and repeatedly diverse settings are needed for a sound conclusion, the enquiry on subjects’ reading strategies, mentioned at the outset of this paper, allowed for a provisional inference. On the one hand readers seem to recall “actual language” from the texts with which they have

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20 This comment by Quentin Bell, Virginia Woolf’s own nephew, biographer and historian, has been enclosed in the introductory note to The Diary of Virginia Woolf - Volume I: 1915-19, issued in 1979 by Penguin.

21 Running counter (Wiseman and van Peer 2000: 44) “the wide consensus, in linguistics, and going back to Saussure, that the relation between language phonemes and the meaning of words is arbitrary”, van Peer (2001: 44) has confirmed that “open and closed vowels...reflect and underscore meaning”. First drawing on the impact of words, “cobra”, “rabbit” and “spider” on a multicultural range of informants (Wiseman and van Peer, Ibidem), then on R. S. Thomas’s “A Black Bird Singing” (van Peer, Ibidem), the scholar evidenced the aesthetic impact of phonetic iconicity on readers’/listeners’ response in that, for instance, (Op. cit., Ibidem) “open vowels express...positive and pleasant, closed vowels negative and unpleasant reactions”.

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interacted for meaningful purposes. On the other, they become aware of “English literature and its force” in its “continually” but “devolutionary momentum” to which “creative writers have been alert”, to subscribe to Crawford’s tenets (1992: 7). Finally, and as John Sinclair has put it (1990: 11), “whatever enabled it to be an interaction at a previous stage in the text – plus the inferences that have been used in order to interpret the text at… [a] particular point” has concurred to readers’ heightened emotional involvement.

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Abbreviations

AMCY – Adrian Mole Cappuccino Years (Sue Townsend)

TCAAM – True Confessions of Adrin Albert Mole, Margaret Hilda Roberts and Susan Lilian Townsend (Sue Townsend)

SDAM – Secret Diary of Adrian Mole (Sue Townsend)

Bibliography and References


Biblical Poetic Texts: Ideology on the Background of FSP Analysis

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Abstract
The paper deals with an FSP analysis of the primary religious discourse offered by biblical poetic texts. It focuses especially on the aspect of ideology and its manifestation in the discourse. Most characteristic features investigated within the texts may be labelled as generally religious and are closely related to the basic purpose of the religious communication, to persuade the reader of the veracity of the Christian doctrine. Among other tools, the ideology is presented via gradation effect, lexical and semantic density, repetition, syntactic patterning, emotional appeal, explicitness, etc. Finally, poetic religious texts (such as canonised prayers) are obviously affected by their sacral and ritual use.

Key words
Ideology, biblical, poetic, FSP, analysis, Firbas, discourse, religious

Introduction
In the course of the author’s research into the domain of the Firbasian theory of functional sentence perspective (FSP) based on the textual material of religious discourse, ideology has appeared to be one of the most prominent phenomena existing in the analysis – in both the linguistic and extra-linguistic sense. Biblical poetic texts – and religious texts in general – of course, represent a type of persuasive discourse and, as such, both create and reflect ideology. The task of religious discourses is two-fold: to record texts that serve as a source of ideology and, at the same time, to produce texts that legitimise particular acts conducted in the name of ideology. In other words, religious discourse analysis should include the study of both production and dissemination of the ideology contained in it. According to van Dijk, discourse has a special function “in the expression, implementation and especially the reproduction of ideologies, since it is only through language use, discourse or communication... that they can be explicitly formulated” (van Dijk 1998: 316-7).

Logically, the ultimate goal of a religious piece of writing or speaking is to persuade the audience of the veracity of the Christian doctrine. Christian ideology, being related to faith, doctrines, and personal beliefs, is therefore naturally and inevitably interwoven in religious discourse. Apart from discourse itself (verbal realisation of ideology), ideology should also be associated with two other dimensions: society and (social) cognition. Such a multidisciplinary approach seems to capture the whole complex of ideology in its entirety (van Dijk 1998). Although the paper is concerned predominantly with the linguistic discourse proper, the other two aspects of ideology will be taken into consideration.

1. Topic of the Paper and the Corpus
The present paper deals with an analysis of three biblical poetic texts, focusing especially on the aspect of Christian ideology and its manifestation in the discourse. The textual analysis is provided on the basis of the theory of functional sentence perspective (FSP), which was elaborated by the Brno branch of the Prague Circle, above all by Jan Firbas (Firbas 1992). The texts under FSP analysis are presented in charts and commented on with a special regard to their ideological nature. The paper focuses on how ideology is reflected in the poetic texts under examination and what linguistic means contribute to the overall ideological character of the particular discourse. Another question raised is how ideology shapes texts to achieve its purposes.

The author’s research into the area of FSP has predominantly dealt with the text material of religious discourse as offered by the Old and the New Testaments of the Bible. Following late Firbasian tradition in analysing Biblical discourse, the first stage of research was almost exclusively dealing with Old and New Testament texts; to be more specific, narrative, dialogic, and poetic texts (prayers, poems, proverbs etc.) from the Bible were scanned and explored (Adam 2004, 2005 and 2006). The second stage of research into the domain of religious discourse involves analyses of theological Biblical texts (especially epistles) and also scripted sermons (Adam 2008). In all the cases above the texts underwent a multidimensional analysis (i.e. were explored from the point of view of distributional macrofields) and were studied in terms of their stylistic and other qualities, the principal method of investigation being FSP analysis. Research has shown that such treatment gives a plastic picture of the text, and reveals its textual characteristics.

The present paper will make use of just a fraction of the entire corpus of texts of religious discourse gathered by the author; the whole corpus is formed by texts of approximately 60,000 words and their FSP analyses. Here, only three short extracts of poetic character will be used to illustrate the nature of Biblical poetic texts.

2. Functional Sentence Perspective (FSP)
In Firbas’s view, the sentence is a field of semantic and syntactic relations that in its turn provides a distributional field of degrees of communicative dynamism (CD); Firbas defines a degree of CD as “the extent to which the element contributes towards the development of the communication” (Firbas 1992: 27). The degrees of CD are determined by the interplay of FSP factors involved in the distribution of degrees of CD: linear modification, context and semantic structure (Firbas 1992: 14-16). In spoken language, the interplay of these factors is joined by intonation, i.e. the prosodic factor.

Since the pioneering work of Jan Firbas’ research into the theory of functional sentence perspective, the interpretative analysis of the clause has been the cornerstone of FSP. Indeed, it is the FSP analysis of a basic distributional field (clause) that is the starting point of the functional interpretation. The Firbasian notions connected with the functional and dynamic approach towards text derive from the functional analysis of the clause; Firbas claims that the central position in FSP
interpretation “is occupied by distributional fields provided by independent verbal sentences” (Firbas 1992: 11-12). He views a clause as a field of syntactic and semantic relations that determines the distribution of communicative dynamism (CD) over individual communicative units of the clause. Units carrying a lower degree of CD form the thematic part of the clause and those carrying a higher degree of CD form – together with so called transition – the non-thematic part of the clause (Firbas 1992: 80-81). Through the interplay of FSP factors (context, semantics and linear modification), it is then possible to identify the degrees of CD carried by the communicative units: according to the gradual rise of CD, it is theme proper (ThPr) – diatheme (DTh) – transition proper (TrPr) – transition (Tr) – rHEME (Rh) – theme proper (RhPr).

3. Discourse of Biblical Poetic Texts: FSP Analysis

The expression poetic text will be used to refer to a wide range of text types, e.g. poems, prayers, prophesies, songs, doxologies, hymns or psalms. All these genres – as text types – represent a somewhat special kind of writing: the primary (and perhaps most visible) aspect is undoubtedly their formal outlook. In most cases, the piece of text is indented from sides, sometimes even in the form of a poem, divided into individual stanzas. Furthermore, parts of the Biblical texts are italicised or highlighted in an analogous way. In the case of Biblical passages, each verse – by superscripts – usually occupies one line.

Another feature that should be taken into consideration is its establishment and position within the whole context of the Old and the New Testaments, and, in a broader sense, in the context of Christian rites and liturgical activities. The first crucial feature is related to the use of the texts in practice: they are usually rather fixed, definitely to a larger extent than texts of other genres. Based on strong tradition, the texts represent a well-established, frequently cited source of both liturgical and personal, individual use of the believers. For this reason, the poetic texts have been read out loud, or even in unison chanted during different worship occasions, such as sermons or masses in the church. It is not only the content of the passages that is well known by individuals, but people also remember the exact form in which they were written. The oral tradition is sometimes so powerful that the poetic texts are, without a special need to be memorised on purpose, literally recited by some believers. On top of that, not only Christians but also non-Christians do know some of the texts by heart, the Lord’s Prayer at least; consequently, there is a relatively strong tendency to recite the texts without much awareness of what is being said (cf. Adam 2006). Apart from that, the poetic passages, especially chanted prayers or doxologies, are uttered collectively, which makes the issue even more topical (this fact asserts itself most in the field of prosodic features).

In this section, three different extracts taken from the New Testament will be explored and discussed; all of them will be cited according to the New International Version of the Bible (Barker 1973 [1984]). Before each interpretation a brief introduction of the textual context will be provided.

3.1 Colossians 1:15-20

This piece of text represents one of the most frequently quoted and best-known Christian hymns. It is Apostle Paul’s doxology devoted to Jesus Christ, in relation to creation and salvation (Douglas 1982:513-4). Below is the text in full, followed by the chart of FSP analysis:

He is the image of the invisible God, the firstborn over all creation.
For by him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rulers or authorities; all things were created by him and for him.
He is before all things, and in him all things hold together.
And he is the head of the body, the church; he is the beginning and the firstborn from among the dead, so that in everything he might have the supremacy.
For God was pleased to have all his fullness dwell in him,
and through him to reconcile to himself all things, whether things on earth or things in heaven, by making peace through his blood, shed on the cross. (…) (Barker 1973 [1984]: 1853-4)

<table>
<thead>
<tr>
<th>Verse</th>
<th>Clause</th>
<th>TrPr (conj)</th>
<th>ThPr (Set/B)</th>
<th>DTh (Set/B)</th>
<th>TrPr/Tr (Q/Pr)</th>
<th>Rh/RhPr (Sp/Sp)</th>
<th>RhPr (Ph)</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:15</td>
<td>1</td>
<td>He1</td>
<td>is2</td>
<td>the image of the invisible God3</td>
<td>the firstborn over all creation4</td>
<td>all things in heaven, visible and invisible…4</td>
<td>Q</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>2</td>
<td>For1</td>
<td>by him2</td>
<td>were created3</td>
<td>by him and for him3</td>
<td>all things in heaven, visible and invisible…4</td>
<td>Pr</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>all things1</td>
<td>were created2</td>
<td>before all things3</td>
<td>Q</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>4</td>
<td>And1</td>
<td>in him2</td>
<td>all things3</td>
<td>hold4</td>
<td>together5</td>
<td>Q</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>6</td>
<td>And1</td>
<td>he2</td>
<td>is3</td>
<td>the head of the body, the church4</td>
<td>Q</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>he1</td>
<td>is2</td>
<td>the beginning and the firstborn from among the dead3</td>
<td>Q</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>so that1</td>
<td>he3</td>
<td>in everything2</td>
<td>might have4</td>
<td>the supremacy5</td>
<td>Q</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>9</td>
<td>For1</td>
<td>God2</td>
<td>was pleased3</td>
<td>to have all his fullness dwell in him4</td>
<td>Q</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>10</td>
<td>and1</td>
<td>through him2</td>
<td>^</td>
<td>to reconcile to himself all things, whether things on earth or things in heaven3</td>
<td>by making peace through his blood shed on the cross4</td>
<td>Q</td>
<td></td>
</tr>
</tbody>
</table>

Table 1: FSP analysis of Colossians 1:15-20
In both the thematic and the rhematic tracks of the passage above, it is easy to notice numerous occurrences of elements denoting Jesus Christ. It is, of course, quite natural as Christ is the ultimate target of the doxology. To be specific, within six Biblical verses, there are altogether twelve elements (referential words) connected with the notion of Jesus – these are presented in the simple statistic chart below:

<table>
<thead>
<tr>
<th>Key words</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>he</td>
<td>5</td>
</tr>
<tr>
<td>by him</td>
<td>2</td>
</tr>
<tr>
<td>in him</td>
<td>2</td>
</tr>
<tr>
<td>Through him</td>
<td>1</td>
</tr>
<tr>
<td>for him</td>
<td>1</td>
</tr>
<tr>
<td>his</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 2: Occurrence of key words (referring to Christ) in Colossians 1:15-20

From the point of view of FSP, the dynamic-semantic tracks manifest considerable notional homogeneity. Apart from the pronominal expressions, four other Christ-elements may be found in the text: ‘the image of the invisible God’ (clause 1), ‘the firstborn over all creation’ (1), ‘the head of the body, the church’ (6) and ‘the beginning and the firstborn from among the dead’ (7). All of them, of course, are employed in the rhematic sphere, performing the dynamic-semantic functions of Specification or Further Specification (the elements are in bold print and italicised in the chart of analysis).

Examining the data, one may reveal another evidence of the text being semantically homogeneous. The examples are found predominantly in the rhematic track, although notional homogeneity manifests itself also in the thematic track. For the sake of clarity, these are printed in bold in the chart containing the simplified outline below:

<table>
<thead>
<tr>
<th>Key words</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>all things</td>
<td>5</td>
</tr>
<tr>
<td>all creation</td>
<td>1</td>
</tr>
<tr>
<td>all his fullness</td>
<td>1</td>
</tr>
<tr>
<td>the supremacy</td>
<td>1</td>
</tr>
<tr>
<td>in everybody</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 3: Occurrence of key words (“totality”) in Colossians 1:15-20

It is clear that the short passage is indeed abundant in the expressions referring to a kind of totality, in most cases represented by the quantifier ‘all’. All the units involved seem to express the ultimate degree of a measure, whether denoting quality or quantity. Jesus Christ is then made the climax and measure of literally everything. All things – the sense of totality is further more stressed by a contrastive use of different adjectives (e.g. ‘visible and invisible’) – were created by him; in him all things hold together; he has got the supremacy in everything. In the last distributional field (10), Jesus’ messianic deed is highlighted – ‘through him [God was pleased] to reconcile to himself all things, whether things on earth or in heaven by making peace through his blood shed on the cross’. In other words, there is just one monothematic topic throughout the text: Jesus Christ. And so the essential role of a doxology is fulfilled.

3.2 Psalm 145

In many respects, Psalm 145 reflects the same characteristic features that are described in the preceding section on Colossians 1:15-20. Nevertheless, I set out to present the full analysis of the psalm – it will serve as a suitable example of a poetic text taken from the Old Testament (all the rest of the texts analysed is found in the New Testament).

Psalms were written in the Old Testament period of the establishing process of the Scriptures. The texts were to serve as hymns worshipping God; they were actually a kind of prayer or doxology (Douglas 1982). Theologians point out the specific position the Book of Psalms has within both Hebrew (Jewish) and Christian culture; the psalms reflect not only an individual’s experience but also the whole religious concept of the Israeli nation (Douglas 1982:1168-9). The Book of Psalms contains a remarkable essence of faith and a solid base for everyday worship – there are particular expressions of “real godliness and fellowship with the Lord, sadness over sin as well as pursuit of perfection, life in the darkness, or, on the contrary in the light of faith” (Douglas 1982:1168).

Psalm 145 is a typical example of the worshipping kind of psalms; it is a prayer devoted to God. Below is an abridged text of the psalm (verses 1-7); due to the space limitations, for the full version and the FSP chart of analysis the reader is referred to Adam 2006.

1 I will exalt you, my God the King; I will praise your name for ever and ever.
2 Every day I will praise you and extol your name for ever and ever.
3 Great is the Lord and most worthy of praise; his greatness no one can fathom.
4 One generation will commend your works to another; they will tell of your mighty acts.
5 They will speak of the glorious splendour of your majesty, and I will meditate on your wonderful works.
6 They will tell of the power of your awesome works, and I will proclaim your great deeds.
7 They will celebrate your abundant goodness and joyfully sing of your righteousness. (…) (Barker 1973 [1984]: 948-9)

The text of Psalm 145 displays several similarities with the doxology of Colossians 1:15-20 (see above). The first common denominator is observable within the thematic track – it is a fairly high degree of semantic homogeneity. The point is that the theme proper track contains almost exclusively three kinds (sets) of elements: one of them referring to the author of the psalm (pronoun ‘I’), the second one representing the people of Israeli nation (‘they’), and the third set refers to God himself, the subject of praise (‘you’/ ‘your’, and ‘the Lord’). The rest of the thematic elements is found more or less in the diathematic track constituting the string of the Bearers of Quality or Settings. The frequency of occurrences of the key items is shown in the following statistic chart:

<table>
<thead>
<tr>
<th>Key words</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>you / your</td>
<td>11</td>
</tr>
<tr>
<td>the Lord</td>
<td>9</td>
</tr>
<tr>
<td>they</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 4: Occurrence of thematic key in Psalm 145

As far as God (referent) himself and notions connected with his personality (referring expressions) are concerned, we can conclude that there are actually two ways of addressing: in the first type, the Lord is spoken about, that is third person singular is used, such as 'The Lord / is / gracious' in clause (15). This is to say that the author addresses God indirectly, speaking usually of God’s qualities. The other way of address is then a direct one – the psalmist talks directly to the Lord; see e.g. clause (3) – 'I / will praise / you / every
day'. The two variants take turns and are functionally alternated throughout the passage. No matter which of the two kinds of address is used, the passage is extremely monothematic. Examining the individual thematic and the rhematic tracks in Psalm 145 one comes to observe a certain pattern - in fact, all the basic distributional field implement the Quality Scale of interpretation: the subject (performing the DSF of a Bearer of Quality) is either the Israeli nation or the Lord. In both cases, with literally no exception, the rhematic track is dominated by God's character; following the classical pattern of Quality Scale; the rhyme contains usually a Specification or a Further Specification.

In other words, 'God', constituting exclusively the rhematic track, is someone who forms the real topic in the true sense of the word. His existence and acts are simply taken for granted and so the notion is context-dependent. What always conveys the information retrievable from the immediately relevant context is predominantly one of the qualities of God's character. His personality is specified by an abundant set of adjectives and nouns. Already a mere enumeration of the attributes would make a clear survey of God's character as it is reflected in Psalm 145. An abridged list containing these communicative units will be now presented: great; most worthy of praise; mighty acts; glorious splendour of your majesty; your wonderful works; your great deeds; your abundant goodness; your righteousness; gracious and compassionate, slow to anger and rich in love; good to all; etc. On top of that, many of the individual communicative units are, in addition, repeated throughout the text in the more-or-less same manner (for instance, derivations of 'compassion', 'glory', 'love', 'might' or 'great' reappear several times). Generally speaking, apart from the units denoting one of the Lord's qualities, there are only conjunctions ('and'), prepositions ('of') and articles ('the').

The dynamic semantic homogeneity, as reflected by the communicative units within the rhematic and the thematic tracks, may be traced also in the transition. Undoubtedly, the verbs do not only constitute the grammatical transition between the Rh and the Th (categorial exponents; see for example Firbas 1992:70-71), but also the semantic one (notional components). They convey a certain amount of meaning, though just a limited one in comparison with rhematic units. In case of Psalm 145 the notional dimension reaches beyond the rhematic sphere and affects the transitional and the thematic one too. Under the circumstances, the transitional track contains, among others, the notions of the following verbs: 'praise' (3 times); 'extol' (2 times); 'celebrate'; 'exalt'. These verbal elements are not empty in meaning and do not convey mere existence or appearance in the scene, as in other cases the verbs usually do. All of them semantically strengthen the communicative impact of the Specification-elements. They add to the monothematicity observed in the whole passage. Further more, it will be consistent to say that most of the basic distributional fields in Psalm 145 analysis follow the well-established pattern of the Quality Scale. As a rule, something is said about the subject and the whole clause is perspective away from it. The subject is context-dependent, the verb occupies the transition, and the rhematic sphere expresses, as it were, a specified feature of God's personality. As has become apparent, the content and formal organisation of all the dynamic-semantic tracks perspectives the flow of communication towards one and only point: God. This is not an isolated phenomenon but an overall characteristic, organically interwoven in the text. All the units are directed in this way, both semantically and from the point of view of FSP principles.

It will be worth mentioning that when it comes to examining the individual tracks, one can observe that a considerably high number of communicative units deals with notions of totality (or also fullness or eternity); the elements are printed in bold and are underlined. Their survey is shown in the following chart:

<table>
<thead>
<tr>
<th>Key words</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>all</td>
<td>14</td>
</tr>
<tr>
<td>for ever and ever</td>
<td>3</td>
</tr>
<tr>
<td>every</td>
<td>3</td>
</tr>
<tr>
<td>no-one</td>
<td>1</td>
</tr>
<tr>
<td>everlasting</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 5: Occurrence of key words ("totality") in Psalm 145

The mere enumeration of the units denoting totality gives us a rough idea of how rich the text is in this respect. God created everything, he is good to all, all he does is great and so all his creation looks up to Him in awe. Taking into consideration the fact that Psalm 145 covers only 21 verses of text, one inevitably comes to the conclusion that the passage manifests an extremely high degree of both lexical and semantic density.

3.3 Philippians 2:5-11

This passage is placed in the opening part of the Epistle to Philippians and its principal role is to encourage the local church and to show the ultimate example for their godly lives: that of Christ. The passage, giving an implicit outline of what a Christian life should be like, starts with the following lines:

'Your attitude should be the same as that of Christ Jesus,...

Who, being in very nature of God, did not consider equality with God something to be grasped, but made himself nothing, taking the very nature of a servant, being made in human likeness. And being found in appearance as man, he humbled himself and became obedient to death - even death on a cross! Therefore God exalted him to the highest place and gave him the name that is above every name,

that at the name of Jesus every knee should bow, in heaven and on earth and under the earth,

and every tongue confess that Jesus Christ is Lord, to the glory of God the Father. (...)' (Barker 1973 [1984]: 1845)

Being semantically homogeneous, the text manifests a phenomenon typical of the poetic writings in the Bible: the overall idea of totality once again. Only within this short passage (six verses), there are notions of 'every name', 'every knee', 'every tongue', 'nothing' and 'in heaven and on earth and under the earth' [=everywhere]. All the communicative units are, undoubtedly, to testify of Christ's absolute might and goodness; the sense of the message is thus even more emphasised.

There is, however, one more aspect that is worth remarking. Within the rhematic track, not only homogeneity and tendency towards monothematicity may be observed, but the track is also structured in a fairly special manner. The point is that the rhematic elements constitute a gradual rise in overall semantic tension, and, as a result, form a distinctive gradation effect. The passage tells the reader that Jesus Christ is equal with God, but, at the same time, that he did not consider it 'something to be grasped'. He did just the opposite: for the sake of salvation of people, he
decided to make himself ‘nothing’. Instead of maintaining the glorious characteristics of God, he took the nature of a ‘servant’; instead of being served by his creation, he accepted ‘human likeness’. Having done so, he naturally ‘humbled’ himself – not only in the inner sense, but also physically: he ‘had an appearance of a man’. Becoming a man, however, was not the last step to be taken – in his obedience he went on to die. And again, his death was not an ordinary one, but ‘even death on a cross’; crucifixion was by all means ‘the most painful kind of death’ (Douglas 1982: 538). At this moment we find ourselves at the very bottom of Jesus’ humiliation, at the lowest point of his earthly life. In the next distributional field, there is a crucial breakpoint element; it is suggested by the conjunction ‘therefore’. It almost seems as if this word was a colon anticipating the future events. From this conjunction on, the direction of the story (so far heading down) changes substantially. Jesus was resurrected on the third day and rose from the dead and – as verse 9 reads – ‘Therefore / God / exalted / him / to the highest place’. Also what follows is directed in a totally opposite way – it is heading upwards: his name is ‘above every name’, and ‘at the name / every knee / should bow / in heaven and on earth and under the earth’. In other words, Christ is ‘the Lord’, i.e. the ruler, the sovereign, which is confessed by ‘every tongue’. All of that is done ‘to the glory of God the Father’, the creator.

What has been described suggests existence of the gradation effect functioning within the whole passage and is manifested by the functional picture of the text. The first part of the track, as it were, descends in meaning, and the other one rises. The two directions, together with the sudden breakpoint in verse 9, result in a powerful gradation. To make this process more lucid, a simplified chart is presented below:

Table 6: Gradation effect in Philippians 2:5-11

<table>
<thead>
<tr>
<th>Tracing</th>
<th>Enunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>not something to be grasped</td>
<td>above every name</td>
</tr>
<tr>
<td>nothing</td>
<td>to the highest place</td>
</tr>
<tr>
<td>servant</td>
<td>[God] exalted</td>
</tr>
<tr>
<td>human likeness</td>
<td></td>
</tr>
<tr>
<td>humbled himself</td>
<td></td>
</tr>
<tr>
<td>death</td>
<td></td>
</tr>
<tr>
<td>on the cross</td>
<td>therefore</td>
</tr>
</tbody>
</table>

At first sight, the whole process may seem almost absurd – God himself humilates himself to help sinful people, and is then exalted to the appropriate place to become the Lord once again. According to the Christian theology it is not, however, a contradictory concept. It is an act of love, a real, self-giving, sacrificing love (Douglas 1982: 546-8). Not in vain does the apostle Paul say in the beginning of the passage: “Your attitude should be the same as that of Jesus Christ”. The text of Philippians 2:5-11 is consistent with this very idea; it is what Christianity is all about. This concept is reflected in the text in a surprisingly large extent: the crucial message of the text comes out clearly, Following the most dynamic elements of the passage – rhemes proper – the reader gets a perfect picture of what the author wants to communicate. In other words, the FSP analysis captures the real distribution of the degrees of communicative dynamism over the text.

4. Ideology in the mirror of FSP

It will be consistent to recall again that the purpose of religious writing, including the poetic texts, is naturally connected with ideology. Firstly, the phenomenon of ideology – being a very vague substance – needs to be defined. Carter and Nash define ideology as “a socially and politically dominant set of values and beliefs which are ...constructed in all texts especially in and through language” (Carter and Nash 1990: 21). In their study, they sub-divide the participants of communication with respect to style and ideology into “the interested writer” and “the interested reader” domains – “writers are concerned in varying degrees with: first of all persuading readers to pick up the text and to read it; second, they are concerned with prompting readers to act in accordance with a set of behaviours” (Carter and Nash 1990: 50-51). The reader, on the other hand, should be challenged to take over and accept the values. Also in the case of Biblical poetic texts, the linguistic means serve as a vehicle for communicating the message; Carter and Nash speak of the fact that “ideology is encoded in the linguistic organisation of the text” (Carter and Nash 1990: 59; cf. also Eagleton 1991 and van Dijk 1998).

How is Christian ideology constructed and/or used by the members of the social group referred to as Christian believers then? Drawing on the above general characteristics of ideology within discourse, a more specific insight into the area will be discussed now – on the basis of the FSP analysis done in the previous section of the paper. As the research is predominantly concerned with the syntactic-semantic (-lexical) level of discourse (FSP), the following discussion will be restricted to structures and strategies falling into these categories. For that matter, according to van Dijk, “variation in the order or hierarchical relations of the structures of clauses and sentences is a well-known expression of dimensions of meaning as well as of other underlying semantic and pragmatic functions” (van Dijk 1998: 202). In this way, hierarchical relations and syntactic-semantic structures may play a significant role in “emphasising or concealing preferred or dispreferred meanings, respectively” (van Dijk 1998: 203).

Above all, as apparent from the outlines of the three passages under analysis, the RhPr-elements indeed communicate the core of the message. There are, however, some other aspects that deserve a more thorough commentary. The first and obvious aspect has already been mentioned: repetition. By means of recurrence, the author succeeds in presenting the message in a lucid manner. The key notions (such as worship, humility or love, etc.) are repeated many times in the biblical poetic texts and so the lexical density
(or saturation) of the theological terms is considerably high. The passages are equipped with a limited range of expressions of the same kind that recur throughout the whole text frequently. The words – related predominantly to the vocabulary of Christian theology (mixture from content) – form a substantial part of the text and so the message is conveyed in an exceedingly transparent manner. On the very syntactical level, this tendency may be seen in frequent use of parallel expressions, such as reiterated syntactic patterns. The purpose is clear: the role of the text is to present a Christian concept to people and to convince them that it is the appropriate way for their lives. It actually seems that in the sub-genre of dialogue, the degree of persuasion is even higher than in narrative or poetic texts (on details, see Adam 2006: 46-47 and 55-56). Another feature typical of the dialogues recorded in the gospel is their explicitness. All points in the discussion are made openly and explicitly; there is hardly any attempt to hide things. The participants of the conversation do not play with words but get down directly to the issue. This method may be considered as unnatural and too persuasive, but it depicts the very nature of the Biblical message. By means of emphasising and continuous clarifying, the text provides the reader with a clear picture of theological concepts.

In the gospel, the texts usually explore the topic of salvation from several different angles; the passages under examination show a high degree of lexicosemantic diversity. For instance, Jesus uses a number of explanatory illustrations to make his ideas clear – water, food, and harvest – within a few verses, and so by means of relexicalization reinforces explicitness of the text. Only exceptionally a term is clarified by means of just one simile or metaphor. Several times, Jesus is referred to as God who redeems people: Messiah, Christ, Savior, Lord (in other words a hypertheme). The message could be expressed, as it were, in one or two sentences; nevertheless, to avoid misunderstanding the author treats the topic in a thorough and exhaustive manner.

Furthermore, also hypersential (discourse) syntax, i.e. the way macrostructures such as paragraphs, sections or whole texts are organised, may contribute to the overall manifestation of ideology in a discourse. The impact of religious texts – and even more so of those of doctrinal nature – is reinforced by notional homogeneity of the tracks. As shown above, especially the rhematic tracks usually contain a set of semantically related (notionally homogeneous) rhematic elements that by means of reiteration / relexicalization are capable of enhancing the repercussion of theological content of the dialogue on the part of the reader. In harmony with van Dijk, such syntactical-lexical structures "may have an impact on the description of in-group and out-group actions, and hence on ideological implications of text" (van Dijk 1998: 203).

From the socio-linguistic point of view, a high degree of ritualization of Biblical poetic texts should be recalled. The poetic texts – in a broad, pragmatic sense – manifest a strong tendency towards being fixed in their form and use. In comparison with other religious sub-genres (narratives or dialogues), the poetic texts are usually widely known both among Christians and non-Christians; they, for example, represent a frequent source of reciting or quoting. The passages (poems, prayers, doxologies or psalms) are in nature determined to be used in liturgy and rituals of various kinds, especially church services or religious communities' meetings. Such writings form an effective tool in teaching and ideology. The text thus fulfills primarily a more-or-less ritual or sacral function rather than a purely communicative one; the latter one is secondary and relatively weakened in the text. Consequently, the relatively fixed and dense character of Biblical poetic texts results in two additional aspects of the religious discourse that are worth noting: folk intonation (fixed distribution of degrees of CD that does not correspond with FSP), and so called interpretative potentiality (difficulty to assign degrees of CD in an unequivocal way) (for both see e.g. Adam 2006).

Conclusions
It has become obvious that production (and perception) of ideological discourse is an extremely complex process, which should be approached not only from the position of the discourse itself, but also from the social and cognitive perspectives. This paper, nevertheless, dealt above all with the discursive material proper. It does not pretend to provide a full stylistic description of the language of Biblical poetic texts; the results deriving from the FSP analysis rather suggest several remarkable features of religious writing.

As has been anticipated, the character of the religious communication derives from one of its principal purposes: an explicit presentation of ideology and subsequent persuasion. The primary task of the Biblical texts is to offer Christian doctrines in a transparent way, to strengthen faith of the believers, to provide a source of information on different issues of theology, and last but not least – to convince the listeners – whether believers or non-believers – of the veracity of the Christian principles presented in the Bible. To achieve this, Christian ideology is effectively and explicitly presented via linguistic phenomena such as lexical and semantic density, syntactic repetition, syntactic patterning, term explicitness, notional homogeneity, etc. All these features strongly contribute to the ideological impact on the reader. Such an ideological appeal then helps to legitimate the set of values via language; i.e. the intended purpose of religious discourse is fulfilled. Only in this way can discourse have a special function in "the expression, implementation and especially the reproduction of ideologies..." (van Dijk 1998: 317).
Bibliography and References


1. Analysing Style in Translation

Style is central to the way of reading, analysing and interpreting texts. The ways of understanding style determine the process of translation in many aspects. Firstly, style is seen as the way the translator understands and views the style of a source text. The translator’s view of style, the recognition of particular stylistic means, will definitely influence the creation of the target text. The translator’s own style will thus become part of the translation. The notion of style should also be considered as part of an evaluating or proofreading process (for instance, in the training of translators) when a detailed analysis and interpretation of what the translator has done takes place.

Stylistic qualities of a text are aspects of language whose specific use is the result of the writer’s/translator’s personal choice and preferences. Stylistic features of a text can also be related to a particular author or a translator, as well as to a particular register or a variety of language use as determined by the situation and context of its use. The aim of this study is to provide a more specific description of what is to be understood as style in translation analysis, and what aspects of style should be highlighted within a modern conception of translation theory. The presented ideas are based on my earlier works; however, they are reconsidered and reformulated, and sometimes also confronted with those expressed by various authors in the field.

The aim of the source-text analysis in the process of translation is to observe the most characteristic features of the text as demonstrated at all language levels, its unique qualities, such as specific sentence patterns and lexical choices, means of visual and linguistic foregrounding, paragraphing and segmentation of the text, overall inlay of the page, the use of extra-linguistic means, etc. Modern conceptions of style include many non-linguistic issues, such as “voice, otherness, foreignization, contextualization and culturally-bound and universal ways of conceptualizing and expressing meaning” (Boase-Beier 2006: 2). It is crucial for the translator to pay close attention to these aspects of the source text so that s/he is capable of understanding the essential nature of the text and its specific functions. All these phenomena have to be reconstructed within the process of translation and expressed in the target text; however, less optimistic approaches question the possibility of reconstructing a total context in a different (linguistic and cultural) modality.

There is a generally accepted view that, in the process of reading and understanding a text, the meaning is constructed by the reader (cf. Crystal - Davy 1969, Short 1997, Verdonk 1995). It follows that there is no straightforward relationship between the style of the text and its meaning. And as we shift from readers of one language background to readers of another language background, we also see that there is no straightforward relationship between original text and translation. As emphasized in pragmatics and sociolinguistic studies, the reader is trying to identify the writer’s intentions. Thus the purpose of analysing and interpreting the source text by the translator would be the reconstruction of the intentions of the source text’s author. Considering the nature of literary texts, where the meaning is often encoded between the lines and has to be inferred and deciphered, this point of view will be preferred mainly by the representatives of literary translation. However, the translators of technical texts cannot ignore the issue of authorial intentions either, and will have to allow its consideration into their source-text analysis. After all, the translator writes a new text when translating and thus the target text is the result of his/her choices (socio-linguistic, culture and discourse-specific considerations). By means of identifying and understanding the specific nature and functions of the source text (genre characteristics, linguistic and extra-linguistic features, etc.) the translator is able to decide about the final “shape” of the target text and create the style of his/her translation.

In this respect, the contribution of cognitive stylistics to our understanding of how texts are read and interpreted has been recognized. Cognitive stylistics focuses on the study of how the production and understanding of style are affected by the structure of the mind (Boase-Beier 2006: 6). The starting point in working with texts is their understanding by the reader. Similarly, in the practice of translation, the main issue is how the translator understands the source text. The next step to this understanding will be his/her attempt at a recreation of the target text. Thus s/he should be (more than) familiar with the stylistic aspects of the target language, too. Modern stylistics includes a broad understanding of context: facts of target language, culture and (in the case of literary translation) the
target literary system. All these factors influence the process of translation; they also help to accommodate target text factors in a stylistic view.

In this respect the problem of theory as related to the practice of translation has been discussed by many authors (Toury 1985, Beaugrande 1978). Many of them suggest reconstructing the role of style in translation from stylistic data gained from the source text and target text, and also from the statements from writers, readers, translators and scholars. Boase-Beier (2006), in agreement with Beaugrande (1978), argues that “knowledge of theories and approaches can and should be part of a translator’s toolkit” (ibid: 6). She also argues that this does not mean that a translation has to be undertaken in accordance with a particular theoretical view. One can argue here that theoretical positions are either consciously or unconsciously ascribed to, depending on the self-consciousness of the translator. Subsequently, a translation is most commonly undertaken in accordance with a particular theoretical view. However, one has to agree with her suggestion that “knowledge of possible and actual theories and views, of language, literature, translation or style, is as helpful to the translator as any other knowledge about the world in which s/he lives and operates” (ibid: 6).

2 Linguistic Theories in Stylistics

In the development of stylistics as a discipline the theories of literary and linguistic schools have played important roles. Among them, those of structuralist linguistics and the close-reading methods of literary study have been crucial.

The origin of the new era of stylistics is represented by the linguistic emotionalist conception of the French School of Charles Bally. Bally worked under the supervision of Ferdinand de Saussure in Geneva and after Saussure’s death published his work Cours de Linguistique Générale (1916). Bally’s own concept of stylistics was classified as emotionally expressive because of his strong belief that each particular component of linguistic information combines a part of language and a part of a man who interprets or announces the information. This statement cannot be overgeneralized, since Bally’s ideas were based on working with poetry, where expressions of linguistic data in the mind’s emotions was crucial. This conception does not account for the texts where any expressions of personal traits are viewed as unacceptable. In technical-scientific writings, the use of honorific expressions has a decreasing tendency. This would indicate that the author’s personality is allowed more space and attention; however, the style should remain clear of personal traits of the author.

While at the beginning of the 20th century the Roman countries were mainly influenced by Bally’s expressive stylistics and Germany by Croce’s individual stylistics, a new linguistic and literary movement developed in Russia and became known as formalism. A formal method used in linguistics was based on the analytical view of the form; the content of a literary work was seen as a sum of its stylistic methods. The formal characteristics of a literary work are seen in opposition to its content; the focus was on “devices of artistry” not on content. The formalists worked from synthesis towards analysis, putting the main emphasis on the form, material, and “skill”. In spite of the short, about ten-year, existence of Russian formalism, many ideas were modified and further elaborated.

The ideas of Russian Formalism became part of structuralism viewed as the most influential of the more functionally-orientated Prague Linguistic Circle (1926), which included Mukařovský and Havránek. His role in the development of stylistics and the study of translation was central. Russian Formalism and Prague Structuralism developed both in literature and linguistics, and they also penetrated into ethnography, folklore studies, aesthetics, history of art, drama and theatre studies, etc. In the 1970s and 80s, functionalist theories of translation like the skopos theory of Reiß and Vermeer (1984), which maintains that the translation process is determined by its purpose, were strongly influenced by Russian Formalism and Prague Structuralism (Kohlmaier 1988: 146 cit. by Boase-Beier 2006:7). Linguistic structuralism focused primarily on the identification and classification of linguistic data in the greatest detail (ibid: 7). Structuralist schools also originated in Copenhagen, Denmark (H. Jøhmslev), and in the U.S. (E. Sapir and L. Bloomfield). The beginning of stylistics proper relates to works that focus on the study of style in language (Culler 1975, Riffaterre1970). At the time when structuralism became most influential in Czechoslovakia, Denmark and the USA, the school of The New Criticism originated in Cambridge, Great Britain (I. A. Richards and W. Empson). The method of structural analysis known as close reading was introduced, together with other concepts related to the study of metaphor (structuralism). British stylistics is influenced by Halliday (1976) and his structuralist approach to the linguistic analysis of literary texts. Together with Linguistic Criticism it reached its most influential point at the end of the 1970s when transformational and systemic linguistics were developed (Kress and Hodge 1979; Fowler et al 1979). The research especially focused on larger structures of texts and networks of relations within which they circulate. Recourses to Hallidayan linguistics, register and genre theory (Carter 1977) and the developments in textual Stylistics (Halliday 1976, Turner 1973) were also influential.

A major change in linguistics took place with the development of the generative approach, initially introduced by Chomsky (1957). Generative grammar, like structuralist grammar before it, had strong influence on stylistics. It offered a method for the stylistic study of literary texts that enabled explaining their literary effects in terms of their linguistics. The difference between the structuralist linguistics and generative linguistics is crucial. The structuralist linguists believed that it was insufficient to classify linguistic data in the manner and followed an inductive approach to explanations. On the other hand, the representatives of generative grammar were concerned with the human mind, and how language reflected it (Boase-Beier 2006:8).

The main difference between the two conceptions of linguistic study is the focus of generative grammar on “the mind as a source of linguistic explanation” (ibid: 8). However, this does not mean that the formal features of language should be excluded from its study. Similarly, the representatives of The New Criticism showed particular interest in formal linguistic features, too. In text-based criticism the focus was on “the words on the page” of a literary text (Richardson 1942: 41) and on a separation of visible, measurable features of language from those less obvious issues, such as history, background and context.

The most common criticism of both structuralist and generative linguists is that they ignore all surrounding detail, mainly the question of context and situation as determining the understanding and interpretation of a text. As a result of this criticism many linguists and stylisticians became interested in the circumstances under which language is used. This was the new emphasis on the contextual approach, introduced mainly by Halliday and Hasan (1976) as well as on pragmatic dimensions and historical and sociological aspects in the study of language and literary texts (Sell1991).
Recently, the translation scholars have expressed a criticism which favours the linguistics-based approach to translation (as a refusal of contextual approaches to translation). Considerable attention has been paid to the ideas of Venuti (1990) who defines language as “a set of rules and norms and a social variation” (1998: 21). However, this central concern with the “structure” does not necessarily mean a lack of recognition or understanding of the importance of socio-cultural context. As Boase-Beier points out, even the views of early structuralist writers such as Jakobson (where the main concern is with the form of the text) take in such notions as cognitive, cultural and pragmatic (ibid: 9). Another important point, which has to be made here, is the fact that those writers on translation who focus on its linguistic basis (i.e. its form) pay adequate attention to its function and use. In this respect, such writers on translation as Catford (1965) and Nida (1964) not only studied the systematic and universal aspects of translation but, via their interest in function and use, they considered individual and idiosyncratic aspects of translation, too. Cultural aspects of translation received more systematic attention in the 1970s and 1980s. Translation (of literary works) was seen not only as inter-literary but also as intercultural communication (e.g. Toury, Nord, Reiß, Bassnett, Lefevers, etc.). Various aspects external to text are seen as important in the conception of translation. It is believed that such phenomena as author of a text, author’s intention, recipient, reality, etc. can determine the selection of particular translation methods and procedures.

Remembering the famous Slovak tradition of translation studies, the list of concepts and terms as listed in the taxonomical work of the Nitra School of Translation scholar Anton Popovíc’s Dictionary for the Analysis of Literary Translation (1976) indicates that the central role was assigned to a contextual approach to translation studies. The tradition of a semiotic and functional approach of translation, and its understanding as an intercultural phenomenon has been further developed in the Slovak context (A. Popovič, F. Miko, J. Vilikovský, etc.). Recently, the relationship of culture, interculturality and translatoriality has been studied in its complexity by Gromová and Múgllová (2005).

3 Cognitive Approaches to Style in Translation

Because of its growing interest in culture, intercultural communication and aspects of (social, political, cultural, historical, etc.) context in translation, the conception of a style which emphasizes social and cultural factors is becoming more and more appealing to translation studies. This concept of style has been introduced by cognitive stylistics which takes a central interest in context as a cognitive entity. However, it should be noted here that this development in stylistics, which aims at embracing both social and cognitive factors, is still underway, and thus its influence on translation studies is relatively new and recent.

The notion of style has frequently been a factor in early works on translation, even before the beginnings of stylistics as an autonomous discipline. A brief summary of the most frequent conceptions of style within translation theories opens with the views of Cicero and Horace who considered “style and effect” of the original as very important and emphasized its preservation in translation. Roman writers, whose opinions were based upon rhetoric and poetry, were consequently influenced by Cicero’s theories of rhetoric and poetics, also distinguished between word-for-word and sense-for-sense translation.

After the period of the Renaissance in Europe, where the search for individual expressions, experimentation and innovation in form and style was important, the conception enhancing the close link between content and style was introduced by Arnold (1861) and later by stylisticians of translation (Malmeri 2005: 12). As stated by Boase-Beier (2006: 11) it was noted that the translator should be aware of the style of both source and target language but what it meant or how this should be achieved was not further specified. With the beginning of stylistics as an autonomous discipline (from around the middle of the 20th century) several definitions of style were formulated. Among them, “style as an addition, departure or connotation”, and “style as choice” or “style as ornament” can be found (cf. Crystal and Davy 1969, Wales 1990). Definitions of style will vary according to whether their authors wish to make links with rhetoric or particular schools of linguistic and literary studies. However, recent translation theories are not concerned with the concept of style any more than the earlier ones. This is because the purpose of stylistic study in translation is to deal with questions of relativity, universality, and literariness. The exploration of these issues brings more understanding to what is translatable (Boase-Beier 2006: 12).

4 Universal Aspects of Style and Translation

The existence of a variety of definitions of style illustrates that style can mean different things in relation to language. Similarly, stylistic approaches to translation can relate to various aspects and parts of the translation process. The central question asked by stylisticians concerned with the translation of style will always concern the universal aspects of style. According to Jakobson (1960) translation in a strict sense is not possible (at least for poetic texts) even though certain characteristics of poetry are universal (e.g. style and patterns). Translators, like other readers, share certain cognitive experience which is universal and thus can achieve what Jakobson called “creative transposition”. Among others, Jakobson’s contribution was his identification of common “cognitive values of language, which (unlike the bond between form and meaning in poetry) were translatable (ibid: 14). The interaction between universal and specific can be used as the basis for translation. Some authors suggest that such bonds exist among all languages and call them “secret bonds” (Levine 1991: 8). Such bonds can be of a semantic, syntactic, phonetic or stylistic nature. Examples of parallelism and foregrounding are often analysed in stylistic as well as translation analysis of a text.

5 Conclusion

The conception of cognitive stylistics, which suggests viewing context as a cognitive entity, seems to be addressing the main concerns of translation. Exploring in more detail contextual, pragmatic and cognitive aspects in text analysis for the purpose of translation enables us to understand how we read and translate what goes beyond the actual words on the page, how literary translation preserves the qualities of the original, what is the interplay between universal and specific aspects in translation, and last but not least what are the differences between literary and non-literary texts and their translation. From this point of view certain degree of stylistic sensitivity which enables stylistically aware reading of both source and target text is necessary. A multi-faceted character of modern stylistics and its interface with cognitive linguistics, pragmatics and discourse studies, can be considered an added value to this approach.
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Body as a principle of space organization and interpretation

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Abstract
Human body parts, i.e. its terms, are often employed for metaphorization for example in Indonesian (just as in Malay) as well as in Maori but we may identify them also in European languages (and even elsewhere). They are, however, not so common e.g. in Japanese. The metaphors may appear as borrowings from other languages as well. Maybe the human body is one of the most important models from metaphorization.

Key words
metaphorical mechanisms, anatomical terms, model object, psychological basis,

It is a well-known fact that words referring to body parts play a significant role in the expansion of vocabulary in various languages. The anatomical terms are often used metaphorically (or metonymically), irrespective of whether their metaphorical nature is still perceived by the speakers of the language as living or whether it is detectable only by means of an etymological analysis. The metaphorical mechanisms, however, are at work in both instances, which is important from the cognitive point of view relevant in this paper. For example, the English word "head" in the utterance "He has a good head for languages", stands for someone's intellect or mind. At other opportunities again, the metaphorical usages of 'head' are based rather upon its round shape as witnessed by the following examples: "head of a muscle", "head of a ram", "head of a violin", "head of a lathe", "head of a tape recorder", "head of lettuce": upon its prominence or functional centrality within a body: or upon its position at the top of an object, cf. "head of a column", "head of a bed", "head of a grave", "head of the family" (or of a committee, etc.), "head in a book", "head waiter", "headmaster", "head of the table", "the head on a glass of beer", "head of a valley", "head of a staircase" (or of a mast), "head of a river", "head of a tree", "head of a ship", "head of a bridge", "headstream", "headstone", "headword": sometimes several factors may be involved, e.g. "head of a missile", "head of a cannon", etc. Other anatomical terms can also be utilized metaphorically, e.g., eye ("the eye of a needle"), nose ("nose of a canoe"), mouth ("mouth of a river"), hand ("hand of a clock"), foot ("foot of a mountain"). Anatomical terms are employed as vehicles of lexical metaphor outside their proper conceptual domain presumes that the object from the target domain is viewed as being at least partly analogical to the model object. And yet it does not automatically ensue that several if not the whole set of anatomical terms are metaphorically applied to one and the same target domain. If a committee is said to have a head, this does not mean and guarantee that this committee must have "hands", "stomach", or "feet", at least not upon the conventional lexicological level (poetry, of course, would be something different).

Analogical metaphorization of a complete or partial set of the body parts does occur in common speech, but it is an individual occurrence, an ad hoc event; if husband is "the head of a family", wife may be jokingly said to be "the neck", namely the part of the body capable of turning the head in one or the other direction. A more complex or systemic projection of a whole set of anatomical terms often occurs in mythology. And yet, while a mythological narrative is alive, such a projection cannot be said to be a metaphor; at least it is not felt by the believers to be one but can be viewed as a metaphorical interpretation of a conceptual field by external observers. Thus, body as a gestalt has become a model for the description (Kordys 1991: 65) of universe and society in mythology. It ought to be stressed, however, that the human body may be the most important but certainly not the only model of this kind. Occasionally other models are recorded - such as animal body, plant anatomy or even an important
artifact, e.g., canoe. And, equally interesting, all of them may play a part not only in mythology. Sufficient evidence has been amassed by Alexander Demantd from ancient, mediaeval and modern history as well as from philosophy to document widespread usage of "organic" metaphors in various historical eras (Demantd 1978). Awareness of isomorphism between the individual body and the organism of state dates as far back as Ancient Egypt and Persia. Aristotle elaborates on the image and views various state organs as being the human body, thus recognizing the priority of the state over its individual citizens by the priority of the whole body over its limbs and organs (Demantd 1978: 21).

The organic image of a state or of a society has survived in history into the 20th century; Arnold Toynbee speaks of social organisms that are born, grow, may suffer from diseases and even die in their time (Demantd 1978: 100). Many mythological stories express this idea or establish the existence of links between the bodies of various gods and the world. Japanese cosmogony derives the origin of many natural features from the body parts of gods, whereas other created objects are said to be born by gods. Early in the 19th century the Hawaiians viewed their kingdom as their king's body. In both Japanese and Hawaiian mythology, this metaphorical device is a means of enhancing the historical continuity and the feeling of essential unity of creation.

One of the most elaborate and detailed instances of the application of a complex of anatomical terms - or rather notions, for we have to do in the first place with a projection mechanism that is essentially extralinguistic - is supplied by the culture of the New Zealand Maori. According to Cleve Barlow, wharewhakairo, carved ancestral house, is nowadays thought as a representation of the ancestors of the tribe. Its ridge pole is the backbone, its rafters the ribcage and the bars the ribs of a person, i.e., the ancestors. The Maori entering such a house are virtually returning to their mythological origins (Barlow 1991: 179). It ought to be added, however, that such houses obviously did not exist in the pre-European era. Nowadays, they are thought of as focal points of Maori traditional culture or its last refuges. In the past the marae of which the meeting house is a part, was viewed as symbolizing both the god of war Tu and the god of peace and cultivated plants Rongo. The acceptance of Christianity led to a reinterpretation of marae. The meeting-house is viewed as the realm of Jesus Christ and not of Rongo (Van Meijl 1993: 197). And yet the meeting houses are named after the ancestors and believed to represent their "bodies". Van Meijl analyses the situation in his paper in some detail. The koruru (figural carving) at the junction of the eaves of the veranda represents the ancestor's face (Barlow is only speaking of the ancestor as such). The porch was equated with the ancestor's brain (roro). By the way, roro means both porch and brain (an instance of chance homonymy). The barge-boards are his arms (maihii), and their extensions (raparapa) are interpreted and sometimes even carved as his fingers (raparapa is probably derived from rapa, "spread out", "be extended" or from homonymous rapa, "stick, adhere"). The front window is regarded as the ancestor's eye, which is underlined by the term mataaho in which mata means eye and also refers to light coming in through the window. The interior of the house is called the chambre of which the ancestors are the builders (taahuhu) is believed to represent the backbone and the senior descent line at the same time. The rafters (heke) represent junior descent lines. Thus the meeting-house is not only an embodiment of the ancestral body but also a kind of an iconic scheme of the kin unity. Anne Salmond, however, goes even farther and sees in the meeting house the embodiment of the whole Maori world view including the progression from the mythical era to the historical past and the future (Salmond 1978). But the semiological analysis of this surpasses the framework of the present paper.

The body as a model is hidden behind the orientation of house in another Austronesian area, the Indonesian island of Roti. Here has been discussed by James J. Fox to a considerable detail (Fox 1978). The body-based spatial orientation is projected to the whole island. The model body seems to be a generalized animal body, at least as far as the coordinate laga "head" - iko "tail" is concerned. As Fox says, this coordinate is superimposed on the east-west coordinate. Thus the house has a "head" that looks to the east (dulu) and a "tail" turned toward the west (mulil). There is another parallel coordinate in terms of which east (and head) correlates with fulak, "white", actually light, while west (and tail) corresponds to ngggeo, "black", that is, to darkness or night (Fox 1993: 150-151). The body as a model for house building furnishes a more detailed application because several kinds of builders are engaged in the work of building a house, i.e., builders of the "head" of the house, of the "inner middle", of the "chest", of the "upper back", of the "shoulders", of the "tail", and of the "hind legs" (Fox 1993: 152).

Yet another interesting instance of the projection of a complex of anatomical terms is supplied by Maori mythology and, namely, by the toponymy of the North Island. Here Aotearoa or North Island is identified with the fish caught by Maui. Another Maori name for Aotearoa is Te Ika a Maui, "Maui's fish". Upoko o te Ika ("head of the fish") is in the south of the island, by chance coinciding with the capital Wellington (Te Whanga-nui-a-Tara, Wellington Harbour is identified west of the mouth of the legendary fish), Lake Wairarapa is one of its eyes, Taupo or the Urewera mountains its heart, Taranaki and Tai Raawhiti its fins, and finally Northland, Te Hiku o te Whenua, its tail. According to the same logic, the South Island is called Te Waka o Maui, "Maui's canoe". Stewart Island in the far south is called Te Puka o te Waka o Maui, "the anchor of Maui's canoe", and the Kaikoura mountains are believed to be Te Taumanu a Maui, "Maui's thwart" (Orbell 1985: 99ff). Ruth M. Kempson aptly points out that a thought or utterance may describe a certain state of affairs but not only this... Utterances represent not only states of affairs but also thoughts of the speaker: thoughts may be entertained not only as descriptions of states but also as representations of further thoughts (Kempson 1990: 133). And her words refer to the case just mentioned above.

Stephen C. Levinson critically discusses metaphorization of body parts in his paper on Tzeltal, doubting that we have to do with a fresh metaphorical process (Levinson 1992: 21-23). Unlike the Maori case ("Maui's fish"), the Tzeltal anatomical conceptual domain is not employed as a whole - only sporadic terms are applied to semantic fields that may be quite divergent. The same is true of anatomical metaphorical vehicles in many other languages (English, Slovak, Maori, Indonesian, etc.). As a rule such body terms are eligible for metaphorization that are perceptibly salient. Of course, the salience is a complicated matter because any object can in principle display more than one salient feature. For example, head is salient as the seat of intelligence, as the highest point of a whole, its central component, or merely as a typically round object. This also means that the process of
metaphorization does not take place in isolation or separation from the concrete circumstances but rather is always bound to a particular situation, i.e., is contextual.

The human body is one of the most important models for metaphorization to other domains, which can be explained through the cognitive centrality of this domain. It is well known, however, that the human body may also be a target, not only a model (vehicle) of metaphorical processes. For example, in Māori *rangi* (basic meaning sky, heaven) may under certain conditions refer to head as a body part, just as to a chief. In addition, chief may be referred to as *haku* (kingfish), *kaahu* (hawk, harrier), *kaakahi* (whale, large porpoise), or *kahika* (*Podocarpus excelsum*). These metaphors do not spring from cognitive needs but are motivated by special stylistic demands (that is why they do not occur in the neutral style) and the speaker uses them to express his evaluative intentions at may be either positive or negative.

**Bibliography and References**

The Choice of Context Yielding the Joys of Cortex: Relevance and Pragmatic Enrichment for the Lexicon

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Abstract

The paper highlights the interface between the lexicon and the contextual parameters of reference and language use by investigating the dual character of the mental lexicon: (i) a static lexicon that lists its entries with their grammatical and semantic specifications (achieving lexical insertion) and (ii) a dynamic mental lexicon that is highly sensitive to creative mental processes accommodating contextualization (achieving lexical licensing).

Recent research in experimental cognitive lexical semantics (cf. Komlósi 2006, 2009, Komlósi & Schnell 2008) shows that contextual effects in processing lexical matter are paramount. Contextual choice (or construction of context) is enhanced by intelligent computation, processing relevance and cognitive coherence. The paper proposes a combinatorial treatment of lexical structure and illustrates the intricate relationship between contextualization and lexical processing on examples from (i) phrasemes, (ii) pragmatic enrichment in subsentential utterances and (iii) counter-factual space building in argumentative reasoning.

Key words
Lexicon, context, cognitive lexicology

1. Setting the scene

The working hypothesis of the study consists in the claim that an interface between the lexicon and pragmatics, especially between lexical patterns in the mental lexicon and contextual parameters of reference and language use should be seen as an instrumental means of linking the Janus-face of the lexicon, i.e. the dual character of the lexicon to complex conceptual structures outside linguistic structure. Calling attention to the dual character of the lexicon is relevant from the point of view of language processing as different processing techniques are required to exploit the information content to be extracted from

(i) a static lexicon that lists its entries with their grammatical and semantic specifications (achieving lexical insertion) and
(ii) a dynamic mental lexicon that is highly sensitive to creative mental processes accommodating contextualization (achieving lexical licensing).

Recent research in cognitive lexical semantics and lexical pragmatics (e.g. Komlósi 2003, 2006, 2009, Komlósi & Schnell 2008) shows that contextual effects in processing lexical matter are paramount. In other words, we have found that in addition to the lexical constraints, processing relevance, cognitive coherence and conceptual experimentation (intelligent computation) all play a decisive role in the construction of context (i.e. in formulating contextual choice) that establishes an appropriate fit with conceptual structures.

The paper illustrates the intricate relationship between contextualization and lexical processing on examples from (i) phrasemes, (ii) pragmatic enrichment in subsentential utterances and (iii) counter-factual space building in argumentative reasoning.

2. The Janus-faced lexicon: combinatorial lexical structure and lexical pragmatics

Cognitively oriented linguistic research has found it revealing to view the lexicon of any natural language as a necessary mental reference and language use should be seen as an instrumental means of linking the Janus-face of the lexicon, i.e. the dual character of the lexicon to complex conceptual structures outside linguistic structure. Calling attention to the dual character of the lexicon is relevant from the point of view of language processing as different processing techniques are required to exploit the information content to be extracted from

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The paper illustrates the intricate relationship between contextualization and lexical processing on examples from (i) phrasemes, (ii) pragmatic enrichment in subsentential utterances and (iii) counter-factual space building in argumentative reasoning.

The advent of a new approach to the study of the nature of variable-sized lexical expressions that behave as free or semi-fixed or fixed lexical entries in the mental lexicon can be traced in (Jackendoff 1995, 1997) and (Mel'čuk 1995). Jackendoff advocates a novel treatment of phrasal lexical items (or multi-word constructions) together with a theory of lexical
licensing. He proposes a unified treatment of simple lexical entries and set multi-word expressions alike. Cognitive lexical semantics, thus, succeeds in regarding lexical structure as motivated in the light of the complexity of different types of information encoded in it and in seeing a continuum rather than a sharp demarcation line between phrasal grammar and the lexicon.

Similar results have been arrived at in corpus studies (cf. Sinclair 1991; Wray 2002; Butler 2005), despite the fact that their original aims were not cognitively motivated. Corpus studies have managed to call attention to the quantitative importance of recurrent syntagmatic patterns in language through their prevalence. On the basis of his own findings, Sinclair (1991) calls into question the dominance of the “open choice principle” normally assumed by mainstream grammarians according to which lexical items occur in slots provided by grammar, in which choice is to be determined by syntactic properties constrained by semantic selection restrictions. Sinclair introduces the notion of the “idiom principle” that assumes that “a language user has available to him or her a large number of semi-preconstructed phrases that constitute single choices [in processing or production] even though they might appear to be analyzable into segments” (Sinclair 1991: 110).

Wray (2002) underlines that the idiom principle applies not only to idioms as combinations of words whose meaning is not predictable from the meanings of the components, but to a large number of semi-preconstructed phrases as well which, otherwise, lend themselves easily to normal grammatical structure-generation, however the actual language user does not generate them afresh every time but rather avails to them for use as single items. The manifestation of the open choice principle is analytic processing, whereas the manifestation of the idiom principle is holistic processing. The advantage of holistic processing is the reduction of processing effort required, while analytic processes permit the production and understanding of novel sequences in context when this is necessary.

Wray (2002) develops a model of formulaic language that is fairly critical with the methodological deficiencies of mainstream corpus studies. She adopts a psycho-linguistic approach to formulaicity and focuses on how we might succeed in recognizing formulaic sequences in texts. Thus, Wray gives a definition of formulaic sequence in the following way: A sequence, continuous or discontinuous, of words or other elements, which is, or appears to be, prefabricated: that is, stored and retrieved wholly from memory at the time of use, rather than being subject to generation or analysis by the language grammar. (Wray 2002: 9)

Sinclair (1991), Wray (2002) and (Butler 2005) advance an account that proposes a dual-system approach to linguistic material in processing: analytical processing utilizes grammatical rules to create or decode language that is potentially novel, whereas holistic processing relies on the retrieval of prefabricated combinations stored as wholes in memory. Our research in the field of cognitive lexical semantics has involved cross-linguistic analyses of variable-sized lexical units and the testing of a unified treatment of phrasal lexical items or multi-word constructions of semi-fixed or fixed expression types (cf. Knipf and Komlósi 2004; Komlósi and Knipf 2005; Komlósi and Schnell 2008).

One of the results of this research was a parametrization scheme (or parametric taxonomy) based on cross-correlations between compositionality, productivity and type of processing involving collocations, constructions, formulaic expressions, idioms, idiomatic expressions, phrasemes, figures of speech, metaphorical and metonymical expressions and other linguistic constructs that are a result of meaning extension and conceptual integration (for the detailed parametrization scheme see Komlósi and Knipf 2005: 254ff).

The parametric taxonomy of phrasal lexical items acknowledges the distinction between rule-driven and frequency-driven lexical structure. The former category is characterized by Fregean compositionality, high degree of regularity and predictability together with on-line processing. The latter category is characterized by gestalt-like perception where the retrieval of entrenched features is prompted by the activation of language-specific and highly context-sensitive parameters encoded in lexical structure, together with partly default, partly open processing.

Understanding the complexities of lexical processing, especially the interplay between phrasal syntax and the lexicon on the one hand and the lexicon and pragmatics on the other, is greatly enhanced by current ideas concerning conceptual creativity. An important aspect of conceptual creativity is the combinatorial potential involved in lexical structure which licenses meaning integration processes, such as metonyms, metaphors, blends and other constructs of conceptual integration. One of these ideas concern contemporary metaphor theory (Lakoff 1987, 1993; Kövecses 2002, 2006; Radden 2002; Radden and Dirven 2007), another one concerns conceptual organization (Talmy 2000), another one concerns conceptual integration (Fauconnier 1985, 1998; Fauconnier and Turner 1996, 2000, 2002). Conceptual creativity makes use of the combinatorial potentials of lexical items prompting the rather neural mapping or selective projection of mental contents into novel conceptual structures. Let me advance two claims that have been formulated on the basis of the above mentioned three variants of conceptual creativity (recapitated from Komlósi and Knipf 2005: 251-252):

(1) Claim 1

Humans are observed to use a relatively limited inventory of grammatical and lexical forms to prompt for virtually unlimited ranges of cognitive representations.

(2) Claim 2

Linguistic expressions with an encoded set of diverse types of information prompt listeners to construct cognitive representations that integrate cognitive structures and cognitive content into unified cognitive representations.

These two observations go hand-in-hand with a Conceptualization Thesis formulated on the basis of Langacker (1987) and Talmy (2000) in (3):

(3) Conceptualization Thesis

Lexical meanings do not directly reflect objective reality, but rather establish and view reality through conceptualization and the construction of mental images, carried out from a particular perspective or a selected frame of reference.

In way of recapitulating the relevant claims of the findings discussed above, we propose a combinatorial approach to lexical structure:

A: the dual character of the lexicon is observed based on the distinction between

(i) a static lexicon that lists its entries with their grammatical and semantic specifications (achieving lexical insertion) and
(ii) a dynamic mental lexicon that is highly sensitive to creative mental processes accommodating contextualization (achieving lexical licensing).

B. Lexical structure is motivated by the complexity of the different types of information encoded in it which, at the same time, represents a continuum rather than a sharp demarcation line between phrasal grammar and the lexicon.

C. Lexical structure divides into (i) rule-driven and (ii) frequency-driven structures.

The former category is characterized by Fregean compositionality, high degree of regularity and predictability together with on-line processing. The latter category is characterized by gestalt-like perception where the retrieval of entrenched features is prompted by the activation of language-specific and highly context-sensitive parameters encoded in lexical structure, together with partly default, partly open processing.

D. A dual-system approach to linguistic material is acknowledged:
(i) Analytical processing utilizes grammatical rules to create or decode language that is potentially novel, whereas
(ii) Holistic processing exploits the retrieval of prefabricated combinations stored as wholes in memory.

In the combinatorial approach to lexical structure we seem to be able to delineate
1. The idea of lexical insertion which relies on grammatical and semantic specifications in a static lexicon (Ai) associated with rule-driven lexical structure (Ci), lending itself to open and analytical processing which in turn utilizes grammatical rules to create or decode language that is potentially novel (Di) from
2. The idea of lexical licensing which relies on sensitivity to contextual parameters in a dynamic lexicon (Aii) associated with frequency-driven lexical structure (Cii), lending itself to default and holistic processing which in turn exploits the retrieval of prefabricated combinations stored as wholes in memory (Dii).

3. Contextual parameters as pivotal support in lexical processing

We hope to have provided relevant pieces of justification by elaborating on the combinatorial approach to lexical structure for the fact that contextual effects in processing lexical matter are necessary and decisive, therefore the study of their role and impact is imperative. The construction of context for lexical processing is supported by efficient computation, processing relevance and cognitive coherence only to establish the fit between lexical structure and conceptual structure.

In order to understand the role of contextual effects, we need to answer the following, seemingly fairly simple questions:
What is PRAGMATICS? What is CONTEXT? What is CONTEXTUALIZATION?

The answers will certainly not be exhaustive and final. However, they are intended to yield some indication for handling the central issue of this paper, namely the interface between the lexicon and pragmatics.

3.1. Pragmatics

Pragmatics is the study of the structure and conditions for verbal interaction to establish meaningful social acts, especially involving the study of the nature of speech acts, the logic of conversation, discourse structure and text production. In a more restricted sense, pragmatics is concerned with conditions of language use in performing linguistic acts, taking into consideration both linguistically-coded meanings (inter alia lexical meanings) and discourse strategies, discursive argumentation, politc behavior, politeness strategies, identification of contextually coded or inferred meanings, representations or conceptual images of events, situations, actions of interdependent social actors and rational agents. Indirectly, pragmatics requires the understanding of conceptualization processes for the construction of contexts and the nature of intentionality together with the techniques of social cognition, mental state attribution to interlocutors and argument space coordination.

3.2. Context

Context is an informational environment to facilitate processing which is constituted by both linguistic and conceptual properties. An informational environment is constituted by a linguistic environment (a systematic encoding of linguistic information of a logico-semiotic nature) and a pragmatic environment (a heterogeneous system of conventionally coded or implicit, implied, implicated or otherwise inferred information of a cognitively-based problem-solving nature). The study of contextual parameters involves, inter alia, the notions of contextual clue, contextual effect, frame of reference, intrinsic and deictic relations (temporal, spatial, person and social deictic reference), conceptual structure, image schemas and cognitive models. It is to be emphasized that contexts are not seen as a priori phenomena, on the contrary, the construction of contexts is a remarkable, dynamic, bi-directional metal process (a unique cognitive faculty) that takes into consideration processing needs endorsed by contextual relevance.

3.3. Contextualization

Contextualization is a complex multi-purpose and multi-modal cognitive task based on a dynamic, output-oriented cognitive faculty which involves both the process of context construction and the resulting output state in which a given context is observed as the basis for processing and interpretation. The contextualization process, thus, requires inputs and yields outputs. Among other things, linguistic structure, lexical structure, knowledge types, prompts or cues activated to link to memory and experience, multi-modal percepts, cultural narratives, memes, mental projections, constructs of conceptual experimentation can all figure as inputs. The output is the choice of context on the basis of which the interpreting agents set out to process information and - on a more encompassing level - endeavor to make sense of the world relying on the potentially available set of information by simultaneously achieving cognitive coherence by rationalistically and agreeably assessing states of affairs. Such choices of contexts are supposed to minimize cognitive dissonance, thus yielding favorable interpretations of states of affairs and, subsequently, favorable states of mind.

4. Conceptualization, the nature of experience and conceptual creativity

Research findings about conceptual creativity are impressive and highly challenging at the same time. Conceptual organization and conceptual integration open up new perspectives as a result of which a great deal of mental experimentation in everyday thinking seems to be justifiable. However, the cornerstone for a realistic notion of conceptual creativity proves to be the way we can identify constraints on mental experimentation for our thoughts to be aligned with lexical patterns based on regularity, computability and learnability. Lexical structure with a strong inclination
and tendency towards conventionalization on the one hand and mental experimentation on the other reveals the above two extremes on a scale of conceptual expressivity. 

Contemporary image schema research can guide us in this dichotomy. Understanding image-schematic structure as a conceptual basis in the mental lexicon is closely related to the embodied and experiential view of linguistic meaning, as proposed in (Johnson 1987; Lakoff 1987; Lakoff and Turner 1999). We have a remarkable origin for the study of the nature of image schemas. Immanuel Kant in the Critique of Pure Reason (Kant 1781) made an attempt to bridge the gap between the formal and the material aspects of cognition by suggesting a “third thing”, something of a schema for thinking. Kant assigned a particular function to mental schemas that are bound to serve as a connecting link in binding the concept which is formal to the matter of sensation or the sensory perception itself.

No wonder our phenomenological traditions by John Dewey, William James, Edmund Husserl or Maurice Merleau-Ponty, and the boost of understanding has its philosophical roots, one of whose best formulations runs as follows:

If you attend only to structure, you necessarily ignore the non-structural, more qualitative aspects of meaning and thought. You are left with a skeletal structure without the flesh and blood of embodied understanding. You lose, or at least overlook, the very thing that gives image schemas their life, motivating force, and relevance to human meaning, namely, their embeddedness within affect-laden and value-laden experience. Conscious life is very much an affair of felt qualities of situations. (Turner 2005: 27f; emphasis by L.I.K.)

Kant has more to say about the ‘qualitative aspects of meaning and thought’ when he establishes the relation between schema, image, imagination, concepts and experience. In his view a schema is a procedure of imagination for structuring images in accordance with concepts, whereas imagination is a formal, schematizing, structure-giving capacity of the mind to order material sensations into unified wholes of experience.

What we learn from Kant is that “imagination is not an activity of alleged pure understanding or reason, but rather is an embodied process of human meaning-making that is responsible for order, quality and significance in terms of which we are able to make sense of our experience”. (Turner 2005: 17)

Mental space building has a lot to do with imagery that binds the fundamental perceptual-conceptual domains together for a temporary or often ephemeral establishment of complex tropes only to reflect the continuous and multi-dimensional character of experience. Such complex tropes often involve fragments of imagery, candidates for which are image schemas, partial projections, conceptual pathways or blended mental spaces. Tropes or figures of speech have traditionally been studied as lexical constructs with highly conventionalized roles. We look at the different types of figurative language use today as predominantly image-schematic structures whose interpretation is prompted by linguistic form. Image-schematic structures are built dynamically and are modified by contextual circumstances. This set up seems to represent the two sides of a coin as sensitivity to contextual parameters involves (i) continuous awareness of changes in the environment (cf. the structure of experience) on the one hand and (ii) continuous adaptation to mental imagery underlying context-building (cf. the plasticity of experience). However, structure and plasticity can be analyzed separately on theoretical grounds only.

The structure of experience involves the identification of discrete structures with distinctive features and meaningful gestalts, together with the mapping of relations among components of experience. The plasticity of experience involves understanding situations, people and events, feeling qualities and tendencies and making use of values and motivations together with the attribution of intentional states to others.

Image schemas do not come by themselves. They are prompted by linguistic expressions such that they co-activate a great variety of relevant knowledge bases. Here is a list of the most salient types of human-imaginative knowledge-types that get activated in communicatively relevant contexts: knowledge of language, lexical knowledge, encyclopedic knowledge, world knowledge, background knowledge, kinesthetic knowledge, procedural knowledge, discourse knowledge, deictic knowledge, social knowledge, personal knowledge, tacit knowledge, implicit knowledge, intuitive knowledge, knowledge of frames, domains, scenes, scenarios, mental maps, cognitive models and image schemas.

On the basis of contemporary image schema and conceptualization research in a cognitive linguistics framework, we can realize how much contextualization has to do with the structure and qualities of experience, and how much contextualization has to do with the structure and qualities of events and situations. The realistic interface between the lexicon and pragmatics, thus, should be seen as a dynamic construct constituted from entities of both conceptual and contextual nature.

5. Mental experimentation, processing relevance and cognitive understanding

In our framework of cognitive lexical semantics and lexical pragmatics we cannot but see the interface between the lexicon and pragmatics as a cognitive endeavor with specific but very clear information processing tasks. Cognition is facilitated by specific skills of the human mind a sub-set of which consists of general-purpose faculties, while another sub-set consists of language-specific ones sensitive to linguistic structure. It sounds trivial to claim that the functioning of language, thus, depends to a great extent on the specificities of the human mind that engages in mental processes which coordinate and match the selection of relevant linguistic data with the selection of relevant mental structures. Such mental structures are justly seen as faithful mappings of contexts. It is important to observe that the human mind (in possession of the Language Faculty as a mental organ) (i) sees things through mental schemas and cognitive models, (ii) can switch between frames of reference, (iii) can operate with alternative mental spaces, (iv) can change perspectives for denotation (e.g. extensional versus intensional) and indexing (e.g. deictic versus intrinsic reference relations), (v) can change perspectives for situation (e.g. foregrounding), (vi) can construct contexts to accommodate data and (vii) can realize linguistic choice to accommodate contexts.

What we are to acknowledge here is that the human mind is highly adaptive to interpretational needs and
accommodates available information sets according to relevance and contextual appropriateness. Making sense of an available body of information means setting priority for relevance and selecting and shaping meaning constituents (chunks of meaning) according to coherent image schemas. It should to be mentioned here, as a fairly subjective remark, that probably the most sophisticated cognitive feature of language production and language processing and interpretation is the ability of the mind to establish cognitive coherence and cognitive equilibrium in an ecological sense. Despite the plasticity and freedom of thought, high sensitivity is applied on both the production side and the processing or interpretation side to restrict linguistic matter and mind matter, respectively, to relevance. The actual realization of linguistic structure (i.e. making the appropriate linguistic choices) to match available but relevant conceptual structures that faithfully represent available contexts is just as important as the construction of appropriate and relevant contexts to match available linguistic material. In a constant bi-directional throbbing dynamics, contexts have to be coordinated with linguistic materials and, conversely, linguistic materials have to be coordinated with contexts. It is an ideal marriage in which no party is wearing the trousers exclusively but both parties play the fiddle at a high proficiency level in a highly coordinated way!

The above observations directly lead to the realization that the lexicon also functions as a restricting factor to mental experimentation. The lexical material of a language is a givenness which has to be taken into consideration in the process of context construction. These claims lend themselves to formulating the following hypothetical assumption: Cognitive coherence correlates closely with and is dependent on linguistic coherence. In other words, it is practically not the way we can think, but rather the way we constructively think that brings about and maintains cognitive coherence in the minds of people.

6. The case of phrasemes in cognitive lexicology

One of the research directions engaged in the study of pragmatic relevance in the lexicon is modern phraseological investigations that have direct impact on our understanding of the structure of the lexicon. Both Igor Mel’čuk (Mel’čuk 1995) and Ray Jackendoff (Jackendoff 1995, 1997) observe that phrasal lexical items (i.e. variable-sized lexical expressions or multi-word constructions), that behave as free or semi-fixed or fixed lexical entries in the mental lexicon, should be treated in a unified way. The starting point for both of them is similar: "The syntactic-lexical expressions, or phrases, can be divided into two highly unequal classes: a huge, theoretically unlimited class of free phrases and a very large but limited class of set expressions or phrasemes. /.../ People do not speak in words, they speak in phrasemes." (Mel’čuk 1995: 173); "There are too many idioms and other fixed expressions for us to simply disregard them as phenomena on the 'margin of language'.” (Jackendoff 1995:156)

It is a future challenge for cognitive linguists to further elaborate on Mel’čuk’s distinction between pragmatic phrasemes (pragmatemes) and semantic phrasemes (semantemes) since the distinction is based on semantic-conceptual-contextual properties of phrasemes. In Mel’čuk’s terminology non-free phrases are called phrasemes which can be broken down into individual variants as follows:

idioms, idiomatic expressions, collocations, figures of speech, phrasemes clichés, quotations, speech formulas, etc.

differentia specifica ⇔ genus proximum

A. pragmatic phrasemes (pragmatemes): sayings, proverbs, quotations, speech formulas, as for example in (4-6):

(4) A woman’s work is never done / * finished
(5) instructions for consumption on food items

US Best before .......
Fr. A consommer avant.....
Fr. Date limite (de vente) .......
Russ. Srok godnosti......
Ger. Mindestens haltbar bis....

B. semantic phrasemes (semantemes):

(i) idioms (full phrasemes):
- to shoot the breeze, to spill the beans, to pull N’s legs, to take N to the cleaners
(ii) collocations (semi-phrasemes):
- high winds, to crack a joke, to stand comparison with N, to do N a favor
(iii) quasi-idioms (quasi-phrasemes):
- to give the breast to N, to start a family, shopping center, bacon and eggs

Mel’čuk’s system is a Meaning-Text Theory (MTT) the basis of which is a Concepts-Sound Model (CSM) in which the speaker initiates language production by 1. making a Conceptual Representation (ConceptR) of a chunk of extralinguistic reality SIT (e.g. a particular situation)
2. applying a meaning construction operation within a device called Linguistic Pragmatics
3. constructing for ConceptR a coresponding Semantic Representation SemR
4. constructing for SemR a Phonological Representation PhonR

Thus, Linguistic Pragmatics is the combination of Concepts and Semantics ConceptR ⇔ SemR.
Language Proper is the combination of Semantics and Phonetics SemR ⇔ PhonR.

The Concepts-Sound Model (CSM = language in a broader sense) is:

ConceptR ⇔ SemR ⇔ PhonR / GraphR.

Pragmatics ⇔ Language Proper ⇔ Phonetics/Graphetics

The special status of a pragmateme is obtained by the fact that the meaning of a pragmateme is a result of the combination of a concrete conceptual representation and a contextual mapping:

ConceptR (SIT) is a concrete, contextualized conceptual representation in which context SIT phraseologically binds the pragmateme. (SIT is an extra-linguistic situation that the speaker wants to verbalize.)

Let us examine another example in (7 and 8) for collocational force being effective in the compound land fishing, the interpretation of which, however, requires either lexical meaning correlates or decisive contextual support. We propose the analysis of land fishing, a compound with a metaphorical use, in order to show that established metaphors trigger a search for meaning correlates in the mental lexicon, while novel metaphors induce sense creation on the basis of available contextual support. In (7) the existing meaning correlates (fishing from a boat versus fishing from land) easily satisfy the lexical search.

(7) I prefer land fishing to boat fishing.

We want to claim here that (7) shows no under-specification as far as contextual information is concerned, since lexical meaning correlates take care of the conceptual decision: land fishing means fishing performed from land as opposed to boat fishing meaning fishing performed from a boat. These meanings are constructed by activating the relevant meaning correlates in the mental lexicon. However, the interpretation of (8) is not that straightforward.

(8) Two environmental engineers strike up a conversation:

- Shall we go fishing?
- Well, I've got equipments for land fishing!

Example (8) is supposed to bring out the difference in the choice of interpretation strategies. In this case substantial contextual support has to be drawn on so that the cancellation of existing lexical meaning correlates can take effect. In (8) the compound land fishing figures as a phrasal lexical item with a novel metaphorical sense referring to the act of metal detection. Benznec (2006) discusses the systematic creativity in such constructions and claims that mental space creation and blending need to be involved: land fishing in (8) requires a blended mental space for its interpretation as it is a novel expression with a nonce meaning, given the consequences of contextual inappropriateness (cf. land fishing and boat fishing need no dramatically different equipments!). It can be argued that the situational ambiguity induced by the utterance “Shall we go fishing?” (i.e. the choice between metal detection, treasure hunt or fish fishing) requires the creation of (at least) alternative mental spaces. Moreover, we may need to give account of an additional interprational momentum, namely the hierarchy of accessibility relations among projected mental spaces. Environmental engineers can well be expected to have expertise in metal detection techniques (one of the conceptual options), therefore the lexical ambiguity incurred by the expression land fishing permits a privileged accessions of a mental space of metal detection over the everyday accessions of the mental space of fishing as a popular pastime. In the examples (7-8) we see the delicate interaction between blended mental spaces and lexical-collocational constraints affecting the choice of processing strategies.

7. Utterance indeterminacy and pragmatic enrichment in subsentential utterances

Remarkable research findings have been obtained from the Lexical Pragmatics Project emanating from UCL under the project leadership of Robyn Carston. The basic idea lies in a complex, conceptual-pragmatic approach to the comprehension process involving lexical processing and propositionally underdetermined utterance interpretation. The case in point is the analysis of subsentential utterances in (Hall 2007) which proposes a pragmatic account of the seeming contradiction between genuine speech acts and obvious indeterminacy of their propositional content. In this analysis the phenomenon of pragmatic enrichment is observed to be at work in the comprehension process with the help of which the indeterminacy (missing conceptual material necessary to fill in unarticulated constituents) gets accommodated by exploiting the role of processing effort and contextual effect in inferential comprehension. Inferential comprehension is seen as pragmatic comprehension to a great extent that relies on the information processing mechanisms advanced in Relevance Theory (Sperber and Wilson 1986). Taking into consideration the dynamics of contextual effect and processing effort, the model of pragmatic comprehension claims that the conceptual material necessary to fill in or saturate unarticulated constituents is already highly activated in on-line processing anyway such that it significantly increases contextual effects and decreases processing effort.

For our purposes in this section it should suffice to illustrate the mechanism of pragmatic enrichment on a few examples of subsentential utterances characterizing everyday language use taken from Hall (2007):

(9a) Nice dress.
(9b) YOU ARE WEARING A NICE DRESS.
(10a) Typical.
(10b) THAT BEHAVIOR IS TYPICAL OF HIM.
(11) You must turn in your report before you leave today.
(12a) Both hands!
[To a small child who looks like spilling its glass of milk]
(12b) USE BOTH HANDS TO GRAB THE MUG FIRMLY.
(13) A: Big house!
BOTH HANDS TO GRAB THE MUG FIRMLY.
B: Six kids!
WE ARE RAISING SIX KIDS IN THIS HOUSE.

The pragmatic approach claims that pragmatic mechanisms operate – just like in the case of particularized conversational implicature – to constrain optional pragmatic contributions to truth-conditional content. “Free enrichment occurs on pragmatic grounds, where the results of decoding, disambiguation, and saturation would not be a propositional content that the speaker intends to express.” (Hall 2007: 236.)

The subsentential utterances in (9a-10a), for example, prove to be genuine speech acts which may express various propositions despite the indeterminacy caused
by the fact that they incorporate unarticulated constituents. However, the sheer recovery of possible propositions does not seem to suffice for a successful speech act. Pragmatic enrichment contributes to interpreted contextual meaning by providing for adjoining illocutionary forces and perlocutionary effects.

(9a) Nice dress. (inference to implicature => ironical use)
(9b) YOU ARE WEARING A NICE DRESS.
   - truth-conditional content-1
(9c) YOU HAVE BOUGHT A NICE DRESS.
   - truth-conditional content-2
(9d) YOU HAVE RENTED A NICE DRESS.
   - truth-conditional content-3
(9e) THAT IS A NICE DRESS. – assertion (conviction)
(9f) WHAT A NICE DRESS! – exclamation (surprise)
(10a) Typical. (inference to implicature => disapproval)
(10b) THAT BEHAVIOR IS TYPICAL OF HIM.

In a similar vein, the utterance in (11) is a speech act of indeterminate force: it can be the assertion of policy, a request or an order, among other things. As for (13), it is easy to see that inferential comprehension both permits and requires the construction of contexts that make use of local knowledge between the interlocutors. Thus, accordingly, the illocutionary force and the perlocutionary effect can yield very specific readings, such as justification, boasting, seeking empathy, etc.

On the basis of the analysis of Hall (2007), it can be claimed that communication can be successful despite the fact that subententials typically incorporate a great deal of indeterminacy about the exact set of propositions that the speaker intends the hearer to construct. This phenomenon strongly suggests that pragmatic comprehension (especially in the case of implicatures and subententials) is not decoding. It is rather hyper-formation and confirmation. All pragmatic inference involves some leeway for divergence between the thought that the speaker has in mind and the thought that the hearer infers.

8. Counter-factual space building in argumentation

We have shown in our analyses above that pragmatic parameters relevant to language production and processing are decisive in meaning construction via appropriate mechanisms of conceptualizing contextual and situational relations. Information about any context (e.g. situation, event, process, state, force, hierarchy, network of relations, etc.) will be transformed into and integrated in different types of conceptual constructs: mental schemas, image schemes, cognitive models, frames, scenarios, mappings, mental spaces, argument spaces, cultural spaces, memes, etc. (see the discussion of embodied and experiential view of linguistic meaning above). Some of these constructs are stable and enduring structures which can directly be correlated to lexical structures and lexical meanings. Some conceptual constructs, however, may be temporary in their nature and will contribute to meaning creation as approximative, or ideative, and tentative meaning components. Examples for (relatively) stable meaning components are, for example, cognitive models, frames and mappings; examples for temporary meaning components are argument spaces and mental spaces. The two most discussed mechanisms of meaning construction, meaning extension and conceptual integration are (i) mapping and (ii) conceptual integration. Mappings are the basis for metaphors and metonyms, while conceptual integration is the basis for mental space building and blending. Blending Theory sets out to show the high plasticity of cognition and to identify the various powers of the mind to shape new meanings by mental operations such as selection, compression, projection, integration, counter-factual reasoning, etc. The act of thinking in Blending Theory is perceived as selective, manipulative, and powerful in transforming experience by pushing the limits of mental experimentation.

Experimentation is never final; mental spaces are small, ephemeral conceptual pockets constructed as we think and talk, for purposes of local understanding and action. They are very partial assemblies containing elements structured by frames and cognitive models. They are interconnected and can be modified as thought and discourse unfold (cf. Fauconnier 1998). Mental space building is a very special psychological skill: the mind has to deal with possible worlds and alternative mental spaces when decisions concerning interpretation are to be made.

We want to illustrate with a few selected examples from the realm of counter-factual reasoning the highly sophisticated, dynamic way of meaning construction with the application of projected and blended mental spaces. On the basis of our analyses, we can claim that the on-line processing of conditional utterances could not be processed at the real-time speed with which we process them were they not the result of combinations (blends) of dynamic, flexible and short-lived conceptual constructs called mental spaces. Let us examine first a relatively straightforward conditional utterance based on counter-factual argumentation in (14):

(14) “If your parents didn’t have children, chances are you won’t either”

It is not easy to discard this utterance as nonsensical since the proposition is true. In fact, it is trivial in some sense, and non-trivial in another! The reason for the paradoxical nature of the meaning of (14) is that two mental spaces get conflated (or blended) in processing unfolds. The first mental space is the “law of genetic inheritance space” that establishes a scientifically teneable relationship between the genetic material of parents and that of their off-springs. In practical terms, there is a probabilistic relation between the genetic material of parents and the genetic material of children can be expected to possess. In a general sense, fertility/infertility is a property that can be genetically determined. The other mental space is a “syllogistic space” according to which:

If A => B; ¬A => ¬B.

If your parents have children, your existence is guaranteed by the fact that you are to be identified as their child. If, however, they have no children, your existence is necessarily denied. Strangely enough, possible worlds are very cunning creatures: trans-world-identity (cf. trans-world-heirlines) can be established among certain subsets of possible words, whereas trans-world-identity can be denied among other subsets of possible worlds. In other words, you can imagine a possible world in which your parents have no children such, however, that they are still to be trans-world-identified as the same individuals, mutatis mutandi. Linguistically, however, the referring expression “you” figures twice in (14) which yields the effect for the deictic/existential denotational relation to be “foregrounded”, the result of which is the confirmation of an existential presupposition “You exist in this world.” There is, thus, an emergent mental space in which you exist, and your genetic chances are that you won’t have a child as your parents did not have one either. This emergent world is not the same as the one.
that would be created by the conditional utterance. In this emergent mental space ‘you have parents who had no children, so the chances are that you won’t have children either’. In the ‘realistic’ counter-factual world you would not exist, therefore you would have no children either.

Why is there no cognitively intolerable conflict between the alternative mental spaces? The utterance in (14) flashes up alternative mental spaces which figure simultaneously in the processing window of the interpreting agent while the creative power of the mind (defying rationality) permits and enjoys the experiment of considering all the alternative mental spaces, emergent spaces included. In fact, the mind kills two birds with one stone: there are two different types of truth flashed up by uttering (14). One is the trivial one (“If your parents had no children, you would not exist, therefore you would have no children either”) and the other one is the non-trivial one expressed via an emergent mental space (“Your genetic properties pretty much depend on those of your ascendants”).

Let us take a look at a less straightforward conditional utterance in (15):

(15)    “If I had known my grandchildren were so much fun, I would have had them first.”

We are claiming that (15) is no less paradoxical or perplexing than (14). However, its analysis seems to be easier with the theoretical notions of space building already at hand. A novel aspect in the analysis of (15) is the introduction of temporal relations that get manipulated and reversed as processing advances. Whereas in (14) we have an emergent mental space in which “you had parents who had no children”, in (15) we need to construct an emergent mental space in which “you have grandchildren before having your children”. However, in (14) the conditional utterance simply enhances the triviality of “you do not have children if you don’t exist”, in (15) the outcome becomes perplexingly circular: “If you have your grandchildren, first, then they will be your children, and your children will be your grandchildren; however, your grandchildren, then will be much more fun than your children, (=grandchildren), etc., etc. ad infinitum. (In some emergent space grandchildren, = children, and children = grandchildren, which in further emergent spaces necessarily changes to grandchildren, = children, = children, provided the principle “My grandchildren are much more fun than my children were” is maintained all along the newly emerging mental spaces.)

Again, we may claim that there are two different types of truth flashed up by uttering (15). One is that “grandparents have much more fun with their grandchildren than they had with their children” and the other one is that “you cannot reverse the temporal order of having to have children whose children will be your grandchildren”.

On the examples of (14) and (15) we hope to have been able to show that the interaction of alternative blended mental spaces underlies the linguistic-conceptual interpretation of utterances utilizing counterfactual reasoning.

We should leave it to our readers to pick their blends in mind-bending counterfactuals such as the following, celebrated quotations:

(16a)    “If I were dead, I would be the first to know”
or
(16b)    “If I were dead, I would be the last to know”
(Paul McCartney)

(17)    “The rumors of my death have been greatly exaggerated” (Mark Twain)

(18)    When Michael Jackson was accused of child molestation, his defence attorney said:

“If the accusations were true, Michael would be the first to be outraged”
or
“Michael would be the first to outrage if the allegations turned out to be true”

9. Conclusion

On the basis of our analyses we are convinced that linguistic processing ought to be seen as a special mixture of different cognitive abilities and a result of a contextualized, culture-specific socialization that ought to make use of both the reproductive-analytic mode (mapping existing conceptual structures) and the experimenting-holistic mode (blending and integrating elements of potential input mental spaces in emergent and blended mental spaces) of meaning construction.

We have attempted to show that the lexicon-pragmatics interface can be witnessed in many different language-related phenomena since contextual effects play an important role in processing lexical matter. We have shown how the construction of context is enhanced by efficient computation, processing relevance and cognitive coherence. We have proposed a combinatorial treatment of lexical structure and illustrated the intricate relationship between contextualization and lexical processing on examples from (i) phrasemes, (ii) pragmatic enrichment in subsentential utterances and (iii) counter-factual space building in argumentative reasoning.
Bilingual Lexicography and the Pragmatic Approach
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Abstract
The role of a bilingual lexicography “is not only to choose the appropriate equivalent but also point to its lexical connection potentiality and illustrate the usage of the equivalent in speech through the presentation of a minimal context of exemplification within the limits of the speech norm” (Hornáčková Klapičová, 2005: 71). This paper seeks to demonstrate how the pragmatic approach to modern bilingual lexicography is and should be used when elaborating the parameter of equivalence, lexical stability, lexical-semantic connection potentiality and context applicability of the entry word.

Key words
Bilingual lexicography, pragmatics

1. Introduction
The role of a bilingual lexicography “is not only to choose the appropriate equivalent but also point to its lexical connection potentiality and illustrate the usage of the equivalent in speech through the presentation of a minimal context of exemplification within the limits of the speech norm” (Hornáčková Klapičová, 2005: 71). This paper seeks to demonstrate how the pragmatic approach to modern bilingual lexicography is and should be used when elaborating the parameter of equivalence, lexical stability, lexical-semantic connection potentiality and context applicability of the entry word.

2. Pragmatics in relation to language
Dolník (2000) “summarizes the understanding of pragmatics in relation to language in three main points: (1) That which is beyond the semantics of language expressions belongs to pragmatics. The border between semantics and pragmatics has been moved according to the semantic concept; (2) The pragmatic part of language expressions includes that which results from the linguistic and extra-linguistic context, while the extra-linguistic context includes the knowledge of the users of the language; (3) The pragmatic aspect of language resides in the language activity, in the use of language” (Hornáčková Klapičová, 2006: 81-82). Yule (1985) introduces several topics directly related to linguistic pragmatics: context, deictic expressions, presupposition, speech acts (direct and indirect), implicature, inference, and schemata (C.f. Hornáčková Klapičová, 2006: 81-82).

If pragmatic means related to the language use with the respect to the relevant knowledge and competence of the users, language is perceived in its ongoing reproduction, which is realized by its use on the basis of the knowledge of the users and his/her ability to use this knowledge in such a way that he/she demonstrates his/her uniqueness as well as his/her integration into the language community (C.f. Dolník, 2000).

It is important that the users of language acquire the knowledge about the particular language and its use in a natural way, they possess the so called natural knowledge which is not conscious and yet a perfect foundation for discourse (C.f. Dolník, 2000). The competences of language users are natural as well. The two most important competences are: the ability to interpret discourse and the ability to use inference in the language users’ interpretation. On the basis of the natural interpretation competence, the language user identifies speech products as a realization of the possibilities of the community to which he/she him/herself belongs. This enables him/her to perceive that which integrates the users as well as that which is unique in them. Natural interpretation is the basis for natural analogy. The pragmatic approach to linguistics is focused on the recognition of the natural reproduction of language. This recognition includes the users of language in their communication interaction (C.f. Dolník, 2000).

3. Lexicography and Semantics
Dictionaries seek to clarify the meanings of words and this clarification comes through lexicographic definitions. The corpus included in the dictionary provides an opportunity for the semantic analysis on the one hand, while on the other hand, this corpus is constructed by a lexicographer who makes use of semantics: it is impossible to describe the lexical meaning of a word without the instruments that make the description itself possible. The definition of a word is, in fact, a synonymic periphrasis of the word itself. Another level of a semantic analysis is the one in which the lexicographer puts in order and distributes all the different meanings of the word (polysemy) according to the context is which it is used (C.f. Massariello Merzagora, 1982: 5-6).

4. Lexicography and Pragmatics
Pragmatics in linguistics is concerned with the act of speech oriented toward reaching understanding. Jürgen Habermas identifies three universal validity claims raised by the speaker to which the hearer is supposed to respond – to truth, normative rightness, and truthfulness. According to these explicit claims, communicative utterances can be divided into three broad categories: constative speech acts, connected with truth claims, regulative speech acts with claims to normative rightness, and expressive speech acts with claims to truthfulness (C.f. Habermas, 1998: 3). According to Habermas, “anyone acting communicatively must, in performing any speech act, raise universal validity claims and suppose that they can be vindicated. Insofar as she wants to participate in a process of reaching understanding, she cannot avoid raising the following – and indeed precisely the following – validity claims. She claims to be:
a. uttering something intelligibly,
b. giving (the hearer) something to understand,
c. making herself thereby understandable, and
A bilingual dictionary which includes information on the usage of the entry word in context (lexical-semantic compatibility), his intentionality and text-applicability, might therefore, might represent a type of an "ideal" communicative act, since it seeks to include all of the validity claims mentioned above. Just as the speaker, the lexicographer too "must choose an intelligible expression" (Habermas, 1998: 20) so that the reader can comprehend the lexicographer. The speaker (lexicographer) "must have the intention of communicating a true proposition... so that the reader (receiver) can find the utterance of the speaker (lexicographer) credible (can trust her)" (Habermas, 1998: 22). According to Habermas' classification, the mode of communication used by the lexicographer is cognitive, the type of speech act is constitutive, the theme is propositional content and the thematic validity claim is truth (C.f. Habermas, 1998: 81).

In full agreement, given the fact that all of the four validity claims are embraced, it is not necessary "to analyze the process of reaching understanding from the dynamic perspective of "bringing about an agreement" (Habermas, 1998: 23). The task of the lexicographer is, therefore, to satisfy all four claims, since there is no room for communicative action (coming to an agreement) between the writer and the reader. The sender of the message (the lexicographer) must compose his utterances in such a way that the receiver (the reader) may accept a validity claim raised by the sender and transmitted through a channel (text - dictionary) and recognize "the validity of the symbolic structures; that is, he recognizes that a sentence is grammatical, a statement true, an intentional expression truthful, or an utterance correct" (Habermas, 1998: 25).

A speech act is considered successful when it brings about "the interpersonal relation that the speaker intends with it, if it is:"

1. a. comprehensible and acceptable, and
2. b. accepted by the hearer" (Habermas, 1998: 88).

If, for example, the lexicographer defines chair as an object a person normally sleeps on, the reader will recognize the statement as false and, thus, refuse to accept it. In a dictionary, the lexicographer claims "truth for the stated propositional content or for the existential presuppositions of a mentioned propositional content" (Habermas, 1998: 89). Language is the medium through which messages are transmitted from the sender to the receiver: the sender (the lexicographer) encodes a signal using common signs (letters) and the receiver decodes it (reads and interprets the message). The sender's (lexicographer's) task is to describe and explicate concepts, while the "range of explicability does not depend on the level of generality of theoretical knowledge about the structures of an external reality accessible to observation but on knowledge of the deep structures of a reality accessible to understanding - a reality of symbolic formations produced according to rules" (Habermas, 1998: 31). Thus, the code used by the sender must consist of not only grammatically correct utterances but must also observe logical and semantic rules and produce sentences that agree reality - that is, a. "to choose the propositional sentence in such a way that either the truth conditions of the proposition states or the existential presuppositions of the propositional content mentioned are supposedly fulfilled (so that the hearer can share the knowledge of the speaker); b. To express his intentions in such a way that the linguistic expression represents what is intended (so that the hearer can trust the speaker); and c. To perform the speech act in such a way that it conforms to recognized norms or to accepted self-images (so that the hearer can be in accord with the speaker in shared value orientations)" (Habermas, 1998: 50).

In a dictionary, the lexicographer "claims truth for the stated propositional content or for the existential presuppositions of a mentioned propositional content" (Habermas, 1998: 89). A dictionary may be seen as a one-way interpersonal speech act through which the sender (the lexicographer) acts upon the receiver (the reader) in such a way that he causes him to understand concepts, learn new information, change his opinion about something, use a new piece of knowledge, etc.) Still another classification of a bilingual dictionary could be based on Habermas' criteria of:

1. a. domains of reality: a dictionary reflects the world of external nature,
2. b. modes of communication: the statements in a bilingual dictionary are cognitive - they represent objectivating attitude,
3. c. validity claims: the utterances express truth, and

5. The Role of a Bilingual Dictionary and the Structure of the Entry

The entry word in its basic form represents a lexical unit in a lexicographic work and it is highlighted graphically. The structure of a dictionary entry reveals the depth and width of meanings of lexical units in a lexicographic work (Sekaninová, 1993: 135). Kopeckij sees one of the essential roles of a bilingual dictionary in the elaboration of the semantic structure in the original language, i.e. in agreement with the role of a monolingual dictionary. According to Kopeckij, the difference between a monolingual and bilingual dictionary is in the fact that "a monolingual dictionary presents the description of the different meanings of the word, while a bilingual dictionary presents equivalents expressing the corresponding meanings of the entry word in stead of the description" (Ibid.: 27). On the other hand, the Lexicographical School of Ščerba and Isačenko does not consider as its aim to elaborate the semantic structure of the words in the source language in a bilingual dictionary. It sees the main role of a bilingual dictionary in exact equivalents, which in the target language express the corresponding meanings of the entry word (C.f. Hornáčková Klapícová, 2005: 58-59). Peciar (1961) reflects on the possible competence of both conceptions and he admits that just one of them might be correct and the other incorrect (C.f. Hornáčková Klapícová, 2005: 58-59). In such a case, he asks which of them would be the correct one. He concludes his reflection with the statement: "It is necessary to consider more correct the conception whose result serves its aim better" (Ibid.: 27).

Zgusta's (1971: 294) perception of the role of a bilingual dictionary is that its "basic purpose is to coordinate with the lexical units of one language those lexical units of another language which are equivalent in their lexical meaning." Zgusta's criteria for the construction of the entry in a bilingual dictionary could be summarized as following:

1. a. The presence of the entry word in its canonical form;
2. b. grammatical information;
c. indication of pronunciation;
d. equivalents in the target language in their canonical form;
e. indication of the whole lexical meaning of the entry word by partial equivalents of the target language;
f. encyclopedic information;
g. etymology of the entry words;
h. the lexicalized and the verbatim meaning of different morphemic and word combinations.

Landau (1989: 9-10), similarly to Zgusta, lists a number of desiderata for a bilingual dictionary, including the following:

(2) a. It provides a translation for each word in the source language;
b. its coverage of the source language lexicon is complete;
c. grammatical, syntactic, and semantic information is provided;
d. usage guidance is given;
e. names are included;
f. it includes special vocabulary items, such as scientific terms;
g. spelling aids and alternative spellings are indicated;
h. pronunciation is included;
i. it is compact in size – which obviously limits its coverage of items 1-8.

Haensch and Omeñačka (2004: 240) present the following structure of a word entry in a general bilingual dictionary:

(3) A general bilingual dictionary contains many elements common with a monolingual one:
   a. statement of the lemma;
   b. indication of orthographical variants;
   c. indication of the part of speech;
   d. indications about the pronunciation and accented pronunciation;
   e. indications about gender, formation of the feminine or neuter, irregular plural forms, characteristics of verbs as transitive, intransitive, reflexive, impersonal and defective and, in the ideal case, about verbal valences, etc.;
   f. lexicographical marks;
   g. remarks about usage restrictions;
   h. examples of application (much less frequent in bilingual dictionaries than in monolingual ones);
   i. in very few cases: illustrations.

All four, Zgusta, Landau, Haensch and Omeñačka, indicate the indispensability of including semantic information and illustration of the usage of the equivalent in context. This exemplification is an indispensable part of the structure of the entry which enables the user to apply the equivalent correctly in speech for communicative purposes.

Buzássyová (2001: 16) also approaches the topic pragmatically claiming that the entry words of an interpretation dictionary should contain the following relevant information: phonetic and phonological characteristics (stating the pronunciation when necessary), grammatical (morphological) characteristics, stylistic characteristics and lexical-semantic characteristics (the description of meanings of polysemantic verbal lexical units). She conceptually agrees with Ella Sekaninová (1993) who emphasizes that a lexical unit in a dictionary entry must be presented from various points of view, it should contain the phonetic, grammatical and stylistic parameter, the parameter of equivalence, lexical stability, lexical-semantic connection potentiality and context applicability (C.f. Hornáková Klapičová, 2005: 61).

5.1. The Parameter of Equivalence, Lexical Connection and Lexicographical Semantization

The parameter of equivalence is "essential for bilingual lexicography, since the equivalent should contain the maximal information required by other marked parameters about the lexeme in L1 transformed into L2. When defining the equivalence of lexeme L1 in L2 as a realization of particular sememes, it is possible to create groups according to the types of symmetrical, asymmetrical-symmetrical and asymmetrical equivalence" (Hornáková Klapičová, 2005: 67).

Equivalents may be divided into homoplanned and heteroplanned. On the basis of three logically possible equivalences (total, partial and zero) between the individual meanings of the lexical unit in the couple of languages the work is carried out with three main types of equivalents: total, partial and zero (e.g. substituting) equivalents (C.f. Hornáková Klapičová, 2005: 67).

When introducing the parameters of lexical connection and lexicographical semantization, Sekaninová (1993) first defines lexical connection as the ability of a word to connect with other words or as a possibility of realization of its semantic valences (C.f. Hornáková Klapičová, 2005: 70). The meaning of a word and its connection are bound together. The semantics of a word conditions its connection and a change of the lexical and syntactic connection creates conditions for the change of its meaning. Sekaninová (1993) differentiates between free and bound connection of words with three aspects: lexical, semantically bound and lexical-semantic. Active semantic valences are those which allow adding syntactically dependent word to other words and a variable quantity in the description of its meaning corresponds to each of them. The theory about the legitimacy of connection of language units has not been resolved so far and the essence of connection as the characteristics of a word has not been clarified either. Sekaninová (1993) considers the question of lexical connection even more complicated when confronting the vocabulary of two languages, since the semantics of a word and its equivalent in another language does not normally overlap and their ability to connect does not overlap either (C.f. Hornáková Klapičová, 2005: 70).

It is important to clarify in what circumstances a word as a name of an object or a phenomenon is used when identifying its meaning and how it connects with other words. The conditions of lexical-semantic connection potentiality are thus revealed. It is the role of exemplification through lexical units to point to the possibilities of lexical-semantic connection potentiality in lexicography. Sekaninová (1993) expresses that exemplification in lexicography is a context which illustrates the meaning of a word and makes it concrete and points to the possibilities of its realization in speech. A context used as exemplification in a dictionary may be minimal or extended. It is desirable to present information about the usage of the word with the help of a minimal context, i.e. with the help of a lexical unit. There are free and fixed lexical units in a language. The fixed lexical units may be lexical or phraseological. Phrases as well are classified according to three types: symmetrical equivalence of phrases and symmetrical-symmetrical equivalence of phrases and asymmetrical equivalence of phrases (C.f. Hornáková Klapičová, 2005: 70-71).

It is sometimes difficult to achieve an ideal condition with polysemantic lexical units. The parameter of lexical-
semantics connection potentiality, along with the parameter of equivalence, plays an essential role (Cf. Hornáčková Klapicová, 2005: 70-71).

5.2. The Parameter of Lexical Stability and the Parameter of Lexical-Semantic Connection Potentiality

The parameter of lexical stability is given by the classification of lexical units as free and fixed. Fixed lexical units are placed after the particular chosen marks in the entry. Through the study of lexical-semantics connection potentiality the lexicographers try to perceive the progressive dynamic phenomena which occur when naming realities as well as to perceive the phenomena of lexical connection potentiality connected with the semantic valency of the united lexemes (Cf. Hornáčková Klapicová, 2005: 71).

5.3. The Parameter of Context Applicability

A full-meaning word has the characteristics related to its essence as a lexical unit and it also contains the characteristics directed outwards, connected with its relationship to the surrounding part of language structure within the same context. The meaning of a word is defined on the basis of its usage in speech and can also be analyzed on the same basis. The exacting function of the context is to reveal the meaning of the lexical unit. The context is understood as a form of realization of a concrete meaning, which is potentially included in the word. The context can be imagined as "a system of equations in which a particular meaning of a semantic variable quantity is realized or as a system of equations on the basis of which the searched meaning of the semantic variable quantity is revealed" (Hornáčková Klapicová, 2005: 71). Due to the surrounding speech context, "all the secondary meanings of the word which might arise from the polysemy of the lexical unit are excluded. Only one meaning of a polysemic word is realized in the speech act. It would be impossible to identify the particular meanings of a polysemic word without a context" (Hornáčková Klapicová, 2005: 71).

6. Pragmatic vs. non-pragmatic Lexicographical Approach

In a simplified form, we could state that the pragmatic approach of a bilingual dictionary resides in offering the user (of the dictionary) the information he or she necessitates in order to comprehend the concept in the source language (L1) so as to be able to properly translate it into the target language (L2) in a given context. The question arises whether all lexicographers (all dictionaries) follow this pragmatic approach and provide the means for reaching understanding and facilitating communication in another language. In order to point out to the different approaches to elaborating dictionaries, let us look at the same entry taken out of several existing bilingual dictionaries. These examples will serve to illustrate the pragmatic and non-pragmatic approach and the consequences the non-pragmatic approach could lead to.

The entry to be analyzed from the pragmatic point of view is the English word bound translated into Spanish. The illustrations below are taken from paper-bound and on-line dictionaries and they will be used as samples for the analysis of the parameter of equivalence, lexical stability, lexical-semantic connection potentiality and context applicability of the entry word.

Example 1


bound' [bəʊnd] sustantivo

1. bounds pl (limits) limites mpl; within the ~s of possibility dentro de lo posible; the shop is out of ~s to schoolchildren los niños tienen prohibido entrar en la tienda
2. (jump) salto m, brinco m bound' verbo intransitivo saltar; to ~ in/out entrar/salir= dando saltos bound' past & past p of bind

bound' [bəʊnd] adjetivo

1. a. (tied) atado, amarrado (AmL exc RPl)
2. b. (obliged): they are ~ by law to supply the goods están obligados por ley a suministrar los artículos; I'm duty ~ to tell you the truth es mi deber decirte la verdad
3. (headed) (pred): the truck was ~ for Italy el camión iba rumbo a Italia; they are Moscow ~ van camino a Moscú

Example 2


bound [bəʊnd]
1 1 ps & pp → bind
2 (con cuerdas) atado, a
3 bound (up), vinculado, a [with, a]
4 (libro) encuadernado, a
5 obligado, a
6 destinado, a: they were bound to lose, estaban destinados a perder

figurado it's bound to rain, seguro que va a llover to be bound for, dirigirse a

II nombre
1 salto, brinco
2 bounds pl, limites: her genius knows no bounds, su genio no tiene límites
3 prohibida la entrada

II verbo intransitivo dar un salto

Example 3

From Diccionario Español-Ingles English-Spanish © 2001 Collins - Grijalbo

bound [bəʊnd] N bounds (= limits) limite m; out of ~s zona f prohibida; it's out of ~s to civilians los civiles tienen la entrada prohibida; to put a place out of ~s prohibir la entrada a un lugar; his ambition knows no ~s su ambición no tiene límites; to set ~s to one's ambitions poner limites a sus ambiciones; to keep something within ~s tener algo a raya; it is within the ~s of possibility cabe dentro de los limites de lo posible

VT (gen passive) limitar, rodear, a field ~ed by woods un campo rodeado de bosque; on one side it is ~ed by the park por un lado limita o linda con el parque

Example 4

From Diccionario Español-Ingles English-Spanish © 2001 Collins - Grijalbo

bound [bəʊnd] N (~ jump) salto m ; at a ~ in one ~ de un salto
VI [person, animal] saltar; [ball] rebotar; to ~ forward avanzar a saltos; he ~ed out of bed se levantó de la cama de un salto; his heart ~ed with joy su corazón daba brincos de alegría

VT saltar por encima de

bound [bəʊnd] PT, PP of bind

51
AD) | (tied) [prisoner] atado; ~ hand and foot atado de pies y manos; the problems are ~ together exist two con problemas; they are ~ up in each other están juntos los unos con los otros; he's ~ up in his work está muy absorto en su trabajo; to be ~ up with something estar estrechamente ligado a algo

2 (sure) to be ~ to: we are ~ to win seguro que ganamos, estamos seguros de ganar; he's ~ to come es seguro que vendrá, no puede dejar de venir; it's ~ to happen tiene forzosamente que ocurrir; they'll regret it, I'll be ~ to se arrepentaré de ello, estoy seguro (obliged) obliged; he's ~ to do it tiene que hacerlo; you're not ~ to go no estás obligado a ir; I'm ~ to say that... me siento obligado a decir que..., siento el deber de decir que...; I feel ~ to him by gratitude la gratitud hace que me sienta en deuda con él; to be ~ by contract estar obligado a hacer algo; see also honour

bound [ˈbaʊnd] ADJ where are you ~ (for)? ¿Adónde se dirige usted?: ~ for [train, plane] con destino a; [ship, person] con rumbo a; he's ~ for London se dirige a Londres; see also homeward

Example 4
From Concise Spanish-English Dictionary © 1993 Larousse
bound [ˈbaʊnd] o pt & pp → bind. - adj-1 [certain]: it's ~ to happen seguro que va a pasar. - 2. [obliged]: ~ (by sth/to do sth) obligado(a) (por algo a hacer algo); I'm ~ to say OR admit tengo que decir OR admitir. - 3. [for place]: to be ~ for ir rumbo a. o ~ a salto m. o v to be ~ed by estar rodeado(a) de, o vi ir dando saltos. + bounds npl [limits] límites mpl; out of ~ (en zona prohibida).

Example 5
From http://www.spanishdict.com/translation

Překlad: anglicky » španělsky

atado

Slovník:

podsta
1. bote
2. límite

jméno
1. botar
2. moverse
dando
saltos
3. señalar
los límites
de
4. lindar con

sloves
1. destinado
2. obligado

město
1. ligado
2. aprisionado

Example 6
From http://www.diccionarios.com/consultas.php

bound
1 past & past participle
1 adjective tied atado, a
2 adjective forced obligado, a
3 adjective book encuadernado, a
› to be bound to ser seguro que
› to be duty bound to + "inf" estar obligado, a + inf
› to be bound by contract estar obligado, a por contrato
› to be bound up in STH estar absorbido, a por
› to be bound up with STH estar vinculado, a con ALGO

bound
adjective destined destinado, a he knew he was bound to succeed sabia que estaba destinado a tener éxito
› to be bound for ir con destino, navegar con rumbo a
› -bound con rumbo a

bound
noun jump salto, brinco
intransitive verb saltar
with a bound de un salto, de un brinco
› to bound into entrar dando saltos
› to bound over saltar por encima de

bound
transitive verb mark the boundary delimitar the Roman wall bounds the old quarter la muralla romana delimita el casco antiguo

To discuss whether the examples above follow the pragmatic approach we will focus on the presence or absence of the parameter of equivalence, lexical connection, lexicographical semantization, lexical stability, lexical-semantic connection potentiality, and context applicability. We consider these parameters to be crucial for the pragmatic approach to the composition of an entry in a bilingual dictionary, since they enhance correct interpretation of the entry word and provide a clearer understanding of lexical units when used in context, which helps the user select the appropriate equivalent in the target language for communicative purposes.

All of the examples include the parameter of equivalence. They all provide the translation of the entry word in the target language. This parameter, naturally, would not suffice, since the selected entry word bound is a homonymic word. The parameters of lexical connection and lexicographical semantization are partially present in Example 1 (only when introduced as a noun and adjective). Example 2 and 6, they are absent in Example 5 and fully present in Examples 3 and 4.

The parameter of lexical stability and the parameter of lexical-semantic connection potentiality are present in Examples 3 and 6 and in a very limited way also in Example 4; they are absent in Examples 1, 2 and 5. The parameter of context applicability is present in Examples 1, 2 and 4 in a limited way, it is also present in Example 6, in a very exhaustive manner it is present in Example 3 and it is absent in Example 5. The sample dictionary entries of the lexical unit bound used for the analysis in this paper demonstrate that not all bilingual dictionaries respect the pragmatic approach of modern lexicography and, consequently, deprive their users of the additional information which enables them to comprehend the lexical unit of the source language as precisely as possible or to interpret the concept in the target language correctly in agreement with the communicative function of the selected equivalent.
7. Conclusion
In conclusion, in a bilingual dictionary, it is necessary to select the appropriate equivalent in L2 which would contain all the parameters of the lexeme in L1 and would be substitutable into the translated context. Therefore, the modern approach of bilingual lexicography is pragmatic in that it seeks to provide the appropriate equivalent while demonstrating the lexical connection potentiality of the equivalent on the illustration of its usage in speech through the provision of a minimal context. Nevertheless, the examples in Section 6 show that not all dictionaries follow these pragmatic principles. Consequently, such dictionaries do not provide sufficient information on the communicative aspects of the entry word and its equivalent(s); moreover, their users may easily become confused when trying to select the appropriate word or expression in the target language or when seeking an understanding of a particular lexical unit in the source language. In order to follow the pragmatic principles of modern lexicography, any writers who have the ambition to compose and publish a dictionary should first have a profound understanding of theoretical lexicography and then seek to use their knowledge in practical lexicography.

Bibliography and References
Negotiation of Meaning in Spoken Interaction

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Abstract
While approaching her data from a pragmatic and discourse-analytic perspective, the author focuses on the pragmatic marker I mean and illustrates how this marker can enhance the negotiation of meaning in spoken interaction and the establishment of discourse coherence. Using both quantitative and qualitative methods, she offers results from her own research into authentic material representing academic spoken discourse.

Key words
pragmatic markers, negotiation of meaning, co-operation, flow of interaction, coherence, academic spoken discourse

1 Introduction
Authentic spoken interaction can be characterized by the permanent negotiation of meaning between all discourse participants in a given communicative situation. It is governed by two main principles: 1. speakers cooperate and 2. speakers take turns (Stenström 1994). Interlocutors in this ongoing cooperative achievement can be helped by some guiding signals such as pragmatic markers (e.g. Brinton 1996, Andersen 2001, Erman 2001, Fraser 1996), frequently labelled discourse markers (DMs) in the relevant literature (e.g. Schiffrin 1987, Stenström 1994, Lenk 1995, Jucker and Ziv 1998, Ajmer 2002). (For a broad discussion on the terms commonly used to refer to DMs, see Povolná 2008.) These guiding signals are used by the current speaker in order to enhance the smooth flow of interaction, which consists above all in the current hearer’s adequate interpretation and understanding of the message to be communicated (cf. ‘the process of efficient communication’ in Miššíková 2007). Ideally, the current hearer’s understanding of the message comes as close as possible to the current speaker’s communicative intentions, i.e. the hearer’s understanding is coherent with what the speaker intends to convey in a given conversation (cf. ‘conversational coherence’ in Lenk 1995). The interlocutors’ attempts at achieving coherent interpretation and understanding in the ongoing process of negotiation of meaning are connected with the establishment and maintenance of discourse coherence which, as one of the seven standards of textuality (de Beaugrande and Dressler 1981), is crucial for any human communication, including communication which takes place in academic settings i.e. the core of the present study. In conformity with Bublitz (1997) coherence is understood as a hearer/reader-oriented, comprehension-based and interpretative notion. It is not a text-inherent and invariant property since it is viewed as a dynamic, not static, notion which comes into being in the process of spoken interaction and is characterized by the permanent negotiation of meaning.

2 Previous research
Since the present paper concentrates on the pragmatic marker I mean only, the following section undertakes to show how this marker is viewed in some widely recognized grammars and by scholars whose work is considered relevant for the investigation.

Although I mean can be labelled by many different terms, it is often discussed together with comment clauses (CCs) (e.g. Leech and Svartvik 1994, Crystal 1995, Stenström 1995, Biber et al. 1999). Among linguists who deal with CCs in their work and who also pay attention to I mean it is worth mentioning Quirk et al. (1985: 1112-1118), who provide, to my knowledge, the most comprehensive classification of CCs of all. Although the authors do not list I mean together with other CCs, they mention it when dealing with reformulation as a means of ‘mistake editing’ used “in order to correct a phonological or semantic mistake (which is common enough in impromptu speech)” (Quirk et al. 1985: 1313). They exemplify I mean by the following example:

Then you add the peaches - I mean, the apricots ...

The latter example clearly shows I mean in the function of ‘mistake editing’, since it follows an obvious mistake. However, based on the results presented below it must be stated that it has been very difficult to find such obvious examples in the data; it is therefore assumed that most occurrences of I mean introduce something that can be labelled clarification or reformulation rather than editing a mistake. (For the possible pragmatic functions of I mean as recognized in the study, see Section 4 below.)

Leech and Svartvik (1994: 10-19) include I mean among fillers, stating that ‘when we speak we often fill in gaps with ‘fillers’ (like you know, you see, I mean, kind of, sort of) to allow us to think of what next to say, or just to indicate that we intended to go on talking’. These features typical of informal talk are called discourse items by the authors, who put them under three headings, indicating a scale from ‘purely interactive’ (which are above all characteristic of conversation) to ‘also interactive’ functions (which are more grammatical and frequently used also in public speaking and writing). I mean, together with some CCs, is placed somewhere in the middle of the scale and is considered a ‘mainly interactive’ discourse item.

Biber et al. (1999) regard CCs, notably I mean and you know, as inserts and maintain that they comment on a thought rather than the delivery of wording, which corresponds to Quirk et al.’s first three syntactic types of CCs defined as parenthetical content disjuncts (Quirk et al. 1985: 1112-1118), among which I mean can be included because it seems to “share enough features with I think, you know and you see to qualify with them as a type (1) CC” (Stenström 1995: 291). Of several examples given in the grammar to illustrate CCs, Biber et al. (1999: 197) include several tokens of I mean:

I mean it’s, it’s general I suppose I mean if it would be better to switch it on and off which you can do and er, you know, I mean we can’t sit here continually talking.

The authors regard CCs as closely related to DMs,
which “tend to occur at the beginning of a turn or utterance, and to combine two roles: (a) to signal a transition in the evolving process of the conversation, and (b) to signal an interactive relationship between speaker, hearer, and message” (Biber et al. 1999: 105). As evidenced by the results presented below, it is impossible to state that I mean occurs at the beginning of a turn or utterance in spite of the fact that a few tokens of I mean in this position have been found (see Table 2 below).

In their discussion on the language of conversation, Crystal and Davy (1969: 48) remark on the high proportion of parenthetic clauses such as I mean and you know, “which may be embedded in the main clause, or may occur in sequence with it”. Later, when exploring the most important characteristics of conversational English and the ways in which sentences can be connected, Crystal (1975) distinguishes three main functions of connectives: 1. connectives that are interpreted as reinforcing, or specifically supplementing, the whole or part of the meaning of what has immediately preceded, 2. connectives that may be interpreted as diminishing, or retracting the whole or part of the meaning of what has preceded, among which I mean is mentioned as a possible device with a diminishing force, and finally 3. softening connectives or softeners, exemplified by you know, I mean, and you see, which maintain the continuity of discourse and also seem to be used “to alter the stylistic force of a sentence, so as to express the attitude of the speaker to his listener, or to express his assessment of the conversational situation as informal” (Crystal 1975: 85).

Edmondson (1981: 153-156) introduces the term ‘fumbles’ for ‘standardized expressions or fixed formulae the main function of which is “to plug speaking-turn-internal conversational gaps” and which are used by the speaker to gain time. He believes that “in performing communicative acts speakers hesitate, puzzle, cannot find the right words” and views fumbles as “conventionalized ways of plugging such potential gaps” (Edmondson 1981: 154), with the result that in fact no such gaps are perceived by the interlocutors. The author distinguishes five classes of fumbles, namely starters, let-me-explains, underscores, cajolers, and apologies. I mean is considered the most commonly occurring token of a let-me-explain which is used “to communicate the fact that I’m trying to communicate” (Edmondson 1981: 154-155). I mean, in his view, is speaker-oriented and precedes the performance of a communicative act.

When specifying linguistic characteristics of speech and writing Leech et al. (1992: 136-140) mention monitoring features as features that are present in ‘typical’ speech and which “indicate the speaker’s awareness of the addressee’s presence and reactions”; among examples of adverbs and adverbials they include as well, I mean, sort of, you know.

Stenström (1994: 131-132), who uses the term monitor for I mean, states that “sometimes the speaker needs to make a new start or rephrase what s/he was going to say in the middle of a turn, often because the listener shows that s/he cannot follow or is not convinced”. In such situations “I mean comes in handy” and tends to co-occur with well and sometimes even with you know or you see. Similar co-occurrences of I mean and some other markers have been found in the data and will be noted below.

Finally, it is worth mentioning Swan (1995: 329), who claims that I mean is used “to introduce explanations or additional details” and belongs among other correcting and softening DMs, such as I think, I feel, I suppose, I guess, so to speak (Swan 1995: 156-157). He gives the following examples of I mean:

Let’s meet next Monday - I mean Tuesday.

She is not very nice. I mean, I know some people like her, but ...

The former example illustrates the correcting and the latter example the softening function of DMs as these are viewed by Swan.

3 Material

The study is based on the analysis of five texts taken from the Michigan Corpus of Academic Spoken English. As the title itself suggests, this corpus represents spoken discourse used in academic settings. The texts are taken from three different speech situations, namely office hours, discussion sections, and study groups. Each situation is represented by approximately 15,000 words in the corpus: office hours (two texts amounting to 16,176 words) concern instructions given mostly by a graduate student on some specific topic or project: discussion sections (two texts of 15,542 words) are additional sections of a lecture designed for maximum student participation; and, finally, study groups (one text of 15,483 words) are informal student-led study groups. The total extent of text under examination is exactly 46,201 words. All the interlocutors are native speakers of American English, and for the most part they are graduate or undergraduate students. However, since the main objective of the investigation is not a comparison of the three different types of speech situations, but above all possible pragmatic functions of the marker I mean, differences between the texts, such as those in the tenor of discourse and the length of the texts, are not considered relevant here.

4 Possible pragmatic functions of I mean: Results and exemplifications

When considering the possible pragmatic functions of I mean in a given speech situation, the present inquiry takes into account the following factors: position of the marker within the turn, the position of the turn in which the marker occurs within the sequence of turns, the co-occurrence of I mean with other pragmatic markers (e.g. well, you know, so) and with some kind of hesitation phenomena (e.g. repetitions, false starts, slips of the tongue, pauses), and above all the entire situational context, which also includes the discourse participants themselves, their mutual relationship and the background knowledge they share, since all the elements of the act of communication “determine the character of the exchange of meaning [and thus the negotiation of meaning] in the context of the communicative situation” (Oontcheva-Navrátilová 2004: 26). (For the FSP function of I mean and similar markers, see Chamonikolasová 2009.)

Table 1: Pragmatic functions of I mean in different speech situations in academic spoken discourse (MICASE)

<table>
<thead>
<tr>
<th></th>
<th>Different situations</th>
<th>Total</th>
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<tbody>
<tr>
<td></td>
<td>Offic e Hour s</td>
<td>Discussi on Sections</td>
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<tr>
<td>Reformulati on</td>
<td>6</td>
<td>9</td>
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<tr>
<td>Explanation</td>
<td>5</td>
<td>17</td>
</tr>
<tr>
<td>Delay device</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Total</td>
<td>13</td>
<td>23</td>
</tr>
</tbody>
</table>

Table 1 gives overall results from the three speech situations included in the study. It indicates that the
Marker *I mean* tends to be used most frequently in study groups. However, the differences in the frequency of occurrence between different speech situations are not considered important here, since it is assumed that they are due to differences in individual speakers' communicative habits and preferences rather than those in speech situations. Hence, what is most interesting in Table 1 are the differences concerning pragmatic functions of *I mean* in academic spoken discourse. The results prove that speakers use *I mean* above all when introducing explanations or clarifications (54 occurrences; see Example 2 below). Only then does the function of delay device come (35 occurrences; see Example 3 below). Last, but not least, comes the marker *I mean* when used for reformulation, in which case the frequency of occurrence is the lowest of all (16 occurrences; see Example 1 below).

### Table 2: Pragmatic functions of *I mean* with regard to turn position (MICASE)

<table>
<thead>
<tr>
<th>Turn position</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
</tr>
<tr>
<td>Reformulation</td>
<td>0</td>
</tr>
<tr>
<td>Explanation</td>
<td>10</td>
</tr>
<tr>
<td>Delay device</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>13</td>
</tr>
</tbody>
</table>

As for the turn position of *I mean*, in accordance with Stenström (1995) and Erman (1986), three positions within the turn can be distinguished: 1. at the very beginning of a turn, 2. within the turn, and 3. at the very end of a turn. By introducing an explanation or a particular speaker says before the next speaker takes over. As can be seen from Table 2, the overwhelming majority of occurrences of *I mean* in the data occur in medial (M) position within the turn (90 cases). The preference for the placement of *I mean* in M position within the turn has also been proved by Erman (1986). Both his and my results indicate that apart from the M position *I mean* tends to be placed in initial (I) position, although it has been found in this position in 13 cases only. As regards final (F) position, it is assumed together with Erman (1986: 132) that when *I mean* occurs in F position, it is because of interruption on the part of the new speaker. This conclusion is evidenced by the two occurrences of *I mean* in F position found in the data, since in both of them the current speaker has been interrupted by his/her interlocutor. The turn position of *I mean* will be further commented on below when dealing with its possible pragmatic functions as recognized in the study.

Let me now illustrate the individual pragmatic functions of *I mean* and add a few remarks on their use.

**Example 1:**

S2 hm. okay.  
S1 okay, yeah I've sat through lots of talk by um, by Mark and uh, uh, Giles, and, I think I understand what they're doing when I'm watching them do it, but then I go off and try to do it and I think why am I going to all this trouble? *I mean* what's it getting me? It looks more like, <GESTURING> that, than this. <GESTURING> <S2: LAUGH> that's gonna be hard to capture on the tape probably. <LAUGH> [S2: hand gestures.] <LAUGH> oh well. details.  
(OFC355SU094.7)

Example 1 shows *I mean* in the function of reformulation. With its 16 occurrences in the data it is the least represented function of all. Speakers use *I mean* in this function in order to modify what they want to say, either because they are not sure that what they have just said is quite clear to their hearers, i.e. they want to make a new start or rephrase what has been uttered, or because they want to specify it, either narrowing (cf. the diminishing force of *I mean* mentioned in Section 3 above) or softening the propositional content of what they have just said while indicating that the whole conversational situation is to be considered informal (cf. Crystal 1975, Swann 1995, both discussed above). When speakers use *I mean* for reformulation as a rule they place it in M position within the turn, i.e. after the part of the text they intend to reformulate. Thus it is not surprising that *I mean* in this function has not been found in the other turn positions. Finally, it can be stated that *I mean* used for reformulation is close to what Quirk et al. (1985: 1313) label 'mistake editing'; it participates in planning and organizing discourse and enhances the negotiation of meaning as discussed in Section 1 above.

**Example 2:**

S2 and she suggested that, all of my participants, come from either, this country, or the countries where they speak, their native languages, so, she's,  
S1 as opposed to what? where are they supposed to come from?  
S2 well no no no, I'm saying that, people who either, speak German and live in the United States, are native speakers of German who live in the United States, rather than, my native speakers of German coming from Switzerland and my native speakers of Chinese coming from Ann Arbor  
S1 well *I mean* you're not going to be able, to distinguish, the part that's, that's due to German and the part that's due to American culture?  
S2 exactly.  
(OFC355SU094.9)

Example 2 includes another important function of *I mean* in spoken discourse, notably that of explanation. It has 54 occurrences in the data, thus being the most common function of all those recognized in the study. The marker *I mean* used for explanation is close to what Edmondson (1981) calls a let-me-explain, one of the possible types of fumbles (see Section 3 above); it tends to introduce explanations or additional details. It usually appears in the middle of a turn when the current speaker can see that the current hearer(s) cannot arrive at an appropriate interpretation and cannot understand the message being conveyed. Similarly to *I mean* used for reformulation, *I mean* used for explanation clearly contributes to the planning and organization of discourse while fostering the smooth flow of interaction and the establishment of coherence.

**Example 3:**

S2 well no but I can't even I can't e- like if um you wanted to talk to me about a topic that I feel like I've had a lot of classes in like equality or just like liberal thought in [S3: mhm] general or something like that, like, I w- don't think I'd be very good at the conversation.  
S1 I doubt that  
S3 see like *I mean*, like maybe I don't know um *I mean* I think that you know a lot more about ac- like Detroit than I do and like things going on there and like, I don't know.  
S2 I know specific yeah like I know specific things but like philosophical or political wise I can't  
S3 but have you taken mo- like I think you've taken more specific classes.  
(SGR999SU144.30)

The last function of the marker *I mean* recognized in the study is that of delay device. In this function it has 35 occurrences in the texts analysed and usually occurs in M and sometimes in I position when the current
speaker cannot find an appropriate word or an adequate way of expressing his communicative intentions, or when he/she can see that the current hearer(s) cannot follow what has been uttered. *I mean* is used to allow the current speaker to think of what next to say and/or just to indicate that he/she wants to go on talking (cf. fillers in Leech and Svartvik 1994, discussed above), thus being connected with planning and organization of discourse. It is above all *I mean* in this function that often co-occurs with some hesitation features, for example, *um*, *like* (both illustrated in Example 3), *kind of*, *sort of*, pauses, false starts. Verbal fillers such as the marker *I mean*, especially in the function of delay device, indicate that the speaker is busy planning what to say as he/she goes along, and as such it is thus also connected with planning and organization of discourse. According to Stenström (1994), there are two main hesitation areas, at the beginning of the turn and at what looks like the end but is really the middle of the turn. These are evidenced by the occurrences of *I mean* in the data. The former case, i.e. the hesitation area at the beginning of a turn, is shown in Example 3 above.

5 Conclusions

The investigation has proved that owing to its important pragmatic functions in spoken discourse the marker *I mean* can facilitate the current hearer’s adequate interpretation and thus the negotiation of meaning between all discourse participants. It clearly enhances the smooth flow of spoken interaction and the establishment and maintenance of discourse coherence. Speakers use pragmatic markers such as *I mean* when planning and organizing discourse in order to indicate to the current hearer(s) that they should pay attention to some further explanations or reformulations (*I mean* used for explanations and reformulations), or simply in order to get some time before finding the right expression (*I mean* used as a delay device). Since all of us use spoken language to a much greater extent than we use written language, it is very important that we know how spoken interaction is organized structurally and strategically, which includes a knowledge of the appropriate use of pragmatic markers such as *I mean*.

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Abstract
The paper presents desk research on intercultural issues. It deals with the notion of intercultural communication and the practical application of its basic principles and/or rules. The text builds upon Hahn’s (2007) Ten Commandments of Intercultural Communication; it closely looks at the commandments and suggests how these commandments can be applied in everyday contact among people from different cultures. Specific situations are provided to illustrate what the wording suggested by Hahn may as well imply.

Key words
Body language, concepts of time, cultural context, etiquette rules, intercultural communication, personal space, social values

Introduction
The present-day world dynamics causes the interpersonal contact to be so prompt as it has never been the case. E-mail, chatting or videoconferences help information spread rapidly, not only locally but also to faraway places. The notions of distance and distant places have acquired a completely new meaning. Due to the availability of interpersonal communication, the relations in the field of international cooperation have become more intense. Business is becoming more and more international; hence, new intercultural communities have arisen. Cultural diversity and multiculturalism are inseparable part of present economy and trade. In order to enjoy a quality life and fruitful business relations it is necessary to be aware of intercultural communication principles, which in practice means being aware that communication is shaped by the interlocutors’ cultures. Intercultural communication is interpersonal communication the interlocutors of which come from different cultural backgrounds. In such a communication act, a member of a certain culture sends information, and a member of a different culture receives it, while the communication partner perceives the transmitted piece correctly. Owing to differences in cultural conventions of communication partners’ backgrounds, it may occur that the transmitted piece will be interpreted wrongly. Even a fluent speaker of a second language can cause faux pas, if they are too direct, use an appropriate expression, or stay silent when expected to react verbally. If communication is to be successful, in addition to knowing the language, it is necessary to be aware of ‘side effects’ of particular verbal expressions.

Intercultural communication is based on familiarization with traditional and conventional ways of behavior of particular cultures. Anybody’s speech or writing represents the symbiosis of values and customs having their share in the course of one’s life in a particular socio-cultural environment. What one says or does not say mirrors the community in which s/he grew up and learned to perceive and know the world. It is only understandable that in interpersonal communication it is helpful to consider the cultural background of the communication partner, and to adopt the way of looking at the world through the lens of their language. In order to avoid an awkward situation when a speaker’s conduct can be perceived as inappropriate or rude, it is necessary to remember that each culture is unique and views the world in their own specific way, shaped over centuries.

The Methodology of Research
In order to play active part in a multicultural society, it is necessary to be familiar with the discrepancies in the verbal behavior of different cultures. In communication, speakers may be fluent in the second language, yet fail to adopt the ‘culture streak’ of that language. This is so because the acquisition of cultural conventions is hard not only due to its distinctiveness but also because this does not make part of language instruction, as grammar or vocabulary do. Hahn (online document, 2007) summarized the basic principles of intercultural conduct into ten commandments:

1. Be aware of differing social values.
2. Be aware of differing status symbols and how to demonstrate them.
3. Be aware of decision-making customs: not all people like to make decisions quickly and efficiently.
4. Be aware of concepts of time: not all people like to see time as money.
5. Be aware of personal space: people from different cultures have different ‘comfort zones’.
6. Be aware of cultural context: high-context cultures and low-context cultures.
7. Be aware of body language: learn the basic differences in the way people supplement their words with body movement.
8. Be aware of different etiquette rules or manners: what is polite in one culture may be considered rude in another.
9. Be aware of legal and ethical behavior.
10. Be aware of language barriers: English is the most prevalent language in international business but it is a mistake to assume that everybody understands it.

The following chapters provide the outcome of the desk research on the application of the ten commandments in everyday contact among people from different cultures. Specific situations are provided to illustrate what the wording suggested by Hahn may as well imply. Online sources were incredibly useful in searching for practical implications of the ten commandments. The sources used in the main section are listed at the end of each subheading since the provided discussion is generally a paraphrase and the combination of ideas from the documents studied. All
of them are also listed in the Literature section. Most online sources seemed to reflect professional approach; however, I had to include sources that appeared popular in their approach due to the lack of scholarly text on the same topic.

The outcome of the research

1 Be aware of differing social values.

Everybody is a member of a society, work team or family, and in accord with these memberships has a value system. The concept of a social value is broad and may well be related to work, family or, in general, to a certain community. The hierarchy of a person’s values tends to change over time, yet the key principles remain rooted; this is due to the conventions of the culture of which we have been part. In the trade field and in the field of business communication, social values have impact on the course of an encounter. The following are examples of social values of some cultures in a business world: trust in people, building a close relationship with a partner; the individual goals vs. group benefit; the way of initiating business cooperation: punctuality and promptness. The first three are discussed here; the fourth is dealt with under heading Viewing time.

Trust in people, building a close relationship with a partner is essential for Chinese executives. Before a contract is signed or cooperation agreed on, the Chinese need to really know their future partner. They ask personal questions that might be considered impolite by other nationalities (cultures); they invite their future partners to their places and are very generous when serving food, drinks, etc. Their priority is establishing a close relationship and learning about their future partner as much as possible.

The individual goals vs. group benefit represent two types of cultures: individualistic and collectivist. Individualistic cultures, e.g. the USA, France, Finland, are more self-centered. The ties between individuals are loads more flexible and are devoted to look after themselves and their immediate family only. They emphasize mostly their individual goals; personal success is important. Collectivist cultures, e.g. Asian countries, put great emphasis on groups. Harmony and loyalty within a company is very important and should always be maintained. Confrontation (disagreement in public) should be avoided (to protect a person from the “loss of face”) and success of a group is important.

The way of initiating business cooperation implies an assumption that there are more ways of initiating business cooperation – there might be a way different from that applied in the Slovak culture. In principle, we can identify two types of business cultures: an agreement-oriented culture (in individualistic cultures) and a relationship-oriented culture (in collectivist cultures). Hence, the way of initiating business cooperation depends on what countries are involved.

The following situation illustrates the case: The export manager of a Slovak company wants to get access to two big markets – the USA and Japan. He knows that the USA is an agreement-oriented culture, so the communication is direct – they are willing to discuss matters with complete strangers over the phone; he also knows that Japan is a relationship-oriented culture, so the communication is indirect; they need to get to know their future business partner, which takes time. Thus, the initiation of the cooperation means a procedure and rituals.

Based on what he knows, the export manager sets a plan for initiating business cooperation in cultures pursuing respectively direct and indirect communication. Before establishing contact with the USA he prepares some promotional material about the products written in English. Then he sends the material and an impressive email in which he asks the future partner for an appointment. A week later, he contacts the future partner by phone. After some small talk, they proceed to the details of the appointment. Establishing contact with Japan necessitates a completely different strategy. The unwritten rules of indirect communication demand that the potential partner should send no promotional material or phone and make an appointment before meeting the other party in person. This is because his company is not known in Japan and the Japanese partner has no knowledge of who he is and what the promoted products are like. The Slovak export manager can be successful only if he chooses any of the three options: (1) an international fair (the best way of how to introduce a company to relationship-oriented cultures); (2) taking part in the official visit of the government to the future partner’s country; (3) hiring a trustworthy negotiator (a licensed agency in the future partner’s country).

Sources studied:


2 Be aware of differing status symbols.

Social status is innate (sex, age), gained (education, profession), or imposed (outsider, unemployment). The innate status is unchangeable; the gained status is achieved through one’s efforts; the imposed status is called imposed because the society or a group imposes it onto an individual. In business communication, it is important to know the norms of behavior with regard to innate and gained statuses. This implies a proper greeting in addressing a person, using proper honorifics (t/v forms and their alternatives), or communication with women in Arab countries. The following examples illustrate the first two issues; the third is dealt with in the section on Etiquette.

Greeting/Addressing a person differs in informal and formal conversations. Informal conversation is typified by “shortened” words and sentences, e.g. Nice to meet you instead of It’s nice to meet you; How ya doing instead of How are you doing. No academic titles, titles Mr. or Mrs., and no surnames are used. In the following examples, the text written in a different font (arial) exemplifies the language means concerned.

Friend: I’d like you to meet my friend, Nancy Perkins. Nancy, this is my brother, Jack.

Jack: Hi, Nancy.

Nancy: Hi, Jack. Nice to meet you.

Friend: Hi, George, have you met Bill?

George: No, I haven’t.

Bill: Hi! How ya doing?

Formal conversation is typified by longer sentences. Academic titles and titles Mr./Mrs. are used. Formal phrases, e.g. I would like to introduce you to..., How do you do? It’s a pleasure to meet you are given prominence. In the following examples, the text written in a different font (arial) exemplifies the language means concerned.

Manager: Dr. Lang, I would like to introduce you to Mr. Burns, manager of Human Resources. Mr.
Burns, this is Dr. Lang, the executive manager from Birmingham.
Dr. Lang: How do you do, Mr. Burns?
Mr. Burns: It's a pleasure to meet you, Dr. Lang. I'm glad that we finally have the occasion to meet.
Manager (age 50): Hello, my name is Bob Thomas. Assistant (age 20): It's nice to meet you, Mr. Thomas.
Manager: Please, just call me Bob.
English lacks T/V forms, hence there must be some alternation on the function of expressing T-relationship or V-relationship between interlocutors. The following examples show how T-relationship (1) and V-relationship (2) can be assumed; the text written in a different font (arial) exemplifies the language means concerned:

(1)  T: I'm Tom.
    A: Alexandra. Nice to meet you.
John: I'm John, John Brown.
Jana: I'm Jana, Jana Nová. How do you do.
John: Jana, let me introduce you, this is my friend Peter.
Jana: It's nice to meet you.

(2)  JB: My name is John Brown.
    JN: I'm Jana Nová.
    John: and this is my mother, Ellen Brown.
Jana: It's nice to meet you, Mrs. Brown.

Sources studied:


4 Be aware of concepts of time.
Time is for many people a commodity, and they treat time accordingly. The general perception of time derives from conventional treatment and beliefs associated with time in particular cultures since we distinguish countries oriented towards the present, the past, and the future. This influences time organization, and the planning of business activities.

With respect to the perception of time, we distinguish future-oriented, present-oriented and past-oriented cultures. European and North-American cultures are future-oriented since technology, social and artistic trends change very fast and they influence the lifestyle of people; tradition is not a key factor in the life of people. Latin America and south Europe are among present-oriented cultures, i.e. time is taken in a rather leisurely way. Asian cultures are described as past-oriented cultures because the past is not of lesser importance, it is as important as the present and the future, it is equally important in the life of people.

Time organization is rather diverse in the business world, and this is not so only in tolerating tardiness. For North Americans, it is common to plan and schedule all activities; diaries with 1-hour, 30-minute, and even 15-minute intervals signal that punctuality is a necessity. Everything has its time and place because time is money in both business and personal life; for this reason, it is considered vital to give a ring before paying a visit, or calling in case of being late. On the other hand, for the Chinese, time has no significance, they often beat about the bush and keep reopening an already discussed matter; they are flexible in making and postponing appointments.

As far as planning is concerned, France, Finland, China favor long-term planning, e.g. in China, plans are prepared for a period of a forthcoming decade. Germany prefers plans for shorter periods. For the USA, very short periods are typical; very common are plans for the period of the forthcoming 3 months, which is due to the fast changing business circumstances in this country.

Sources studied:

5 Be aware of personal space.
People from different cultures have different zones representing tolerable distance between the communication partners; this is usually referred to as a zone, a space bubble or personal space. The size of the bubble depends on the relationship between people (family, friends, strangers), the character of a person (introverts vs. extroverts), or cultural conventions. In Europe and North America, the appropriate distance is between the arm-length and 1.2 meter. Smaller distance is a violation of personal space and is associated with either intimate or aggressive behavior. This might be the reason for frequent usage of ‘I’m sorry’ or ‘Excuse me’ when accidentally bumping into someone. However, in France, the bubble is relatively small; a kiss when greeting someone is not a violation of personal space. Asian countries have very high demands on personal space; they have a big bubble since bowing, a regular form of greeting, requires more space. Under the influence of the western world, shaking hands is becoming more common, though.

Sources studied:
6 Be aware of cultural context.
Cultural context is here understood as cultural and social background, i.e. traditions, customs and habits that influence the behavior of people and their perception of the world. The example of not respecting another foreign culture is Euro Disney in Paris. The Management of the Disney Company canceled alcohol consumption in the area of the Park. Especially French visitors were annoyed because wine makes part of a meal in their culture. Later, the Disney Company canceled the regulation and tried to undo the initial failure. The following are some examples of body language and their different interpretation in cultures (I included also some that have nothing to do with business communication to point out how strikingly different they are from a common assumption).

silence during communication
- causes embarrassment
  - Europe, North America, India
- not disturbing
  - Asian countries

laughter
- associated with happiness
  - most countries
- indicates uncertainty, embarrassment
  - Asian countries

raised voice
- indicates a fight
  - most European countries, the USA
- indicates enthusiasm, interesting conversation
  - Latin America, Italy

leaving for home right after dinner
- impolite – as if we came just to have dinner
  - Europe, North/Latin America
- polite – if we stay longer, we imply that we want more food

if we stay longer, we imply that we want more food

saying good-bye several times
- say bye, leave the room, talk, say bye, leave the house, talk, say bye, get in the car, talk, leave

a response to a compliment
- thank and smile; it is felt polite to compliment
  - the tendency not to accept the truth of the compliment
  - personal experience (Slovaks)
  - modesty is a powerful principle, the tendency to completely deny the truth of the compliment
  - USA
  - Japan

thanking
- very often, for everything, to everyone (thank-you letter)
  - USA
- regulated usage
  - Europe
- no expression for this; it is assumed that if somebody does a favor to us, they really feel so
  - Africa

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IV. Space concept

7 Be aware of body language.
A great deal of information is communicated through the body language. The body language includes intonation, pitch of the voice (e.g. Italians: raised voice), face expressions, eye contact, gestures, and touching (culture-dependent routines in hand shaking, the frequency of touching). Harper (1978) studied the frequency of touching; he observed people in a café. During 1 hour, Puerto Ricans touched 180 times, Frenchmen touched 110 times, Americans touched 2 times, and Englishmen did not touch at all. The following are some examples of body language and their different interpretation in cultures.

a thumb pointing up
- everything is OK, everything is perfect
  - Europe, USA, Latin America
- an obscene gesture, a foul sign with sexual meaning
  - Arab countries

"O" formed by a thumb and an index finger
- everything is OK – esp. among scuba divers
  - Europe
- now we can talk about money
  - Japan
- it has no value
  - Southern France
- an obscene gesture, a foul sign with sexual meaning
  - Russia

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8 Be aware of different etiquette rules and manners.
Etiquette rules and manners entail unwritten rules considered as polite behavior in particular situations. This is to say, what is appropriate in one culture might be inappropriate in a different culture. Etiquette starts with our willingness to be attentive to the traditions or conventions of a particular group or nation. Examples are sending a thank-you letter to a partner who is a native speaker of English, an appropriate address or greeting, being punctual (in cultures that require it), appropriate response to an invitation/offer, or appropriate behavior at the table during a meal (Asian, European, American /zig-zag/ methods).

In Latin America, people are easy-going and laid-back in nature. Physical contact and exaggerated gestures are typical. They have a very small space bubble and it needs to be tolerated (they view it as a common thing, not as violation of personal space). Dissatisfaction with
somebody's performance at work has to be discussed in privacy; dealing with it during a meeting (with other people present) might be understood as a hostile act. In Middle East, it is necessary to offer a right hand for shaking or passing food; a left hand is assumed dirty and unclean. There is no such idea to every now and then and then check the comprehension of the discussed issue (our and our partner's). Asian businesspersons smile to cover up embarrassment and uncertainty. It is also helpful to prepare all the necessary documentation in the partner's mother tongue or in that of the negotiation (i.e. English). We neither should speak fast, use complex sentences, nor use slang or idioms.

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http://en.wikipedia.org/wiki/ Etiquette_in_the_Middle_East
http://en.wikipedia.org/wiki/ Etiquette_in_Asia

9 Be aware of legal and ethical behavior.
Ethical behavior is a necessary condition for establishing good reputation and good relationships with clients or business partners. It is necessary both to follow the rules of ethical behavior in our own company and to adopt the partner's ethical codex (if different from ours). Legal behavior is a more complicated issue than ethical behavior - it is related to the type of culture: agreement-oriented and relationship-oriented cultures. Agreement-oriented cultures (e.g. the USA) have rules for everything; there are agreements of any kind. Each detail of the business partnership has to be included into the agreement. They feel a strong need to protect their truth so lawyers are present at signing a deal. In relationship-oriented cultures (e.g. China), a legal agreement is viewed only as the beginning of the deal. The deal changes as the conditions (relationships, circumstances) change. At the heart of the partnership is trust, on which the relationship is built, so precise wording may offend them: this makes them think, "The partner does not trust us". Agreements are vaguely written and Chinese businesspersons try to keep negotiating even after signing the deal.

Sources studied:

10 Be aware of language barriers.
English is one of the most often used languages in business communication but it is a mistake to assume that everybody speaks it. If an interpreter is not present and English is used as lingua franca, it might be a good idea to every now and then check the comprehension of the discussed issue (our and our partner's). Asian businesspersons smile to cover up embarrassment and uncertainty. It is also helpful to prepare all the necessary documentation in the partner's mother tongue or in that of the negotiation (i.e. English). We neither should speak fast, use complex sentences, nor use slang or idioms.

Sources studied:

Conclusion
This brief case study has shown that easily available materials (from the Internet) can be used to exemplify and expand the Ten Commandments of Intercultural Communication proposed by Hahn. In summary, it might be worthwhile to express the rules described above in key words providing sketchy reference to what should be kept in mind in intercultural interaction:
1 Differing social values – trust, the individual goals vs. group benefit; the way of initiating business cooperation; punctuality and promptness
2 Differing status symbols – addressing; t/v forms
3 Decision making customs – direct and indirect communication
4 Concepts of time – perception of time; time organization; planning with respect to time
5 Personal space – cultural conventions of the size of a “bubble”
6 Cultural context – conventions that influence business
7 Body language – intonation, face expressions, gestures, touching
8 Etiquette rules and manners – cultural conventions of polite behavior
9 Legal and ethical behavior – signing a deal in agreement-oriented vs. relationship-oriented cultures
10 Language barriers – English as lingua franca, but is it?
Each language possesses rules that cannot be found in a course book on that language. Word formation and the joining of words into sentences make the matter of language acquisition from the very first contact with a foreign language. Each learner of a second language has a course book and a dictionary; however, these mean no key to successful communication, to communication that would be free from an embarrassing moment or a feeling of failure during interaction with somebody from a different culture. There is no such thing a like a guide to successful communication with a particular (business) culture. The only way is to be attentive and responsive to our partner’s communication style and cultural background.

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Where Translation meets Invention: Textual and Contextual Mismatches in bringing Slovak Realist Martin Kukučín into English

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Abstract
Translating literature necessarily generates original texts. Inevitable departures from the source text arise not only as a result of micro-level, textual issues, but also as a result of macro-level features involved in supplanting one context with another. Differences arise because the source and target texts are generally written by different people, with different intentions, and differing effects on differing audiences, often at great distance from one another in time, space, and cultural orientation. Translation from a “localizing” language like Slovak to a “globalizing” one like English occurs under circumstances which highlight the tenuousness of the connection between source and target texts in the receiving, English-speaking culture.

Key Words
Pragmatics of Translation, Sociolinguistics of Translation, Translation of Literary Slovak to English, Martin Kukučín

1. Introduction
From a certain perspective, literary translation is inescapably disreputable. Unlike typical, more mundane non-literary translation scenarios—labels indicating instructions for globally marketed products or crowd management signage in an international airport, to list but two—literature, which has its aesthetic pretensions, highlights how language is used, rather than what information needs to be communicated. The various affective dimensions of language—sound-sense correspondence, rhythm, emphasis, distribution of old and new information, social deixis, tonal effects, compression, texture, and so on—all contribute to the aesthetic effect. And it is precisely this “how” dimension of language that is necessarily transformed in the process of literary translation.

2. Sacrificing the Source Text
Writing is a contextually-bound, situated form of social action. And nowhere is it more likely that the act of translation will change the context and hence the form of social action than when the translation is that of a literary work. The translator’s paradox is that literary translation constitutes an attempt to render something a second time, while in the process changing in some respect nearly every single determinant of its make-up. Let us consider an example. The classic Slovak realist writer Martin Kukučín is one of the few Slovak literary figures whose work appears in English translation.45 Here we will focus on a small point in Norma Leigh Rudinsky’s translation of his short story “At the Community Sheepfold” (Kukučín). A boy, with godparents living in a remote village, has been sent to take his education in the city. He yearns to visit this country setting after an interlude of five years, looking to rekindle his connection with village life that he enjoyed so much in summer vacations there as a small child. When the boy meets up with his godparents, a disagreement immediately arises, as the godfather is perturbed by his wife’s informal greeting. The godfather’s airs, however, embarrass the boy, who leaps to the defense of his godmother:

a) “God-daddy, leave her alone! If you don’t here and now use the singular for „Krstný ňaňo, nechajte ju!“ Ak mi nebudeť hned a hned týkať, me, I’ll run away.”
   Ja utečiem.

Focusing on the command which the boy delivers to his godfather (“Krstný ňaňo, nechajte ju!”/“God-daddy, leave her alone!”) we can zero in on exactly what gets translated: at the level of truth-conditional semantics there is a sense of ‘something rendered a second time’ as it is hard to imagine one in the same situation where someone would be acting in accordance with one version of this request but not with the other. So we might say that in a model of possible-worlds semantics, the Slovak command and its English translation mean the same thing: either the husband leaves his wife alone, in which case he complies with the boy’s command, or he continues to criticize her, refusing to comply. Whatever behavior is consistent with the Slovak version would have to be consistent, in this regard, with the English translation.

Yet beyond this transference of meaning everything is changed: obviously so in the case of the phonology, morphology, and syntax, with ramifications on the rhythm, pace, and organization of the text. The verb morphology of Slovak “nechaj-te” comments on the social relationship between speaker and hearer in a way that is not replicated in the English version. The suffix “-te” indicates that the boy has chosen what the translator describes in a footnote as the “formal” form of address (the familiar variant being “nechaj” with no suffix), where “formal” can be unpacked to mean roughly ‘socially distant and unaligned.’46 The boy is communicating with his godfather across a social divide—not on the same social wavelength. In the ensuing explanation, the boy goes on to criticize

45 Kukučín’s work translated by western, English language presses include seven short stories, two novels, and an excerpt from a novel, all of which, apart from the excerpt from Dom v strani, detail from an insider’s eyewitness perspective the most exotic and intimate situations in Oravian village life.

46 Although Rudinsky uses the conventional labels to convey the options in expressing social deixis, the reader who is not linguistically astute may not understand the dichotomizing relationship between “formal” and “familiar”; couldn’t one be both formal and familiar at the same time? The bipodal nature of grammaticalized forms of social deixis is more apparent if we see the struggle here over whether to adopt a distant (=respectful) or close (=familiar) relationship in the conduct of this conversation. The label “distant,” however, loses some of the positive overtones of “respect” ... Maybe closest to capturing the appropriate tonalities would be the dyad “candid/reserved”. Slovak “tykať” when they wish to be candid and “rykať” when we wish to be reserved. The issue is complex and more needs to be said.
3. Sacrificing the Target Text

It is widely commented that English speaking countries show little interest in translation. (Kinzen) While foreign language texts translated into English consistently constitute around three percent of new books published each year, in a country like Slovenia the percentage of new books published that are translated from a foreign language hovers around 70% (Allen). Among the small number of translations published in English, only about 5% are translations of literature. Whether or not it is the prerogative of the imperial culture, works that make it into English translation must measure up to standards of accessibility and familiarity characteristic of native texts. The source language must be “invisible,” the source text “domesticated” according to literary practices prevalent in English language texts. This standard of invisibility helps explain a final demographic in the English language publishing industry, with only about a third are translations from “localizing” languages—languages used predominantly within a single national boundary. (American Literary Translators Association)

Henceforward I will use Slovak as a representative “localizing” language. Localizing languages, like Slovak, highlight the social function of language, that is, the function of language in establishing one’s social affiliations and projecting one’s identity. To write in Slovak is to project Slovakeness. Virtually all literature written in Slovak is written by ethnic Slovaks. More generally, Slovak is a language which is nearly exclusively used by people living in the Slovak Republic or ethnic Slovaks. This heightened social significance has its effect on the English language translator. Translators of Slovak texts working in English speaking countries have historically been ethnic Slovaks. Recognizing the social function of the source language and engaged in spreading and reinforcing socio-cultural awareness, translators of Slovak texts are inclined to bring elements of the source language into the target text. In such cases, factors which occasion interest in translation practice in English language countries which privilege domesticated texts, and tend to impute traces of the source language arising in the translation with terms like “translatorese.” The result is that English language translation of Slovak literature is limited, in the United States, to the Slovak American press, the products of which are deemed by the mainstream translation industry not to exhibit sufficient “readability.” That is, there are elements of translation from Slovak to English that make it doubly “disreputable”: not only does the translator sacrifice the source text, as seen in the previous section, but there is also a sacrifice of the target text, which has the effect of ghettoizing the entire project. Translating from a localizing language to a globalizing language is an effort to move culture from its local context to a global landscape, like water, tends not to flow upstream. Hence we have the most distinctive aspect of translation from literary Slovak into English: the verdict that “Slovak literature . . . has made no make whatsoever on the English speaking audience.” (Partridge 1294)

We need not look farther than the immediate context of the sentences excerpted in (a) above to detect characteristics of the translation which sacrifice the target text. For an exclusively English speaking audience, the most mysterious reference in (a) is the one to grammatical number. “If you don’t here and now use the singular for me, I’ll run away” [my italics: ML]. Elsewhere, the translator explains in a footnote that the singular form is used to express familiarity that we reserve for family relationships. So what the boy wishes is for his godfather to treat him as family. Earlier in the passage we are told that the godfather has been using the plural form to address the godson, though it is impossible to detect the plural in the English

The expression „nechajte ju!” is translated as literally as possible in the English text as “leave her alone!” The extra verb particle, here “alone,” is required in the English translation, since “leave her”—a word-for-word translation of the Slovak text—means “depart from the location,” and would entirely change the meaning of the Slovak text. However, “leave X alone” is rather emphatic in English, and arguably more so than other alternatives (e.g. “leave X be”). And along with the directness expressed by using the imperative mode in the source text. For an exclusively English speaking audience, the most mysterious reference in (a) is the one to grammatical number. “If you don’t here and now use the singular for me, I’ll run away” [my italics: ML]. Elsewhere, the translator explains in a footnote that the singular form is used to express familiarity that we reserve for family relationships. So what the boy wishes is for his godfather to treat him as family. Earlier in the passage we are told that the godfather has been using the plural form to address the godson, though it is impossible to detect the plural in the English
translation. What follows is the godfather’s greeting, in which I have italicized the segments where he “used the plural.” Note that in none of these expressions is there any surface, formal expression of grammatical plural in English, but only in the Slovak source text:

(b) Welcome, welcome! . . . What brings you here? Are you just—well, sit down!

Vitajte, vitajte! . . . Cože váš sem donieslo? Či len tak ste—no, sadnite si!

The italicized verbs, “welcome,” and “sit” are unmarked for number. The inflected form “are” is similarly here unmarked for number, as it collocates with the second person “you,” interpreted as singular, though unmarked for number as well.

So the English speaking audience cannot know specifically what the godfather has said that the boy objects to, though the text is translated as if to imply that this information is accessible (as it is in the Slovak text).

The passage ends with the godfather grudgingly acknowledging the boy’s point of view, and then turning to instruct his wife:

(c) Well, since you ask it yourself, but we have to show respect. Who will esteem you if not your godparents! Now old woman, serve him something . . . go take care of it!

No, ked’ si sám žiadaš-- ale my ti musíme dát uctu.

Ak nie krstní rodičia! Nuž, stará, nože nieco Postaraj sa!

There is no way to know, without consulting the Slovak text, whether the godfather’s language reflects any change in conformity with the boy’s request (consulting the Slovak text shows that he does conform to the boy’s request to speak more in a family manner), nor any indication of whether he is being familiar or following his rule of showing respect in front of others when he addresses his wife. From the standpoint of the English limited translation critic, we have a text which is not internally coherent, where anaphoric expressions are left dangling without a recoverable referents, and where elements of the characters’ behavior, completely transparent in the source text, become obscure in the target. At the cost of sacrificing the target text as described, the translator has maintained a more literal translation of the Slovak, which succeeds in showing that social deixis—the relationship that the characters stake out with respect to one another—is on display at every conversational turn, is constantly monitored, and is omnipresent in its impact on the characters’ interaction. The audience gets to experience how Slovak exposes social positioning likely to be hidden in English language conversation.

4. The Larger Picture

So far we have seen that translating a literary text has the effect of “sacrificing” the source text, and that there are factors concerning translation from a localizing language like Slovak to English that sacrifice the target language as well. Sections 2 and 3 have illustrated these sacrifices on a micro-scale, in a text-oriented approach. In the remainder of the paper, I would like to step back from the language on the page to point out contextual factors which further problematize the act of translation. Let us return our characterization of writing as a contextually-bound, situated form of social action. Taking into consideration not only the writing but also its frame, we could describe it more comprehensively as follows:

(d) Writing as a form of communication is always someone conveying something to someone else in some circumstance at some time and place (all of participants of which have mutually influencing, contextually determined, continuously re-calibrating intentions with respect to one another and the situation) all conspiring to some effect. Italicized segments in the above definition represent contextual variables which are subject to change as the propositional content of the communicated is transplanted from one context to another. Thus, a literary text undergoing translation could be described, in reference to (d) above, as follows:

(e) Translated literature as a form of communication is characteristically someone else conveying something else to someone else in some other circumstance at some other time and other place (all of participants of which have mutually influencing, contextually determined, continuously re-calibrating different intentions with respect to one another and the distinct situation) all conspiring to some different effect. Each of these ten variables has its own layers of complexity. In the remainder of this paper, I will concentrate on just the first variable. In a literary text, someone, fulfilling the role of the communicator, may be unpacked as narrator, persona, implied author, and author. (Morini 41) Regarding the passage we have been considering excerpted from Martin Kukučín’s short story, the “someone” accounting for the expression on the surface is the narrator, the most external mask of the author. Taking into consideration the story in its entirety, we may describe Kukučín’s narrator as a studious Slovak school boy, capable of admirably discharging his school assignments, though protected from the world in this bookish environment; he is given to foolish indulgences, and childish flights of fancy. He has an impish predilection to discomfit his elders, but always ends up by embarrassing himself.

The narrator in Rudinsky’s translation is different—“someone else.” Prior to the appearance of the boy, Rudinsky provides three pages of editorial material orienting the English speaking audience to what she assumes is a remote and unfamiliar context for her audience. She describes the subject matter of Kukučín’s story, its political context, creative history, and what she interprets as the intentions and the functions of the characters in advancing the Kukučín’s points. Kukučín’s narrator is described as a city boy speaking as an outsider to the village community, and functioning as “a device to justify giving detailed information about the social and economic organization of the dairy. (Kukučín 127)” The effect of this historicization and contextualization of the story, which continues throughout the text via footnotes, is to render the boy as an object, a “device,” a character we see over, around, and behind, rather than as the sensibility through which we experience the trip, as in the source text.

Peering under the surface layer of someone, we can detect the persona who has given us the story’s narrator. The year is 1887, and he is an officer and leading member of Detvan, an expatriate group of Slovak intellectuals living in Prague, dedicated to advancing the Slovak culture in an environment in which there is some sponsorship from the Czech intelligentsia and pan-slavists supporting the cause of Slovaks, who themselves were at the time under pressure in their homeland within the Magyar empire from the most extreme version of Magyarization (Noge 81–84). At this level someone is now the insider, in a group of outsiders among whom he is destined to find his audience.
In 1883, Kukučín had written a sketch of his home village shepherding community—according to one critic nothing more than a factual description of the village culture. It is this sketch that Kukučín incorporated into the story of a boy’s adventure published four years later. As in this perspective, it is the message of an intellectual projecting himself through the filter of an enthusiastic 12 year old, tinted by whatever romanticism we suspect would attend such a condition. Turning back to Rudinsky, we see her projecting the persona of a literary cultural historian attempting to save some remnant of an almost vanished time from oblivion and render it in accessible form, while retaining as many of the original distinctive characteristics in the account as possible, given the project of turning the Slovak into an English text. In this case, the audience consists primarily of second and third generation Americans of Slovak ethnicity. The persona of the translator is not nearly as interested in problematizing the description of Slovak village life as Kukučín’s persona—hence the meta-text which turns Kukučín’s narrator into a object to contemplate, in the context of an omnipresent editor telling the immigrant Slovak audience of the unambiguous “virtues of the Slovak village life” (Kukučín, Seven Slovak Stories 127). The translator’s persona thus guides the reader unfamiliar with the spatial and temporal frames of the story, so that such a reader can understand the story’s main character, who in his turn, is constructed as communicating to someone with local knowledge and orientation.

Taking yet another step back to view an even more inclusive context, we can see that the writer’s persona is itself a mask of an implied author: Martin Kukučín, a 27 year old Slovak writer, already accomplished stylist and master of the Slovak idiom heard in the villages around areas thought to express the purist form of the language, writing out of the tradition of literary realism under the influence of Russian writers like Tolstoy, Dostoevsky, and Turgenev. If Kukučín was writing as a spokesperson for an endangered culture yet to fully discover its literary voice, the implied translator projects the mask of a champion and popularizer of late 19th Century Slovak village life, the cultural context out of which the vast mass of Slovak immigrants came to America, an advocate for Slovak American immigrants, reclamer of lost heritage and foundational values. These somewhat different missions help account, on the one hand, for Kukučín’s complicating move of interpolating a callow, arguably unreliable narrator, to provide some balance against the heavily value-laden, glowing account of the Slovak shepherd which is the core of the story—in contrast to Rudinsky’s simplifying move of translating narrowly and supplementing the literal translation with editorial apparatus to create a more ‘explanatory’ target text. Kukučín is more in the business of showing while Rudinsky is telling, and this is precisely the scale that helps distinguish high aesthetic accomplishment in the 19th and early 20th century realist tradition, from the less strongly aesthetically impressive sentimentalist descriptions.

In the broadest sense, our variable someone, can be described as the author himself, Matej Bencur, medical student at Charles University in Prague, high school teacher, theology student, journalist, translator, Slovak expatriate who harbored throughout his life an interest of repatriating in Slovakia—ultimately unsuccessful. That the author and implied author are indeed different is underscored in Bencur’s case by his decision, on January 1, 1883, to thenceforward and for all time write Slovak stories under the penname of Martin Kukučín (Noge, Martin Kukučín: život a dielo v dokumentoch : episk životá–život v epike 82-83). The narrator, added in the 1887 story, is displaced from the writer’s persona in age and sensibility. The joyful celebration of the goodness and efficiency of the shepherding community is somewhat tempered from this perspective. It is the message of an intellectual projecting himself through the filter of an enthusiastic 12 year old, tinted by whatever romanticism we suspect would attend such a condition.

Correspondingly, in the translated text we have Norma Leigh Rudinsky, English professor at Oregon State University, married to a Slovak entomologist Julius Rudinsky, promoter of political, economic and cultural relations between the United States and Slovakia, who had three year placement in Slovakia (Zvolen and Bratislava in the 1970’s), and was honored by the Washington DC based “Friends of Slovakia” NGO in 2004. Such a background allows us to make sense out of her comment in the introduction of the translated version of Kukučín’s text: ‘we see Kukučín presenting the virtues of Slovak village life in order to raise the Slovak readers’ awareness of their own worth’(127). After all, Kukučín’s readers were most personally those associating with the Slovak literary movement in Prague, where he was writing. Though the story was published in Národní noviny, a Slovak publication in Martin, this was not a venue for addressing a general, non-academic Slovak audience. Kukučín had not written this story for the Slovak villager. It is clear, though, that, from a vantage point of two or three generations removed and publishing in the United States, a country populated by nearly two million citizens with immigrant history tracing back to Slovakia, Rudinsky’s intentions were precisely these. They find their parallel among other Slovak American scholars involved in English language translations of Slovak texts, as we can see most exuberantly expressed by another Slovak American translator, Michael Novak, in his introduction to the Anthropology of Slovak Literature: In a word, speaking as a member of a third generation of immigrants to the United States, I wish in my maturity to gain a deeper knowledge of the language, literature, and history of my ancestors. I wish, as well to labor so that the acquisition of such knowledge will not be so difficult for my children and grandchildren as it was for me. . . . The task of learning a little of Slovak culture is now made easier for the next generation than for the preceding. . . . If this anthology inspires even a single person of talent to greater efforts to understand this culture, it will have succeeded in nourishing the flames of human fellowship reaching across the ocean and the ages from Eastern Europe (Cincura xvii).

5. Conclusion

The preceding sections survey ways in which the act of literary translation necessarily creates a truly original target text out of the source text. Inevitable differences arise not only due to micro-level, textual factors, but also do to macro-level issues involved in the shifting contexts of the texts. That is, differences arise not only because each language encodes information and social realities differently, but also because the source and target texts are even

[1] In 1990, the United States Census Bureau revealed that 1,882,897 Americans claimed Slovak descent (Countries and Their Cultures)
generally written by different people, with different intentions, and differing effects to differing audiences, often at great distance from one another in time, space, and cultural orientation. Translation from a "localizing" language like Slovak to a "globalizing" one like English occurs under circumstances which highlight the tenuousness of the connection between source and target texts in the receiving, English-speaking culture, with the result that such translations, few in number as they are, tend to be negatively received by the publishing industry, who impugn them as "specialist texts" or as texts "lacking in readability." Though fashions which privilege reader friendly translations (i.e. texts domesticated to be accessible and familiar to an English reading culture) may change with the political, economic, and cultural weather, the basic fact still remains that both the source text and the translated text must live on their own, as uniquely original creative work with their own place in the larger world of human interaction.

Appendix 1: Reunion of urban boy with village godparents

English version:
"Oh, who would've expected him!" she cried. 'Welcome to our house, my dear, darling son!' I hadn't been able to greet her before my godfather came over to us. He turned to the village council and added: 'This is my godson—what a gentleman he is already! Welcome, welcome! He gave me his broad hand and gripped my bony fingers till I could see stars through the roof. 'What brings you here? Are you just—well, sit down!'

I hadn't expected such a welcome. He greeted me with the solemnity every farmer uses when he becomes an official. And besides that he used the plural! . . . 'My godmother now was embarrassed. She lamented that she had forgotten. 'An old person is just like a child, just like a child. I didn't even use the plural—to a gentleman! Good Lord, good Lord, when I answered for him at his holy christening, who would have foreseen this? Don't be angry that I didn't show respect for you. A person in her old age. . . . '

'Strong man, where honor is due, . . . He's our godson—but respect comes before everything else.' 'God-daddy, leave her alone! I don't show respect for you. A person in her old age. . . . My godmother now was embarrassed. She lamented that she had forgotten. 'An old person is just like a child, just like a child. I didn't even use the plural—to a gentleman! Good Lord, good Lord, when I answered for him at his holy christening, who would have foreseen this? Don't be angry that I didn't show respect for you. A person in her old age. . . . '

'Welcome, welcome!—Well, since you ask it yourself, but we have to show respect. Who will esteem you if not your godparents! Now old woman, serve him something. . . Go take care of it!' The godmother had used the singular familiar form for family, close friends, and also children, but the godfather now uses the plural familiar form for me, a child, close friends, and also family. . . .'

Slovak version:
"Ach, kto by ho bol ťažký?" vykril. 'Vitaj u nás, môj môj syn roditel!'
Nestačil som sa s ňou ani svítar, keď prišel k nám stary. Obrátil sa k boženikom a doložil:
'To je môj krstný syn!—Aký pán z neho! Vitajte, vitajte! Podal mi svoju širokú dlaní, stisol moje kostnaté prsty, až sa mi hvezdy cez povalu zablyskly. Čože vás sem donieslo? O len tak ste—no, sednite si!'
Takejto privítanky som sa nenazdal. Víťať sa ako dievča, ako dievča! Ani mu nezvoľím jeden z hadov alebo čože som ho pri krste svätom odriekla, kto by mi to bol prorokoval! Nehněvajte sa, že som vám nedala úctu. Človek na starost . . .
'Veru, stará, komu čest, tomu čest. Nám je krstným—ale úcta pred káldym.'
'Krstný čalo, nehnájte ju! Ak mi nebudeš hneď a hneď týkaj, aj utečiem. Ja sa tu ľahím.'
'No, keď si sám žiadaš—ale mi tu musíme dať úctu. Kto tu bude vazit, ak nie krstný roditel? Nut, stará, nole nieso. . . Postaraj sa!' (Kukučin, Seven Slovak Stories 132-133).

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How Languages Pattern Modes of Address Differently: A Direct Comparison of the English and German Address System with Regard to Translational Difficulties

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Abstract
When translating from English into German, social deixis, which is often reflected in the choice of second person pronoun, frequently poses a challenge. Even though German, a T/V language, has a grammatically encoded capacity for non-reciprocity, this does not necessarily mean that German is less reciprocal than English. Indeed, there are instances where English shows more signs of non-reciprocity than German. A survey conducted among German native speakers shows that in German reciprocity is usually highly valued in cases where English would use non-reciprocal modes of address. The newly gained insights should lead to rethinking of common translation practices.

Key words
Linguistics, Translations, German / English, TV Distinction, Social deixis, Pronouns, Modes of address

1. Introduction
For centuries, humans have been occupied with translating literary as well as non-literary works from one language into another, and it seems that the perfect translation is, in a strict sense, an unattainable goal. Ortega y Gasset compares translational work to travelling from one country to another, stating that if a traveler crosses a frontier, important parts of the cultural luggage is left behind (Ardilla 75), and I may add that while some cultural information is abandoned in the course of translation, new culturally-imposed denotations are taken on. This comparison already alludes to the fact that whenever we attempt to translate text, cultural differences inherent in the pragmatic and grammatical usages of the respective languages need to be considered. This interplay between social conventions and grammatical rules is highly complex, especially because the way in which these two aspects relate to each other differs from language to language.

When translating from English into German, social deixis, which is often reflected in the choice of second person pronoun, frequently poses a challenge. German, like many other European languages, still uses the T/V distinction, which marks a distinction in the mode of address. In a formal setting, Sie is used to directly address someone, whereas du is applied in more informal and familiar contexts. English, on the other hand, lost this grammatical distinction in the Middle English period, hence reducing the twofold matrix to the pronoun you. As such, formality and informality, as well as social distance could no longer be expressed by means of purely grammaticalized forms. In other words, English does not have any longer a grammatical system that carries the pragmatic load which would serve as an indicator of the relationship between the speakers. The English second person pronoun is pragmatically bleached which means that a change in the mode of address, the social deixis, can no longer be achieved by means of different pronouns.

Translating from English (source language) into German (target language) requires that in the German translation, a choice of pronoun is made, which is not explicitly inherent in the source language (Horton 69). The present paper focuses on English and German and shows how different forms of address in the pronominal system can lead to structural incompatibility for translators. Firstly, the role of German and English social deixis within a pragmatic, cultural and grammatical context shall be explained, thus showing how differently patterned address modes can lead to translational difficulties. The analysis is based on a survey conducted among German native speakers, which shows that even though the German T/V distinction has a grammatically encoded capacity for non-reciprocity, this does not necessarily mean that German is less reciprocal than English. The attained results shall be compared with established translational practice in dubbed movies, thus showing the difficulties, how they have been coped with and to what degree they were successful.

The tenet of this paper is as follows: Even though the modes of address pattern differently, one should always be concerned to find the one pattern in the target language that is closest to the source language. However, one should try to avoid constructing new forms that are not inherently given in the target language.

The newly gained insights should lead to rethinking of common translation practices.

2. The role of social deixis in pragmatic and grammatical dimensions
The way in which people address each other is not merely a grammatical phenomenon, but it carries social meaning as well. As eloquently stated by P. Friedrich, “Pronominal sets ... are Janus-faced because they are linked into both the linguistic matrix of grammatical paradigms and the cultural matrix of social statuses and group categories” (Mühlhäuser and Harré 131). As such, the study of pronouns is a “sociolinguistic subject par excellence” (Philipsen/Huspek 70) as these grammatical expressions are clearly linked to the sociocultural context, thus containing a range of significant references to extralinguistic factors, such as status, rank, generation, formality/informality, degree of intimacy, social distance, office, degree of excitement, etc. (Mühlhäuser and Harré 132).

Furthermore, they carry a significant pragmatic load as they contain information on notions such as power and solidarity, thus reflecting cultural values and norms. Moreover, pronouns also feature language variations that are specifically related to the user, so-called “registrers” (Bell 1991). In addition, they are not only restricted to cultural norms, but they also give insight into the self-representation of the speakers and his or her attitudes and ideology (Braun 1988). As can be seen, pronouns do not only serve as a simple means of
address, but link a linguistic form to sociolinguistic variables (Horton 70).

3. The German pronominal system

In comparison to English, German retained its twofold address system. Whenever a German speaker wishes to directly address another person, there has to be made a choice between du and Sie. It is important to note that the offer of use the T (duzen) does not only result in a change of the pronoun system, it is usually also an invitation to be on first name terms instead of using the surnames to refer to each other. A change of the social deixis inevitably also impacts other parts of language, such as phatic expressions, e.g. good morning, hello, hi, etc. Amongst adults, Sie is the default address form, indicating a certain amount of distance, respect, and the non-existence of intimacy, whereas du is more informal, familiar and personal. The pronoun use is in general always reciprocal, which means that both people are either use first name and du, or last name and Sie.

As a case in point, two examples illustrating the T/V distinction:

du + first name

“Lea, würdest du bitte das Fenster öffnen?”

“Lea, may you open the window, please?”

Sie + last name

Frau Müller, würden Sie bitte das Fenster öffnen?

Mrs Miller, may you open the window, please?

Children are always given a T whereas adults receive a V. Where at the turn of the twentieth century, children would still address their parents as V, this nonreciprocal address system is no longer used. Once a child crosses the threshold into the adult community, the modes of address change. However, there is no general agreement about the ideal age to start using the V-form. In a survey conducted among almost forty participants, the average age when people are supposed to be addressed with the V form was said to be 18 years old. However, some of the results showed great discrepancy; whereas some participants thought that thirteen is the appropriate age to start using the V-form, others thought that rather thirty is the right time to start using the more formal form.

The forms of address are usually negotiated between the interlocutors. The right to initiate the reciprocal du is reserved for the older or hierarchically higher person. In a mixed dyad, the right to initiate the du is usually reserved for the female speaker, even though this rule is not followed as strictly anymore as it used to be. Interestingly, the shift almost always happens from V to T. Once the T form is established, there is hardly ever a shift back to the more formal form.

A very interesting combination is first name and Sie, which can only be used in certain situations. Using V in combination with the first name is an attempt to neutralize the asymmetrical du-Sie constellation.

Sie + first name (=middle distance, Hamburger Sie / hanseatisches Sie)

“Lea, würden Sie bitte das Fenster öffnen?”

“Lea, may you open the window, please?”

This convention is sometimes used by parents who refer to their children’s adolescent friends, where the T form does not seem appropriate anymore, but the adults still wish to be addressed in the V form and the last name. It is further used in Highschools (Sekundarstufe II) to address students who do no longer qualify for a simple T. This combination is called “Hamburger Sie” or “hanseatisches Sie” (Glück and Sauer 121) as it is traditionally used in the Hamburg area. It signals medium distance (Glück and Sauer 121) and it is often used as a rescue form if neither the T nor the V offers a satisfying solution. The first name signals intimacy whereas the V indicates respect. It may well be that the combination of first name and Sie in areas such as television discussions and interviews that are usually part of the V domain will advance due to the English influence where interlocutors are often on first name terms in rather formal situations (Glück and Sauer 121).

Even though the German T/V rules appear rather straightforward and easy to apply, it seems that in real language use, the rules are not as clear-cut as it seems. Even native speakers of German admit uncertainty of the correct use in particular situations. Horton states that native speakers of German report a number of uncertainties in social interaction, all of them centred around the T/V dualism, and tortuous circumstances involving “man”, impersonal constructions and the passive can be observed in such situations. (72)

As a case in point: even though adults usually use mutual V, students always use mutual T. However, which form is to be chosen if there is a student who is much older than the average student? Should one stick to the unspoken role of addressing students with T or does the age justify addressing an older person with Sie? Similar problems arise when a professor is almost the same age as the students making a mutual V very artificial. Furthermore, problems arise as to who should initiate the T form if the younger person is in a much higher position than the older person. The situation becomes increasingly more complex if other factors are added, such as if the speaker and addressee are not of the same sex. These are just some instances to exemplify situations that can lead to great uncertainty as to which pronoun use is the most adequate one. Conflicting standards for pronoun use are usually resolved by one of the speakers summing up the courage to offer the du. It is possible, of course, that this action is perceived as extremely rude if the other person does not feel that the T-form is appropriate. However, most people are rather relieved if the address problem is resolved.

Furthermore, there are group styles that are reflected in the address form. Braun states that there are German speakers, especially young ones and students, who like to extend the du (T)-domain of address and who intend to promote a wider spread of informal terms on an egalitarian basis. Such a person’s address behavior is, in many ways symptomatical of his/her way of thinking rather than of his/her way of thinking rather of his/her attitude towards or evaluation of the addressee. (28)

Even though as a rule of thumb one should rather stick to the V-form if unsure, people may still feel offended in particular instances where they perceive V to signal distance and arrogance. As such, Horton states that in all systems, “Crisis of address” (italics in original) may occur. He concludes that they are probably most accurate in languages where direct address can hardly be avoided due to T/V pronoun dichotomization, where verb endings display concord even in the absence of pronoun in German “familial imperative”) (72). Even though there are some basic rules to the T/V dichotomy, address terms are very sensitive to cultural and social norms and as well as of situational variables, thus the situational context plays a significant role in the choice of address form.

Survey

Even though the German address system is supposed to be reciprocal and the “Hamburger Sie” only marginally used, the question still remains to what extent these rules are being followed by German
speakers. With regard to translation difficulties, the following two research questions are of great interest:
RQ 1: Does German tend to be reciprocal or non-reciprocal with regard to the address modes?
RQ 2: How frequently and in what areas is the “Hamburger Sie” being used?

Methodology
By means of a questionnaire, the language use with regard to the T/V distinction was evaluated. The participants were given a specific situation and were then asked if they would use du or Sie and if they would combine it with the first or the last name. Moreover, they were also asked how the other person would address them. An example is given below:

1. How do you address your boss?
   - du
   - Sie

Would you address him/her by first or last name?
   - first name
   - last name

2. How does your boss address you?
   - du
   - Sie

The participants were asked how they would address their CEO, a waiter/waitress, a shop assistant, a professor, their relatives, friends of friends and an old neighbor. The combinations would not only show if there are signs of reciprocity and non-reciprocity, respectively, but also if there are combinations of first name and Sie.

Results and discussion
The results of RQ 1 are presented in the chart below:

As can be seen, social deixis are to a large extent used reciprocally, except if the person is much old and never offered the mutual T (old neighbor). In this case, a former stage of language use where non-reciprocity was more common is still applied by older speakers. In this case, the neighbor would use du + first name, whereas the addressee would use last name and Sie.

However, in all other cases of non-reciprocity, the “Hamburger Sie” was used, e.g. the employee would address the boss using last name and Sie, but would be given first name and du in return, which is non-reciprocal. Generally speaking, however, the results clearly indicate that the address mode is reciprocal.

RQ 2: How frequently and in what areas is the “Hamburger Sie” being used?
As indicated by the chart, the combination of first name and *Sie* is not frequently used. Had there been high school students among the participants, the results between students and teacher could have been expected to be much higher, as indicated in the chart below where participants were asked where they would use the combination first name and *Sie* and if they think this that this form is acceptable.
The results show that in most domains, the T/V distinction is reciprocal, even though German has a grammatically encoded capacity for non-reciprocity. These results clearly question Brown and Gilman’s widely accepted and quoted theory which underpins the use of T/V pronouns on two axes: power and solidarity. The power semantic is defined as an unequal relationship between the speaker and the addressee, resulting in nonreciprocal terms of address, i.e. the inferior person says V and is addressed T. As such, Brown and Gilman argue that social power is the main influence that determines the choice of pronoun. As such, non-reciprocal behavior suggests an unequal relationship between the speaker and the addressee. However, there is also the axis entitled solidarity, which means that the modes of address are, in certain cases, reciprocal. This is either the case when people feel that they are approximately of the same rank, which would result in reciprocal V. Frequent contact may lead to a shared T if “the contact results in the discovery or creation of the like-mindedness that seems to be the core of the solidarity semantic” (Brown and Gilman 160). As such, Brown and Gilman conclude that the V pronoun stands for formality and reverence, whereas T indicates either intimacy or condescension. Brown and Gilman’s assertion of Power and Solidarity in personal pronouns is widely accepted and it is often also directly related to the pronoun system in German (cf. Glück and Sauer). However, with regard to the T/V distinction, power does not seem to be the main determinant in the pronoun choice. It is clear that the adult-child-dydad is an exception as it clearly reflects the distribution of power. However, in adult relationships, the address system is reciprocal in most solidaries, as shown by the results of the survey. The power aspect is only retained in the right to initiate the mutual du, however, it does not extend to a non-reciprocal pronoun use. Mühlhäusler and Harré conclude that “in German, the main distinction in between intimate and formal rather than between solidarity and dyadic” (as quoted in Pinker 31).

Furthermore, it seems that even though nonreciprocal usage is, as suggested by Brown and Gilman, advancing in many solidaries, the V form has been retained despite the fact that there have been movements trying to promote wider usage of du (Braun 1988). The movement toward du is probably most established in academic settings where students and professors often use reciprocal du. However, whereas in the 1960s, many advertisements used the T address, this is probably no longer the case, and Glück and Sauer note that the Sie address seems to experience a comeback. Even though there is a general trend to use switch faster from V to T, this trend has not replaced the V address term at all, it even seems that there is a trend among young people to return back to the Sie convention (Glück and Sauer 128ff).

**Differences between English and German and the resulting translational difficulties**

Comparing the complexity of the German address system with English, one may wonder if English is simply reduced to the T-form, or a simple V-form language, as it is from a historical point of view. It is not surprising that when asking people what they think of the idea to replace the Sie form by du, they often make references to English, as can be seen in the following two examples:

*I would welcome that change. It simplifies the language, as it is the case in other languages, such as English and Latin-American Spanish. No, [I would not support the idea to reduce German to a simple T-language] because for me that would be a great loss (Americanization) culturally, language-wise, as well as from a social perspective: it is important to have a means to differentiate acquaintances.*

The question that is being raised is if English has no means to express politeness and to differentiate relationships, and if the English T/V you is necessarily the equivalent to the German T-form. Due to the fact that the English pronominal address system is pragmatically bleached, English exploits other forms of expressing politeness, such as the choice of the name by which someone is addressed. However, this choice is not as pragmatically constrained as the German T/V distinction. Whereas in English, both you and I are deictic, meaning that they “refer to the locutionary addressee without conveying any additional information about them” (Lyon 1996, Ardila 78), you becomes non-deictic as soon as it is accompanied by a first name (FN) or a title such as Mrs or Sir: for instance, all of which serve as indicators of the degree of formality in the interlocution. It seems that in English, titles are used much more frequently to indicate the degree of formality of the relationship: “In English, the differentiated usage of names and titles seem to play a more important role for the formation of interpersonal relationships as it is in languages with ‘T’/‘V’-dichotomy.” (Kohz 1982, as quoted in Horton 73, my translation). As a result, the English vocabulary disposes “a range of … address forms immensely more numerous, complicated and delicate in their distinction than we think” (Whicut 53, as quoted in Horton 73). As a case in point, English speakers make excessive use of terms such as honey, babe, sweetie, dude, mate, etc., all of which serve as indicators of the kind of relationship as well as the degree of intimacy. It is clear that German has also corresponding in-group solidarity markers. However, they are never used to the same extent as they are used by English speakers. My survey showed that over 50% of the German speakers predominantly use first names, and those who indicated that they use nicknames said that these are usually abbreviation of the first name.

In *The Complete Upmanship*, Stephan Potter humorously shows how politeness is created in the way subordinates are addressed by a British company president:

*The Guv’ addresses:*

Co-director Michael Yates as Mike
Assistant director Michael Yates as Michael
Sectional manager Michael Yates as Mr. Yates
Sectional assistant Michael Yates as Yates
Indispensable secretary Michael Yates as Mr. Yates
Apprentice Michael Yates as Michael
Night-watchman Michael Yates as Mike

(quoted in Pinker 385)

This example further illustrates that whereas the English pronominal system is exclusively reciprocal, the power relation between the interlocutors becomes evident in naming. It seems that in comparison to German English uses first name in low familiarity context and sometimes even during the first encounter. However, as the use of first name is almost always accompanied by T, and therefore, one would hardly ever call someone by his or her first name and expect title and last name (T/LN, e.g. Prof. Dr. Miller) and consequently V in return. However, it seems that “the frequency of such asymmetries is probably greater in English than it is in German.” (Horton 75).
Examples from dubbed movies
Synchronized movies often face the challenge of finding the right German address mode. Even though Diller/Kornelius declared that “A surprisingly minor problem is the introduction of Du [sic, C.S.] and Sie in the German translation of English novels... Interestingly enough, the German translator is hardly ever unsure which of the two modes of address he has to choose (my translation) (Diller/Kornelius 89, as quoted in Horton 69, italics in original)\(^8\), others, such as Lyons, argue that pronouns and address forms are impossible to be accurately depicted in a translation (Horton 69). A few examples taken from different films will illustrate the problems and how they have been coped with.

Example 1: Music and Lyrics (2007)
Porter opens the door, Willy enters: Willy: Afternoon, Mr. Fletcher.
Porter: Hello, Willy.
Willy: Have a good day.
Porter: Yes, well, I enjoyed it so far.
Willy: Hallo Willy.
Hatten Sie einen schönen Tag?
Naja, ja, ja, war ganz nett.

Example 2: Music and Lyrics (2007)
This example is taken from Music and Lyrics (2007) and it exemplifies the inherent problem, namely that German establishes interpersonal relations by means of address form choice opposed to pronominal choice. In this example, Willy is on first name terms whereas the porter uses the last name (Mr. Fletcher) to address Willy. As such, it is almost impossible to find a satisfying solution that would give justice to the German social convention and still take into account the original English version. However, there often seems to be a tendency to overuse the Sie form in many areas. The following example is again taken from Music and Lyrics. It is about a dialogue between Alex, a musician, and Sophie, his songwriter. They have both been working on a project and in dialogue below, Sophie confesses in Alex and tells him about some former acquaintance.

Example 3: Music and Lyrics (2007)
Alex: First of all, you can’t listen to some jerk. Sophie: He’s not a jerk. He’s a National Book Award winner.
Alex: Well, then, get the best revenge, write a hit song.
Sophie: Honestly, I don’t think a pop song is gonna impress Sloan Cates. […] Alex: You know what, you know what I’d say to you and Sloan Cates? I’d say that you can take all the novels in the world and not one of them will make you feel as good as fast as…
Alex: Sophie, Sie dürfen nicht auf irgendeinen Trolle hören.
Sophie: Er ist kein Trottel. Er ist National-Book-Award-Preisträger.
Alex: Tja, dann nehmen Sie ultimativ Rache: Schreiben Sie einen Hit.
Sophie: Ja ganz ehrlich: Ich glaube nicht, dass ich mit einem Song Sloan Cates beindrucken kann. […] Alex: Wissen Sie was? Was ich Ihnen und Mr. Sloan Cates sage? Sie können alle Romane der Welt lesen und von keinem davon kriegen Sie so schnell ein so gutes Gefühl wie von…

The problem in the German translation is that the combination of first name and Sie is excessively used between two people who get to know each other pretty well and their relationship becomes increasingly more intimate. However, this change in their relationship is not represented in the pronominal choice. Instead, the German translation even inserts in the first line "Sophie" to give the conversation a more intimate touch, though the German translation thus deviates from the English one. By inserting the first name, the German translation does not stick as closely as possible to the original version and what is more, it adds a layer of awkwardness because first name and Sie would not be used among two young people who work on some music project. In this case it would have been wiser to switch to mutual T instead of constructing a new form, such as first name and Sie that are not inherently given in the target language.

The next example is a short scene from Notting Hill where Anna, a famous movie star, joins her new boyfriend to a little birthday party where she is introduced to Bernie.

Example 4: Notting Hill (1999)
Bernie: So, eh, tell me, Anna, what do you do?
Anna: I’m an actress.
Bernie: Oh splendid.
Anna: What do you do?
Bernie: I’m actually in the stock market myself, so uh, not really similar fields, though I have done the odd bit of amateur stuff, P.G. Wodehouse, Farce, all that, you know. […] Always imagined it’s a pretty tough job, though, acting. I mean the wages are a scandal, aren’t they? Anna: They can be.
Bernie: I see friends from university. Clever chaps. Been in the business longer than you. They’re scraping by on seven, eight thousand a year. You know, it’s not life.
What sort of acting do you do?
Anna: Films, mainly.
Bernie: Oh splendid, oh well done. How’s the pay in movies? I mean last film that you did, what did you get paid?
Anna: Fifteen million dollars.
Bernie: Right, so that’s, well, fairly good. Erzählen Sie mal, Anna, was tun Sie so?
Ich bin Schauspielerin.
Hervorragend.
Was tun Sie den?
Ich hab Freunde aus der Studienzeit – keine Dummköpfe – sind in dem Geschäft schon länger als Sie. Die kratzen wenn’s hoch kommt 7-8000 im Jahr zusammen… das ist doch kein Leben… in welchem Bereich sind Sie denn so?
Ich dreh Filme überwiegend.
Oh hervorragend, sehr gut, das hört man gern. Was wird denn beim Film so gezahlt? Ich meine bei Ihrem letzten Film. Was haben Sie da verdient?
15 Millionen Dollar.
Ja sicher, das klingt ja ziemlich fair.

In this example, the problem with the German translation is again the combination of Sie and first name, a pattern that would not be found in this context.
in a German speaking setting, as indicated by the survey results. If Bernie knew that Anna was a famous film star, his choice to use Sie instead of du would make more sense. However, he even does not recognize her and as such, there is no reason why he should use an artificial combination instead of using first name and du. The reasoning behind choosing first name and Sie was probably the idea that the pronominal choice should reflect the type of relationship. The scene of the birthday party goes on and after a while, Bernie and all the other guests switch to first name and du, which reflects the change in the relationship. However, this change in the relationship is not reflected in English version where the pronominal system is you throughout the whole dialogue. In the German version, the pronominal system reflects how they get closer by beginning with middle distance (first name and Sie) and moving toward first name and du. However, by doing so, a layer is added which is not given in the original version, and even though the reasoning seems to make perfect sense, it does not correspond to the pragmatic usage of first name and Sie in German. In conclusion it can be said that whereas English expresses politeness primarily by optional means of name choice, German is more constraint. The pronominal system in English is pragmatically bleached whereas in German, it still carries a heavy pragmatic load. Informality among strangers that is easily expressed by you and first name in English does not have a correspondent in German. The default version of you in English seems to be middle distance, and depending on the situation, the speaker may change the name of address to make it either more polite or to familiarize the mode of address. This middle distance does not really exist in German. Even though the “Hamburger Sie” or “hanseatisches Sie” seems to correspond directly to the language usage in English, this specific address form is often not reciprocal, meaning that one person is on first name term while the other person uses the last name. This convention clearly contradicts the unspoken rule of reciprocity. In other words, if an interpreter decides to use the middle distance in German, it does still not exactly correspond to the English you because there is a layer of awkwardness inherent in the conversation. It may well be that due to the increased influence of English on German, middle distance becomes more frequently used. However, as pronouns belong to the closed word class, change does usually not occur over night. As such, using the middle distance to translate informality among strangers in an English context into German by using the “Hamburger Sie” a layer of awkwardness is added to the translation that is not existent in the original version. This awkwardness is probably greater than if someone were to choose the informal address du and first name in a rather formal situation. As Ardialla said: translating is like travelling, we have to be aware what information of the source language is left behind, but also what new information is added to the translation that was not inherent in the source language. And as I have hopefully successfully shown, first name Sie, although a perfectly sensible form, is in many situations not part of the German language and should therefore not be used if possible.

Bibliography and References


In the preface the author of the monograph underlines two main goals of his work. First, he wants to popularize the theoretical framework of Optimality Theory that has been a leading theoretical approach in phonology for the past 15 years. Second, it presents previously unpublished work stemming from his dissertation, in which the notions from non-linear dynamics and Optimality Theory are combined into a formal model of the particularly recalcitrant issue of transparency in vowel harmony. The aim to popularize Optimality Theory attracts the broader readership, the second aim appeals to specialists and experts in the field.

The monograph is organized to five main sections. Section 1 and 2 provide a brief summary of the main concepts in traditional Optimality Theory and major differences between Optimality Theory and SPE. Section 3 discusses several proposals within the Optimality Theory framework that aim at reformulating the traditional sharp division of phonetics and phonology. Section 4 is a case study of the relationship between phonetics and phonology of transparent vowels in Hungarian vowel harmony, and Section 5 concludes the work by further plans and perspectives in research.

The first three sections of the monograph are aimed at a general audience and no previous knowledge is assumed. Section 4 is a little more technical, but the concepts and notions discussed are presented in such a way that both linguists and non-linguists could follow and appreciate the discussion.

The fundamental task of studying the sound system of human speech is represented as an effort to understand and formally model this system in such a way that expresses both the stability and discreteness of the system necessary for effective communication, as well as the vast continuous variation that is evident when speech is inspected instrumentally. As Beiuš points out, traditional approach to this duality, and more generally, an approach to the relationship between the mind and the body in cognitive science, is to assume that these two domains could be studied separately. Phonology studies discrete aspects of our linguistic competence and models them using logical operations over abstract symbolic representations, while Phonetics deals with the continuous manifestation of this competence through the study of directly observable articulatory actions and their acoustic consequences. As an illustration, the author presents the division between discrete abstract categories and continuous physical manifestations of these categories, including the information on the extensive research that has been done on cultural differences in defining categories and the effect of language on perception (for illustration, examples of colour terms and their categories in English, Russian and Setswana are provides). Another example discussed is an abstraction from the area of writing.

The monograph develops to a more complex technical text, however, those who do not specialize in phonetics and phonology will enjoy accessible explanations, for example the one of essential Optimality Theory tools and practical descriptions of their use in data analysis, the discussion of the relationship between phonetics and phonology, Optimality Theory and real life decision making, and many others. Phoneticians and phonologists will certainly appreciate sharp observations and innovative suggestions. As stated by the author, the division between phonetics and phonology, and the findings of phonology in particular, have significantly advanced our understanding of human cognitive abilities and have also led to important results in formal language theory. This knowledge is widely applied in computer science; for example in designing programming languages or discrete algorithms. The author further suggests that, for a unified model of speech, the relationship between the discrete and continuous types of variation must be formalized. In the traditional dual approach in cognitive science, this relationship is modelled as a transducer-effector system.

The monograph concludes by Section 5 which presents ideas for future research. The author believes that the results of this research would either lead to the strengthening of the original model presented in the book or to reconsidering some of the assumptions of the model.

Most importantly the presented monograph introduces the results which provide strong support for a general approach that recognizes the need for application of rigorous phonetic methods in phonological research. In this view Optimality Theory and Phonetics-Phonology Interface is an important and highly welcome contribution in the field.

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The author of the monograph: “Culture and Foreign Language Teaching” E. Ciprianová concisely points to the current need to redefine the objectives of foreign language teaching (FLT) in Slovakia. As she states, most authors agree upon the difficulty of defining and applying the concept of culture in FLT. For that reason, they avoid defining it more precisely and implementing it in language teaching. Yet most authors agree upon the fact that language and culture help us define the boundary between “Us” and “Others”. Culture represents ways of thinking, set of values and norms that have a great impact on the behavior of members within the community. Therefore, the implementation of the concept of “culture” in language teaching requires a holistic approach. Simultaneously, we cannot confine ourselves only to the description and enumeration of social phenomena but it is necessary to focus on the interpretation of verbal and non-verbal symbols used in interaction that lead to better understanding of thinking and behaving of members of various cultures together with understanding of their culture-specific perception of reality.

Intercultural competence has become one of the key topics in the field of FLT. This concept gradually prevails over the intention to develop communicative competence of language learners. The main objective of FLT today is to prepare pupils and students for communication in intercultural situations. English is an international language and we cannot suppose that students will use it only in communication with native speakers. In order to approach the actual needs of the students, it is important to redefine FLT as preparation for intercultural communication. The author describes the process not as an encounter of various national cultures but as an interaction of individuals who belong to mainstream cultures as well as they are members of different subcultures. An analysis of cultural differences can clarify misunderstandings in communication and help us determine knowledge, skills and behavior of successful communicators nowadays.

Research carried out in the field of intercultural communication and competence has had substantial influence on the development of the curricula centered on integrated language - culture teaching. At all events, the very choice of a theoretical model of intercultural communicative competence depends on broader educational context. The author mentions the document A Common European Framework of Reference for Languages: Learning, Teaching, Assessment which has influenced educational policies in European countries. This document defines general and language competencies which contain some elements of intercultural communicative competence. The author also analyses Slovak language curricula for school-leavers at secondary schools, level A, B and finds out that intercultural skills are specified merely in terms of theoretical knowledge about English speaking countries, as comparison of these countries and imitating native speakers' behavior, which does not prepare the students for intercultural communication. The biggest concern is, however, the view of a native speaker as the main arbiter of “appropriateness” and “correctness”. The author analyzes likewise the language curricula at the first and second stage at Slovak primary schools and is concerned about the fact that none of these documents gets beyond achieving communicative objectives in the traditional model of communicative competence. Being aware of the current need of our students, the author introduces some changes in the language curricula based on Byram's model of intercultural communicative competence. This model can function as a useful theoretical framework and as a connecting link between intercultural and language competences.

This age is characterized by high mobility and hence by more opportunities for students to find themselves not only in face-to-face interaction with native speakers but also in situations in which English is used to communicate with members of diverse cultures. In the proposed model, there is effort to limit the normative model of the native speaker. The authority of the native speaker is replaced by a speaker with intercultural skills. Much emphasis is laid on the of skills of interpretation, negotiation and mediation used in verbal and non-verbal communication. Other elements of intercultural communicative competence are attitudes of interest and empathy, knowledge about language, culture and the process of communication. The students must be able to cross the boundaries of their ethnocentric frames and replace the monocultural view of "Us" and "Others" by a pluralistic perspective and tolerance. One of the main objectives of this new approach is to focus more on the learning process, students' autonomy and their own active participation in learning rather than on providing the students with some prescriptive body of facts about foreign cultures. The author maintains that culture represents a complex, dynamic and changing system and that the knowledge about it is subject to a constant change. Therefore, the teaching process should foster flexible choice of communicative strategies in intercultural situations. It is necessary to keep in mind that the main purpose of such teaching is neither the integration into the target language community nor the acquisition of appropriate and accurate behavior in accordance with the rules of native speakers. Intercultural communicative competence represents a repertoire of knowledge, skills, attitudes and behavior. It requires cooperation and negotiation. The result is communicative effectiveness, that is the accomplishment of the purpose of communication as well as appropriateness accepted by all the co-speakers. The model proposed by the author meets the needs of our students to communicate in English with the members of various cultures (not only with native speakers) and at the same time it helps achieve broader educational objectives. Such radical transformation requires the selection of more suitable teaching materials and techniques used in class. In addition, foreign language students should be assessed and evaluated according to new criteria as the traditional ways of assessing may not be complex and objective enough. Last but not least, teacher education must undergo a transformation so that foreign language teachers are prepared to implement these new objectives in their teaching.

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