

EL4252 Honours Year Session No. 7

- Another take on the exchange structure: emphasis not on the **initiator** but on the primary **knower** or **actor**.
- Distinction between two different kinds of commodities: **knowledge** and **goods-and-services**.

Question: is this distinction tenable? is it too reductive?

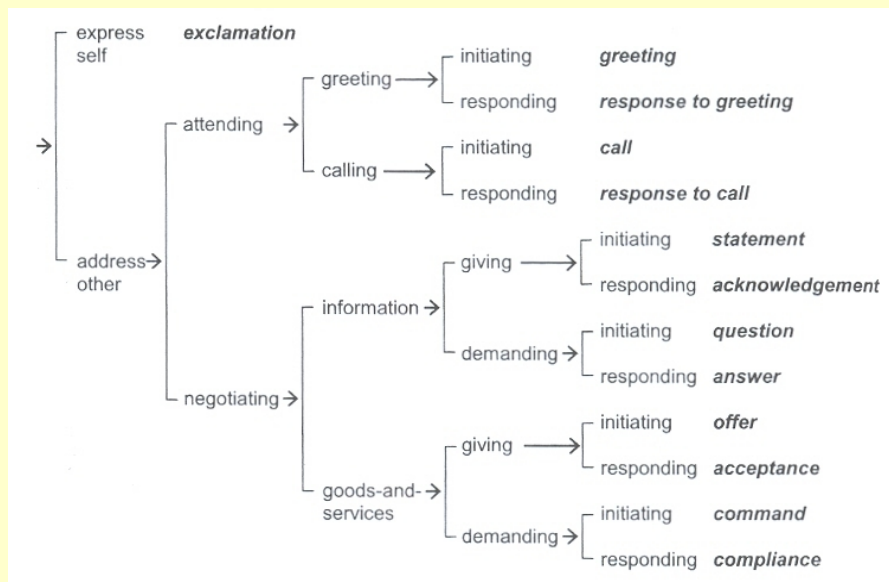
- The speech **functions** and based on demanding and supplying these commodities. (These are to do with **negotiation**)

	knowledge	goods-and-services
demanding	question	command
supplying	statement	offer

The other speech functions are to do with **greeting, calling** and **exclamations**. And there will be the appropriate responses to these speech functions. The following table summarises them.

Think of other lists of speech acts supplied. You might be familiar with Searle's five categories. You will also recall F & H's list of 32 speech acts. Which list is better?

How are these speech acts different from other kinds of acts, eg psychological acts (thinking, deciding), physiological acts (breathing, coughing, digesting, evacuation), non-linguistic social acts (kissing, hugging, curtseying), physical acts (running, jumping, playing)?



(From Martin & Rose (2007: 226))

- We can take each of those speech functions as **moves**. We could have minimally one move to form an exchange (this makes it different from Francis & Hunston).

Here are examples involving action (A) and knowledge (K)

Waitress: Wine? [dA₁]

Hendrik: Could I have a bottle of your best dry red? [A₂]

Waitress: Yes. [A₁]

Hendrik: Thank you. [A_{2f}]

Waitress: My pleasure. [A_{1f}]

The main action [A₁ = primary actor] is the waitress supplying the wine to Hendrik, who is the secondary actor [A₂, who can request for the service]. The primary actor can also delay the A₁ move, but inserting a kind of prelude to it [dA₁, where 'd' stands for *delay*]. And the secondary actor can acknowledge the primary act [A_{2f}, where 'f' stands for *follow up*], which the primary actor can also acknowledge [A_{1f}].

Here's a similar example involving knowledge.

Sannie: You'll never guess who's here. [dK₁]
 Llewelyn: Who? [K₂]
 Sannie: Coetzee. [K₁]
 Llewelyn: Is he? [K_{2f}]
 Sannie: Yeah. [K_{1f}]

So the structure potential for action and knowledge exchanges are:

$$\begin{aligned} & ((dA_1) \wedge A_2) \wedge A_1 (A_{2f} \wedge (A_{1f})) \\ & ((dK_1) \wedge K_2) \wedge K_1 (K_{2f} \wedge (K_{1f})) \end{aligned}$$

5. These exchanges can be interrupted by **challenges** or **tracking**. Tracking moves 'clarify in some way the ideational content of what is being negotiated' (p. 241), whereas challenging moves 'resist in some way the interpersonal thrust of an exchange' (*ibid.*). Here are examples; ch = challenge; rch = response to challenge; tr = tracking; rtr = response to tracking.

Sannie: Coetzee's here. [K₁]
 Llewelyn: Pardon? [tr]
 Sannie: Coetzee's here. [rtr]
 Llewelyn: Really? [K_{2f}]

Luke: How's she gonna keep him there? [K₂]
 Llewelyn: I don't know. [ch]

Coetzee: I didn't pass here for sympathy. [K₁]
 Ernest: Bullshit man. [ch]

Sannie: You'll never guess who's here. [dK₁]
 Llewelyn: I don't want to know. [ch]

Magda: Some tea father? [dA₁]
 Dalton: No, I can see you have a lot of work to do. [ch]

Ernest: Call the Ahoy B&B [A₂] and tell him not to come. [A₂] Go. [A₂]
 Sannie: I won't go. [ch]

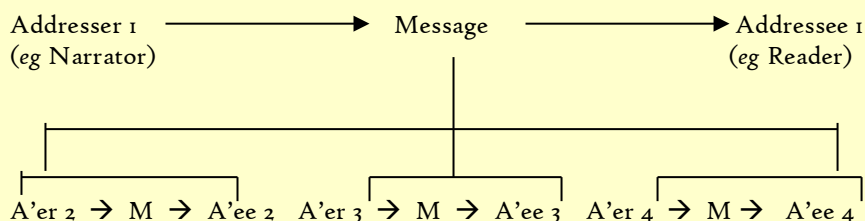
Waitress: Some more wine (starting to pour)? [A₁]
 Magda: Not for me thanks. [ch]

6. Martin & Rose suggest that exchanges might also form bigger patterns, eg Identify ^ Prepare ^ Extend.

7. This system of analysis allows us to focus on the main actors and knowers.

8. We have begun to deal with a number of fictional texts which are often useful because they tend to be 'neater', and less fraught with 'performance errors' (cf. the Chomskyan position that corpora are somehow 'debased'), and speakers are more eloquent than in naturalistic situations. A very valuable advantage of fictional texts is the availability of interactional situations that would not be available naturalistically or only available with great difficulty – like quarrels – because of their sensitivity.

But beware of the fictional discourse situation (which would apply to fictional narratives, poems, plays, filmscripts, sitcoms, etc.), which is more complicated.



(Diagram adapted from Mick Short (1996), *Exploring the Language of Poems, Plays and Prose* [London: Longman], p. 41)

There can be complications: how do we deal with a chat show when a guest comes *in character* and the host is himself: for example Bruno (gay Austrian fashion reporter, played by Sacha Baron Cohen) in Australian host Rove McManus's show.

See: <http://youtu.be/DchotzuAvgc>

(Background: Sacha Baron Cohen created several characters: Ali G, Borat and Bruno.)

Rove: Now, obviously, straight off the top, you're a very handsome – v- very, very stylish man erm – and you know because you know fashion so well, I have to ask if you have any fashion tips

Bruno: No, again [pointing to his crotch]

Rove: Yes, yes, I know, and I pointed.

Bruno: At least Russell Crowe took me to a movie first.

Rove: But you have any fashion tips you could share with us?

Bruno: Ya, of course, I mean, it's really important like to treat your clothes like you would treat your pet – you know, love it for a week then put it in a zip-up bag – and then throw it in the river. – The other thing is wax, wax, wax, wax.

Rove: Wax, yes.

Bruno: You know, how hairy – well, can I ask you how hairy is your kugelsack?

9. Another issue that needs consideration when examining fictional texts is the range of ways in which speech can be presented. Traditionally, there has been a two-way distinction between **direct speech** (DS) and **indirect/reported speech** (IS):

- 'My dear, how are you today?' Mary whispered in his ear.
- Mary whispered in my ear to ask me how he was that day.

The main difference as a reader is that in the former, we appear to have been placed in the situation to eavesdrop on the conversation, whereas in the latter the mediation (intervention?) of the narrator is more obvious.

Linguistically, IS is characterised by:

- the shift of deictic items from proximate to distal, specifically:
 - the backshift in tense (...How *are* you? ... → ... how I *was* ...)
 - the shift in person (... How are *you*? ... → ... how *he* was ...)
 - the shift in deictic pronouns (today → that day)
- the possible use of a speech-act (reporting) verb (... to *ask* me ...)
- the avoidance of any mood but the declarative.
- the omission of exclamations, terms of endearment, expletives, etc.

DS is generally characterised by the use of

- inverted commas (quotation marks) when in English (note that in other languages the convention can be different – eg in French an em dash precedes DS)
- possible retention of characteristics of speech (eg lack of fluency, expletives)
- the insertion of a reporting clause ('he said', 'she replied').

However, it is possible to have things that appear to be in between IS and DS:

- How was he today?
- How was he that day?

These seem to preserve features of speech, but some deictic shifting is employed (tense, pronouns). This could be labelled **free indirect speech** (FIS) – free, that is, of the reporting clause.

There can also be **free direct speech** (FDS) where there is no deictic shifting.

- My dear, how are you today?

Finally, there could also be a plain **report of speech act** (RSA) without giving a good indication of what was said.

- Mary came up to him and whispered in his ear.

These modes of representing speech can be arranged according to the distance of the reader from the situation, starting from the furthest:

READINGS

J R Martin and David Rose (2007), *Working with discourse: meaning beyond the clause*, 2nd edn (London: Continuum), Ch. 7

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